

TEN CENTS

VARIETY

VOL. XLIV, No. 10

NEW YORK CITY, FRIDAY, NOVEMBER 3, 1916

PRICE TEN CENTS



TO MANAGERS ONLY

BILLIE MONTGOMERY *and* GEORGE PERRY

HARD BOILED

W. J. M.

No. 1

Would like to have had my likeness in the above circle but I am notorious enough as it is.
(Signed) BILLIE.

"THE TWO BACHELORS OF ART"

AND COMPANY

Earnestly Request Every Manager in the Theatrical Profession to read carefully the following Open Letter:

Dear Mr. Manager:—

Inasmuch as we are a couple of "sincere hard boiled eggs" and also as we are "a bit old but ambitious," also being a couple of "Ex's" who modestly admit to having absolutely the best act of its kind in vaudeville, we respectfully suggest that each and every one of you, both individually and collectively, exert every ounce of energy you possess in an effort to witness our performance.

We make this PATHETIC and EARNEST APPEAL for this very obvious reason. 'Tis a well known fact that "No manager seems to care about booking a new act now-a-days on any other manager's word or recommendation." Invariably it's a case of "Sorry, can't book you, haven't seen your act." Never before saw such a "I'm from Missouri" epidemic. No one believes what they hear and but half what they see.

Now, Dear Mr. Manager, realizing that we have an exceptionally valuable package of merchandise, which we are desirous of placing with you for distribution and disposal of, and also realizing that few of you have had an opportunity of examining same, irrespective of the fact that we have already "shown" it in quite a number of your "Show" Houses, and not wishing to slight any of you, want you all to see it, it is therefore with extreme pleasure that we are able to announce that we are again "showing" our goods. At present we may be found at the Fifth Avenue Theatre (a return "showing") and for the particular benefit of the many out-of-town Managers, also the Legitimate Managers in the city, we may be found all next week (Nov. 6th) at the Palace Theatre, New York.

We must respectfully suggest "this will be the last call," and we sincerely trust you will all take advantage of it. We admit that "WE ARE GLUTTONS FOR PUNISHMENT," but it has to be "shown," and we will never let it be said that we weakened.

We thank you.

HARD BOILED

G. M. P.

No. 2

Would like to have had my likeness in the above circle BUT I am as notorious as Billie is.
(Signed) GEORGE.

LEGITIMATE MANAGERS

Shuberts, Dillingham and Ziegfeld particularly, have everything to gain and nothing to lose in looking over this combination.

We have absolutely two of the most novel and remarkable production numbers written in years.



Glad to announce that no one has attempted to steal

"STORY BOOK BALL"

The most famous song hit of recent years.

Since the last issue of VARIETY.

Published by the one and only
WILL ROSSITER, Chicago

—REMEMBER—

It is still a restricted song.

"She is with us." Who is she?

Well, at present, suffice to say she is London's Most Beautiful Prima Donna

And we're all going back there soon

"Also with us"



Who is he?

Why, none other than DALLAS STEWARD SMITH,
Champion Harmonicist OF THE WHOLE WORLD

WE OFFER \$100,000.00 to back him against any one
(Britt Wood Barred)

Last, but not least, is the important fact that the Commander-in-Chief of this small but efficient army is none other than the well-known ALFRED T. WILTON, Esq., Palace Theatre Building.

VARIETY

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PRICE, TEN CENTS

BIG "KEITH" DISTRIBUTING FILM CORPORATION FORMING

Will Act As Distributor Only, for General Service, for All Localities. Entire Country To Be Covered. Keith People and Associates with Principal Exhibitors Everywhere to Be Connected. "Keith" Alone Controlling About 2,000 "Days."

A mammoth distributing agency with branches and sub-branches all over the country is about to be projected from the B. F. Keith New York offices. The Keith people, their associates and principal exhibitors all over the country will be interested, with no one party in control. Principal exhibitors as admitted into the corporation will have equal voice, and the plan of organization provides for local boards in the different sections (the country will be divided into) to pass upon and regulate local matters arising. On these boards will be an equal division of picture exhibitors with the vaudeville-picture men.

The Keith connections cover enough time for a picture release to travel over its exclusive time between 1,600 and 2,000 days. This includes the western affiliations of the eastern Keith connections.

Branch offices of the distributing corporation will be organized in every large city, in all of which there is a big time vaudeville theatre, operated by the Keith interests in the east, and the Orpheum Circuit in the west. Small cities like Ft. Wayne will have a sub-branch, but in every town the organization will be completed for all purposes.

The proposed distributing concern idea has been slumbering with the Keith people for two or three years. It is a plain business proposition for the Keith distributing concern virtually to control its own service through taking such films as it may select, these to be distributed without favor to all members supplied by the corporation, the pure picture exhibitor, as well as the picture house owned by the manager who also has vaudeville theatres.

The Keith distributing concern will offer no stock for public sale. Stock will only be sold to exhibitors who wish to become members, to ensure them of equal treatment. The plan is to limit the franchises for any town from the Keith Company, and after enfranchising an exhibitor, see that every chance is given him to build up a growing busi-

ness, if other franchise holders in the same town are running ahead of him.

The Keith people are the largest single film exhibitors in America. During the past few years they have been rapidly acquiring interests in picture theatres, besides building them, until now their holdings are enormous. Besides pictures are played more or less in all of their vaudeville theatres. Affiliated with the United Booking Offices of New York are hundreds of theatres also playing pictures, a great many of these booked out of Chicago through the U. B. O.'s local branch there or the Western Vaudeville Association.

The plan was repeatedly suggested to the Keith exhibitors through being so often approached by the large manufacturers who were willing to make special terms for a first showing in the Keith houses. The organization of the Keith distributing agency with all of its details was then worked out. It is likely an official announcement of the move will shortly be forthcoming.

The service will be an exclusive one, with full rights of releases secured, and a distribution (first run) to be made only to subscribers to the service or members of it. The scope of the organization practically permits it to take in every picture or vaudeville theatre in any city.

It is said that two-thirds of the theatres now connected with the Keith affiliations are using a film service from one corporation or another, in many cases from several service corporations. The Keith plan comprehends giving its members a full and complete service, requiring no other aid for a picture program or special releases. The Keith people do not intend to become picture manufacturers.

Interested in the Keith plan are Harry Davis and John Harris of Pittsburgh, with any number of prominent exhibitors all over the U. S. and Canada already concerned.

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

NEW STAGE UNION FORMED.

The recent trouble between the B. S. Moss theatres and the stage hands union has resulted in the formation of a new union called the Amalgamated Stage Hands' Union. The members of the new organization will include the stage crews of all houses which have heretofore been non-union, including the Loew, Fox and Moss houses.

The new union has secured rooms at the Turn Hall on 86th street, with its officers, including Billy Allen, president, John Fay, secretary, Joseph Bernardo, treasurer, Al Brewster, vice-president, and George Conners, sergeant-at-arms.

The organization is affiliated with the Labor Council of New York, with Joe Connolly delegate to the Council. The membership early this week was placed at 42, with an increase to 150 before the end of the week expected.

SHUBERT'S "OWNER'S BOX."

The lease of the new theatre on 45th street being erected by the Shuberts for Oliver Morosco has not been signed, owing to several complications arising within the past week.

The most important from the Morosco standpoint is the request of J. J. Shubert a clause be placed in the lease whereby he will have what is popularly known as the "owner's box." Mr. Shubert's views in this matter differ somewhat from those of the Morosco interests through he requesting the box be at his disposal at all occasions, including Saturday nights and holidays.

NO BARRYMORE PLAY?

Ethel Barrymore is not to do the Maughn play, "Our Betters," after all, it not being to the star's liking. Another piece (costume play) was also turned down by her. It is believed she will not appear in the legitimate this season, confining herself to picture work.

The Metro has an arrangement with Miss Barrymore for two features, one of which is in the making.

BURNSIDE'S COMMENT.

A fruit and trade journal addressed the press department of the New York Hippodrome, saying if the press matter for "The Big Show" could be written of interest to the trade the paper represented, it would be published.

Mark A. Luescher showed the letter to R. H. Burnside. Mr. Burnside said: "Tell them we have cut all the lemons out of the show."

CORT'S DUQUESNE.

Pittsburgh, Nov. 1.
John Cort has leased the Duquesne and takes possession Nov. 13, when it will be devoted to traveling attractions. The house has been playing stock.

White Rats News will be found on Pages 12-13.

CHICAGO'S HIP.

Chicago, Nov. 1.

Not only is there a story going the rounds that Harry Moir, the Hotel Morrison and Boston Oyster House man, plans to build a new theatre in the Madison and Clark neighborhoods, seating 1,500, policy undecided, but now plans have also come to light that San Francisco and New York capital will erect a new Hippodrome in "the loop."

The plot for the new Hip is the Kranz candy store site between Randolph and Dearborn, across the street from the Colonial. There will also be a hotel or office building in connection with the structure.

The seating capacity will be between 3,500 to 4,000. The site is 187 feet deep and 140 feet wide. The new Hip expects to be ready Aug. 1, 1917.

CENTURY'S ADVANCE GATE.

The ticket agencies have bought outright at the Century the first eight weeks, taking between five and six hundred seats for each evening performance. The advance sale for the opening performance cleaned the rack on mail orders alone.

Along the street on Wednesday of this week \$50 a pair was offered for opening night seats without anyone ready to part with his tickets. The agencies themselves were shy of seats and were willing to pay \$50 a pair to fill commissions.

The advance sale at the Century for the first four weeks tabulated on Wednesday of this week, including the agency buy, figured \$161,000. None of the agencies got any seats for the opening night performance.

JOHN L. PLAYING.

New Orleans, Nov. 1.

John L. Sullivan opened Sunday at the Lyric as a special attraction for the week. He will receive \$600.

MONTREAL'S CHINESE THEATRE.

Montreal, Nov. 1.

Montreal's first theatre for Chinese opened Monday night. It is called the Kock-Ming-Iung. The attractions are plays in Chinese. White people are excluded.

ANN MURDOCK VACATIONING.

Ann Murdock has gone to the country for a vacation due to the closing of her piece, "Please Help Emily." The Frohman Co. is trying to secure a new starring piece for her.

EVA TANGUAY SHOW CLOSES; HER AND MORRIS AT ODDS

"Cyclonic Comedienne" Declares Manager is \$5,000 in Her Debt for Cash Borrowed. Says She Left Show Because She Could Not Get Accounting.

San Francisco, Nov. 1.

The many stories of trouble and bad business in the William Morris vaudeville road show headed by Eva Tanguay received their confirmation Saturday night at the Cort, when Miss Tanguay left the organization, just six weeks after opening with it.

Sunday Miss Tanguay said: "I left the Morris show last night. My contract read I was to receive my salary every night. After we were seven days away from New York, Mr. Morris informed me he could not pay me and two days later borrowed \$500. In Denver I loaned him \$1,000.

"Meantime trouble was brewing every minute. With my voice gone I even appeared with only a piano player in my act, to keep going, but finally gave two weeks' tentative notice. I was willing to continue but by the time we reached San Francisco Morris owned me over \$5,000. He would not give me a statement of the amount due me nor acknowledge he owed me anything, but accused me of faking an illness, although at the time I was ill I had four doctors in attendance. The accusation by Mr. Morris convinced me consideration on my part would not be appreciated, and I closed, as per my notice, the remainder of the company also having had notice."

The show was booked for two weeks at the Cort but only played one. It came in here from Los Angeles, with reports of light business all along the line. The show's notices condemned the performance as a whole, singling out the Tanguay support as inadequate.

It is said here William Morris raised \$10,000 to start off the Tanguay show, half of which is reported to have been contributed through his New York partner, Jack Goldberg.

William Morris took the Tanguay walk-out coolly from appearances. He said Monday he would start a suit against Tanguay for \$100,000 damages. Morris left yesterday for New York.

In the Tanguay show were Charles J. Ross & Co., Weber, Beck and Frazer, Leddy and Leddy, Charles and Anna Warner, M. Rudinoff, Don C. Alfonso Zelaya, with Julius Lenzberg, orchestra leader. All left for the east Monday excepting Lenzberg and Beck. Lenzberg started yesterday. Beck has left the three-act to continue as Tanguay's pianist.

MARRIAGES.

Hazel Harrington to Joseph E. Bernard (Bernard and Harrington) Oct. 27 by Rev. Gardner at Springfield, O. They will continue with their act.

May Henney, former actress of Philadelphia, to George W. Moore, juggler, in Philadelphia, Oct. 13.

Wm. Arnold and Edna Evans (Evans Sisters) both in the cabaret at the Garden restaurant, were married Wednesday at the Church of the Holy Spirit.

Mrs. Katherine Jordan, New York picture actress, and Herbert Sauer, screen actor, at Chicago. Edward G. Eshelman, a Cincinnati railroad clerk, secured a license to wed her, but at the last moment she changed her mind.

BIRTHS.

Baby boy to Mr. and Mrs. Lloyd Simpson, Chicago, Oct. 26. Mrs. Simpson is known professionally as Winona Winter.

Dr. and Mrs. Isidore Michel of 106 East 7th street, son. Mrs. Michel is known on the stage as Ruth Powell.

To Mr. and Mrs. Charles Robinson, Sept. 12, a daughter. Mr. Robinson manages the "Parisian Flirts."

Mr. and Mrs. Fred Norman (Five Juggling Normans) at Chicago, Oct. 22, a daughter.

IN AND OUT.

Grace Fisher had to leave "The Show of Wonders" at the Winter Garden the day following its opening, due to the sudden death of her brother in Buffalo. Miss Fischer returned to the cast this week.

"Zaza," Irene La Tour's trained dog, was burned last week, causing Miss La Tour to cancel this week at the Majestic, Chattanooga. Jonathon filled in.

Daniels and Conrad replaced Goulding and Keating, Kedzie, Chicago, first half (Oct. 23). Goulding and Keating dropped out of the Avenue bill, Chicago, the last half, Ward and Ronair substituting.

Ed. Price and the "Musikal Girls" were removed from the Lincoln, Chicago, bill after the Thursday (Oct. 26) opening and replacing them were Jeanette Adler and musicians and a "brother act."

The Packard Four, the only new act on the Alhambra bill this week, dropped out of the program after the Monday matinee. No act was added to the show.

Kinkaid Kilties and Herbert and Dennis, booked for this week at McVicker's, had their local date set forward a week, owing to their placement on the Loew bill at the Grand, Atlanta. Jessie Mae Hall and Co. were a McVicker's substitution.

Chief Campolicon walked out of the Great Northern Hippodrome, Chicago, bill Monday, refusing to do four shows. The management says it will bring suit for liquidated damages.

Olga and Alada Paradofska failed to appear at the Francais, Montreal. King and Harvey were added Tuesday.

The Harvey De Vera Trio left the City bill Monday owing to Bert Harvey contracting blood poisoning sustained through running a splinter into his finger.

Vessie Farrell and Co. dropped from the Rivera bill the first half when the act was termed too dramatic.

HARRY FOX'S PIANO ACT.

A piano-act will return Harry Fox to vaudeville. The act is prepared to open Nov. 13, with George O'Brien directing its bookings. Jean Schwartz is the pianist.

Mr. Fox is in New York after having finished the International's serial, "Beatrice Fairfax." Fox is still under contract with the International and will hereafter take part as the starred player in five-reel features produced by that concern.

AGENT'S DIVORCE IMPENDING.

An action for divorce will shortly be commenced against a New York vaudeville agent, it is said. The agent's wife recently broke into her husband's apartments and is said to have secured what she considered sufficient evidence to start the action.

Following the "raid" the husband changed his residence.

MUSIC PUBLISHERS MEET.

The principal publishers of popular priced sheet music were well represented at their second meeting in New York, Tuesday evening, to consider ways and means to form an association among themselves, for the regulation and protection of the business.

The inclination of the meeting seemed strongly in favor of the plan. Another meeting was appointed for later this week.

The consensus of opinion in the trade seems to be the first move of the publishers, when organized, will be to eradicate the payment system for songs, and then rapidly proceed to correct what the publishers term other evils which have cropped up through no concerted action by the publishers affected having been taken to suppress them.

GIRLS IN AUTO CRASH.

Buffalo, Nov. 1.

Helen Carpenter and Ella Brackiney will be disfigured for life, the physicians say, if they recover from the injuries received when the automobile they were riding in last Friday, collided with a Lehigh Valley train.

The young women were of "Maids of the Movies," a vaudeville "girl act." They were out riding with Thomas Allen, son of a prominent Buffalo physician, and Clyde C. McDougal, who was driving the car. McDougal's father is president of a local bank.

The men were rushed to the County Hospital when it was learned the young women were also in the accident. A party returned to the scene of the wreck and found them unconscious beneath the debris. They are at the Sisters' Hospital, this city.

The act belonged to D. B. Berg, who came on here to look after the girls and fill the vacancies.

ED MORTON'S SONG RECORD.

Ed. Morton, the singer of popular songs in vaudeville, created a professional stage record for himself Monday when he sang 15 songs within 30 minutes at two theatres.

Mr. Morton was regularly billed for the Alhambra and appeared there Monday, doing nine songs at the night performance. The Harlem opera house (just around the corner) sent in a hurry call to help it out in an act-disappointment emergency. Mr. Morton skipped over to the other house and did six numbers there. He consumed in all 30 minutes for the two turns. Each had a brief speech by the singer tacked on.

BEARS ATTACK.

Chicago, Nov. 1.

One of the bears in the Howard Bear turn became unruly at the last performance at the Great Northern Hip Saturday night and efforts by the woman trainer to quiet the animal resulted in an attack.

The bear clawed the woman in the face, lacerating it painfully. Several stitches were necessary to close the wound.

PICTURE MAN PRODUCING.

Edward E. Overton a leading man with the Vitaphone, has entered the vaudeville producing field having secured options on several sketches.

The first will be "Dad's Girl," which opens next week.

Overton remains under contract with the Vitaphone and will continue with the picture work, acting only in a managerial capacity with the vaudeville ventures.

COMEDY FOR FOGARTY.

Negotiations are under way between W. J. Counihan and Gus Hill to star Frank Fogarty "The Dublin Minstrel," in new piece over the International circuit.

The present plans call for an Irish musical comedy for the star.

SCHENCK-TALMADGE WEDDING.

Joseph M. Schenck is a married man. He and Norma Talmadge were made husband and wife Tuesday morning in Stamford, Conn. They are living in their home on Riverside drive, a honeymoon journey having been postponed, owing to Miss Talmadge, a famous picture star, being engaged at present upon two feature films.

Mrs. Schenck is now under her husband's professional direction. He is the head of the Norma Talmadge Picture Corporation. That office will not interfere with his duties as general booking manager for the Marcus Loew Circuit.

The Schenck-Talmadge wedding was a very quiet one, all pomp and fuss being absent, with Mr. Schenck letting it be known "wedding presents" were not wanted. Both of the contracting parties enjoy great popularity and the wedding would have been a theatrical event if they had so elected.

The marriage was first set for last Friday, but at the last moment the bridegroom acceded to the request of his wife's mother that the ceremony be deferred until Tuesday, when Mrs. Talmadge had arranged to leave for a visit out of town following the wedding.

The importance of the picture making was such that upon the return Tuesday noon from Stamford, Mr. Schenck repaired to his offices in the Loew suite and Miss Talmadge went over to the New Jersey studio to continue before the camera.

CENSORING TABS.

Chicago, Nov. 1.

Tabloid censorship has hit a number of the producing managers to such an extent that one show has been rewritten, renamed and restaged, another jerked over the coals and instructed to strengthen, while a third has been making all sorts of changes in an endeavor to suit the powers that be.

Boyle Woolfolk produced "What Do You Sell?" but the censors decreed it unfit for the Association and U. B. O. Woolfolk had the tab rewritten, renamed it "The Girl Worth While" and inserted some new players, with the result that when Sam Thall, Harry Lorch and a number of other bookers saw it at Elkhart Sunday the tab was O.K'd. Churchill's "Fraternity Boys and Girls" is expected to strengthen before another fortnight, while Fridenwald's "My Honolulu Girl" has undergone any number of changes, including players.

USED RESTRICTED SONG.

The Phillip Amusement Co., is contemplating suit, through its attorney, Max Josephson, against Amelia Stone and Armand Kaliz, for the alleged infringement of copyright on a song entitled "Mother Had To Laugh." According to Paul Phillip it was part of the score of Adolph Phillip's "Two Is Company."

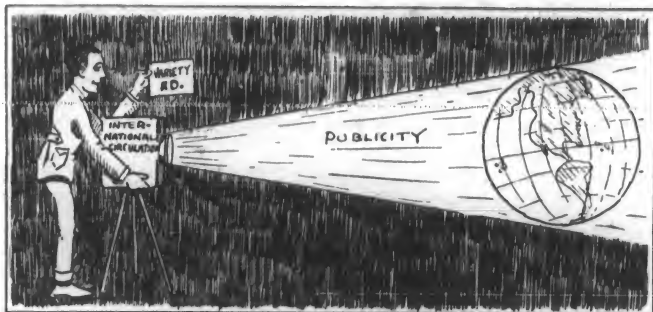
The Amusement Co. alleges, after the conclusion of the show, Stone and Kaliz featured in it, were routed over the Orpheum Circuit and continued using the number without permission.

TRYING ARBITRATION.

Arbitration will be tried in the matter of Jack Russell Barry against Lucille LaVerne.

Barry held a contract to play in Miss LaVerne's act. When he handed in the customary two weeks' notice he was allowed to play but one week, whereupon began the action for a week's salary.

As Barry is a White Rat and Miss LaVerne belongs to the Actors' Equity Association, it was agreed a representative of both organizations appoint a third party to settle the matter, both litigants to abide by that decision.



By EDWARD MARSHALL

"Did you ever see the act?"
"Em-m N-no, but I know him by reputation. Take it from me, he's alright. Don't worry."

I am quoting a conversation that took place last week on the booking floor of a big Chicago vaudeville agency. The conversation was between an out of town manager of a two-day theatre and his booking representative.

I happened to know the booker, the manager and the act in question. For obvious reasons I won't mention any names. The act was booked—sold by a man who never saw it, to a manager who never saw it. It was booked in a theatre where the admission scale runs up to 75 cents.

I know the act. I have been intimately acquainted with him for a long time. I was present when the above conversation took place. The act didn't show a program, a contract or a notice. He named his figure and he got it. He never worked for this particular agency before. Yet I venture to say he can walk into most any agency and be booked.

Several years ago this act was in New York when I was there. He was playing small times at a small salary and he wasn't working regularly. He roomed on Sixth avenue and boarded at the Automat and Childs'. Now in Chicago he lives at the Sherman house and dines in the best restaurants. He has a big route of two-day time and he filled his only open week with one ten-minute visit to the booking agency. Three years have made a lot of differences in this fellow's life. Three years ago he liked his beer. He wasn't a drunkard but he was a regular contributor to the brewery fund. One night he took an inventory of himself. From his somewhat battered Kauffman to his runover Regals, he sized himself up. He took out his diary and figured out how many weeks he'd worked during the past year. Then he made an estimate of his railroad jumps, his hotel bills and his clothing up-keep. After he'd taken a sort of trial balance and counted his silver he had to admit to himself that a lot of his hard earned, three, four and five show a day had been unwisely invested.

That very day a variety solicitor tried to sell him some advertising space and he told him he couldn't afford to advertise. The solicitor, who visited him in a theatre far removed from Broadway, told him he had a good act and should be playing better time. This actor realized the solicitor's statement was true. He did some tall thinking that night. The next day he did his four frolics without the in-between trips to the Dutchman's at the corner of the stage door alley. He had a purpose in view.

On his way to rehearsal the following Wednesday he stopped in at VARIETY's office long enough to leave copy for a small ad and enough beer money to pay for two insertions.

That was over three years ago and VARIETY has never missed carrying the ad since.

When the act got its first big time date the space was increased in size. Everybody seemed to know this act by that time and thousands who'd never

had seen him said: "Oh, gee, So and So's on big time now." If I mentioned his name you'd all know him. He'll play New York this winter. He'll be at the Palace and I wonder, if in his Broadway hotel he'll size himself up from his Stetson to his Hanan's and congratulate himself on putting his beer money into reputation.

Why not take an inventory of your own self. Have you a good act? Are you playing the best theatres you are capable of playing? Can you walk into any old agency and get booked on your reputation? Are you too unable to afford advertising?

One thing more. You'll meet a lot of people who'll tell you they don't believe advertising pays. Take it from me they're only trying to cover up a business failing. Right down in their heart they know different. They have too much evidence to the contrary before them every day. This "can't afford it" plea is no excuse. I went on at Hammerstein's in my street clothes because I couldn't afford a wardrobe but I let the world know through VARIETY I was at Hammerstein's.

And I'll bet I can get bookings from most any circuit, whether it be Dan Carroll's in Northern Queensland, or Leonard Parrish's in Madrid. I have used two inches in VARIETY for four years and I'd play Winnipeg in January without an overcoat before I'll drop my ad.

With all due respect to Alf Wilton, my VARIETY ad is my international booking agent.

PROCTOR REMAINS ACTIVE.

The show business is not going to lose F. F. Proctor, who was reported retiring from vaudeville through placing some of his vaudeville theatres to be booked by the United Booking Offices.

Instead, Mr. Proctor has really placed all of his theatres for booking purposes with the U. B. O., but he will continue in charge of them. It was due to his time being so fully occupied in building and rebuilding his houses that Mr. Proctor could not find it convenient to look after all details. The long business association of the Keith and Proctor circuits impelled Mr. Proctor to place his bookings with the Keith people, and they accepted the task.

The bookings now are about equally divided between Carlton Hoagland, John Lamp and Lawrence Goldie, all under the supervision of J. J. Murdock of the U. B. O. Mr. Hoagland started this week to book the Proctor houses in Albany, Troy, Schenectady and Syracuse. Mr. Lamp is placing the bills for Proctor's Yonkers, 125th Street, and 58th Street. Another house will be given Lamp to make his bookings a quartet for split weeks.

YONKERS ORPHEUM—PICTURES.

The Orpheum, Yonkers, N. Y., for several years booked by Solly Schwartz in the United Booking Offices as a vaudeville theatre with an admission of 10 cents, changed policy this week to pictures.

The opening of Proctor's Yonkers, some months ago, had become serious opposition to the Orpheum. Recently Proctor's reduced its matinee price to 10 cents with a slight increase at night. This affected the Orpheum to an extent it could not stand off, being an older theatre and in a poorer location.

The Orpheum in its day when using many "break ins" probably gave the biggest 10-cent vaudeville shows in the country.

STAIR BUILDING.

Montreal, Nov. 1.

Work was begun this week on the new theatre of 3,000 capacity being built by F. W. Stair. It is to be ready Aug. 1. The location is at St. George and St. Catherine streets. The policy will be pictures and vaudeville.

OKLAHOMA CITY STRIKE.

Oklahoma City, Nov. 1.

Practically nothing of importance in the strike situation here has developed during the past week. Several acts billed into the Folly for the last half of last week failed to show, and the strikers are claiming credit for holding them out. Manager Powell of the Folly admits the probability of the acts being intercepted by the strikers, but declares the trick was turned in Muskogee, instead of Chicago, where the strikers say they are concentrating their efforts in an endeavor to take Oklahoma City off the vaudeville map.

Mr. Powell, speaking of the matter yesterday, said he had been notified from Muskogee the acts were at the depot ready to entrain for Oklahoma City, but that their baggage was held up for some unaccountable reason, which necessitated delay. Later the acts were persuaded not to come here.

Picketing continues in front of all "unfair" theatres, women pickets being as numerous as men. Although a recent action of the Criminal Court of Appeals in continuing the hearing on a writ of habeas corpus after a woman striker had been arrested as a test case, makes "talking pickets" possible, there have been no disturbances of any kind and the police have made no arrests for several weeks. The date for the hearing of the habeas corpus case is now indefinite owing to many other cases occupying attention of the Criminal Court of Appeals, but it is thought the matter of pickets will be settled before Nov. 15. If the city commissioners are upheld in the passing of their ordinance to prohibit picketing, all those who have engaged in picketing since the hearing was continued will be arrested and prosecuted.

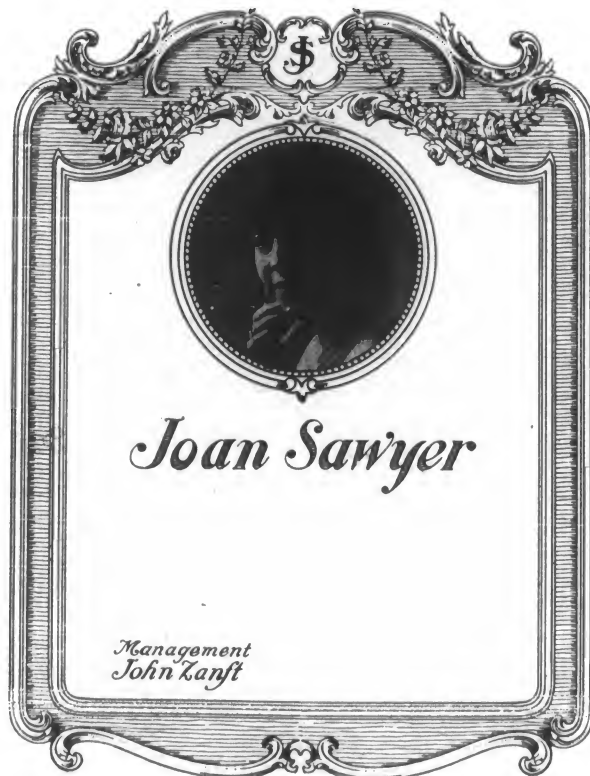
Actors arriving here have assured managers every effort is being made in Chicago to interfere with the booking of Oklahoma City theatres. "We were told if we came to Oklahoma City we would be followed around the streets and hooted as 'scabs,'" said one actor. "They said we wouldn't be able to take our meals in restaurants as the waiters and waitresses would decline to wait on us for being scabs." We were even told that the situation here was so serious that to come here was equivalent to taking our lives in our hands."

All the theatres are playing to the usual fall business. Conditions in Oklahoma City now are better than ever before. The people have money, want entertainment and are willing to pay for it. Therefore most of the houses are filled to capacity at night, while the majority also enjoy liberal afternoon patronage.

The Lyric for the first half of this week is playing a special bill which includes Harris and Bond, comedians; a sketch, "The Tamer," Mabel Johnstone and Fred Zohedie and Co. The Folly bill for the first half comprises the Royal Hussars, Bromley and Pearson, Jack Neville. There are nine artists on the bill. The Liberty is playing the Doughitt Wilson Players in musical tabloid, in addition to two acts of vaudeville. The Metropolitan is playing four acts and pictures.

More vaudeville acts are now playing in Oklahoma City than ever before in the city's history, and managers declare they are having no difficulty securing acts direct. Most of the acts now being played here have been brought direct from Chicago or St. Louis.

The Massachusetts State Branch of the A. F. of L. is sending out a circular letter to labor organizations calling attention to the formal refusal of the Vaudeville Managers' Protective Association to meet a committee from the White Rats Actors' Union. The Branch asks local Central Labor Unions to send committees to theatre managers in their territories demanding that only entertainers holding White Rats membership be employed.



AMONG THE WOMEN

By THE SKIRT

"The Show of Wonders" at the Winter Garden won't go down in theatrical history as an achievement. Another case of a show without women and it can't be done—there. The girls aren't up to the standard of Winter Garden beauties. There were three sets of costume that were novel in their newness. One represented diabolos and were made in black and white. The "Pretty Baby" costumes of the last show were improved upon. The dresses were of pink satin with the shell-like back in open work tinsel. Huge Japanese parasols for hats with ribbons connecting the hem of the skirt and the parasols were oddly pretty. One modern costume worn by the larger of the girls was stunning. The cloth was a glittering brocade, with the over skirts cut in points. A fencing scene was prettily done in black velvet. One limb was draped in black velvet while the other had only the tights. The soloists of this number, Victorine and Zolar, were dressed in cerise velvet. The women, Marilyn Miller, Daisy Irving, Marie Lavarre, Eleanor Brown wandered meaningless through this show.

"Object Matrimony" at the Cohan and Harris theatre will never be as popular as the "Potash and Perlmutter" plays. The theme of "Object Matrimony" is unpleasant. Jess Dandy is the only likeable one of the cast. Marjorie Wood is inclined to shout but tamed down towards the end of the play, being advised by some one out front the opening night. Miss Wood wore a brown cloth dress in the first act, made in simple straight lines. Her dress in the second act was of old blue cloth. An evening frock was pretty in its simplicity. The skirt was of satin covered in chiffon with trimmings of ermine. The bodice had a close fitting belt fitting well over the hips.

"So Long Letty" at the Shubert has Charlotte Greenwood featured, but May Boley shares the comedy honors equally. Miss Greenwood appears in a white cloth dress with linen sleeves. A change is made to a sport dress of rind green cloth made in long straight lines with a wide belt piped in white. An evening frock consisted of long pink satin bloomers over which was a double skirt of silver lace. The waist of silver had a short peplum. Miss Boley's one dressy frock was beautiful. It was of yellow velvet made long waisted and trimmed in beaver. A coat to match went with this costume. Frances Cameron did little but change her gowns. A yellow silk had a bodice of striped material with a square collar of sealskin. Another dress was of cerise net and crystal. There was still another dress of orange net. Vera Doria wore many handsome dresses. One was of white satin, with a wide ruffle of black lace edged in huge jet buttons. A lavender taffeta was made in two rows of puffs with a bodice trimmed in green. The chorus wore modern clothes, always looking well. The Cameron Sisters were extremely well dressed. Peacock blue satin dancing frocks were embroidered with iridescent beads. Another striking costume worn by these girls were of black and silver.

The bill at the Colonial this week runs with remarkable smoothness. Frances White reminds me of a thoroughbred polo pony. The Colonial audience loved her "Mississippi" number. Sylvia Jason (with Harry Tighe, who, by the way, has grown very thin and looks the better for it), is wearing a very fussy pink chiffon frock. The baby cap was not pretty. A better looking dress was of pink with pale blue chiffon over drape and trimmed in small roses. A yellow crepe de chine was simply made in short waisted lines. Dorothy Gran-

ville was there with the clothes. A white satin coat was short of waist and full in the skirt. It was trimmed in ermine. A bishop's cap in white topped the costume. A dandy looking dress was of grey chiffon over a silver petticoat through which blue lining shimmered. The skirt made plain and full had embroidered in bowknots. The bodice square was of the gray chiffon topped in blue. Another dress was of tan chiffon made also in the plain full lines. The bodice was of tan velvet, hem and sleeves edged in blue fox. Margaret Cutty is still the same clean cut girl as of yore. Miss Cutty wore a white brocade with a short flounce of silver lace. Signe Paterson (Hale and Paterson) danced in a rose velvet banded in white fur.

At the American the first half Belle Jackson (with Jim Brown) sang in a badly fading voice. Miss Jackson appeared first in a poorly made cloak of yellow with a blue top. A hat was of gold with a blue ribbon and a red feather. A dress that took in orange, blue, mauve was made with side flounces banded in silver braid. Wm. Brandell's girls were badly dressed in the opening number. Their dresses looked like nightgowns. A black and white costume worn in one number was better. The short skirts were over long bloomers and the waists were in large checks. Francis Renault shows such good taste in dressing it is surprising this artist has condescended to appear in a last year's outfit.

"The Last Man," a Vitagraph picture doesn't give Mary Anderson any opportunities to dress, but as a nurse she looked very pretty.

Constance Talmadge in "The Microscope Mystery" is supposed to be the daughter of the richest man in town. Her clothes didn't look it. A garden smock did service in several scenes. Then there was a plain serge dress and a shirtwaist and skirt. The rich man went around with no tie.

It is the clever acting of Lola Fisher and the audacity of Arthur Hopkins that makes "Good Gracious Annabelle" at the Republic possible. Here is a highly improbable farce, with every line a laugh. Clare Kummer, of "Dearie" fame, wrote it and it's a rare sense of humor she has. Miss Fisher fitted the role admirably. She is pretty in a girlish way with just a tiny lisp that no one could resist. Miss Fisher in the first act wore a neat dress of blue with tan vest and cuffs. As the cook a skirt and smock of pink silk were worn. Think of our cooks dressing that way. But May Vokes in her own exclusive way explains that the master has his servants attired by an interior decorator. In the last act Miss Fisher was in white mulle with a flare coat of embroidery.

V. M. P. A. SPRINGFIELD MEETING.

Springfield, Mass., Nov. 1.
A remarkably enthusiastic meeting of theatre managers was held here yesterday, presided over by Pat Casey, of the Vaudeville Managers' Protective Association.

About 75 theatres in this vicinity are said to have been represented at the meeting. All not members joined the Association before the gathering dispersed.

BOARD'S "BEEFSTEAK."

The annual beefsteak dinner tendered the Board of Directors and officers of the Columbia Amusement Co. by Sam Scribner, general manager of the circuit, was held Tuesday night (Hallween) at the latter's home in Bronxville.

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.

Detroit, Oct. 30.

Editor VARIETY:

Relative to an article in VARIETY, Oct. 27, in which Mr. Fitzpatrick, of the White Rats, scored the International Booking Exchange and its manager for the "outrage," as he termed it, in booking a "sister" act at a "colored theatre," without informing said sister act of the nature of the engagement:

The name of the theatre is the "Vaudelette," run in a most respectable manner by a colored man of good reputation. The "sister act" was given full information and told they need not take the engagement if they found the "colored" idea objectionable.

They accepted and after the first show wanted to draw the sum of fifteen (\$15) dollars. This the manager refused to do, so the "sister act" said that unless he advanced them the money they would not work. However, they worked the two shows, and the next morning he brought their photos and seven (\$7) dollars into my office.

Have been putting acts in this house for the past year. The house is booked from Chicago, and I merely fill in the disappointments, and have never had any complaints, also all acts report the most courteous treatment.

R. E. Mack.
(Mgr., International Booking Exchange.)

Roanoke, Va., Oct. 27.

Editor VARIETY:

Replying to Miss Ethel Kirk's letter, will say she has been sadly misinformed and should have seen our act before making such an accusation.

We will be in New York shortly and if Miss Kirk, after witnessing our performance, can prove we are using anything from the Kirk and Fogarty act, we will be only too glad to eliminate same.

Hallen & Hunter.

New York, Oct. 31.

Editor VARIETY:

In last week's VARIETY a review of Eva Taylor-Lawrence Grattan and Co. in "Rocking the Boat" contains a comparison of this farce with "Suspicious of Hubby," the farce in which Edward Farrell and Co. are now appearing.

The undersigned is the author of both sketches and is therefore in a position to state that, while a similarity may be said to exist, the finish of one is not an "exact duplicate" of the other, as the reviewer alleges.

His review implies a charge of plagiarism where none exists.

Lawrence Grattan.

FRANKIE RICE QUITTING.

Frankie Rice with "Bluch" Cooper's "The Roseland Girls" handed the management her notice at the Columbia this week and will leave the attraction in Brooklyn next week.

RAW SHOW CANNED.

Chester, Pa., Nov. 1.
The Family theatre on West 7th street has been disciplined by the Supt. of Public Safety for giving indecent burlesque shows. It was closed last week.

The mayor had previously visited the house and warned the management to cut certain dances and lines of dialog described as offensive. Upon repetitions the house was closed. A local newspaper commenting on the show declared that a "cobchie" dancer was the

most decent person in the performance.

The authorities have announced they will countenance no repetition of unclean entertainments.

IRWIN CHANGES SHOWS.

The Fred Irwin "Big Show" on the Columbia circuit will close Nov. 11 at the Empire, Brooklyn. Irwin at that time will put a new show on the wheel under the same title. The new show now in rehearsal will play its first week on the one-night stands.

The reason for closing the original "Big Show" is the lack of a suitable book and the inability of the principals to bring the show up to the main wheel requirements.

APPEALING THE BOHM CASE.

Arthur F. Driscoll, of O'Brien, Malevinsky & Driscoll, attorneys for Mrs. Gertrude Bohm, widow of Frank Bohm, stated this week he would take the case of Bohm vs. the Vaudeville Collection Agency to the Appellate Division of the Supreme Court.

The action was tried last Thursday before Judge Hotchkiss in Part 16 of the Supreme Court. The original action was a joint one against the United Booking Offices and the Vaudeville Collecting Agency, but the plaintiff was permitted to withdraw the action against the former and concentrate his case against the latter.

After hearing the case presented by Mr. Driscoll, Judge Hotchkiss ordered the jury to find for the defendant. Judge McCall and Maurice Goodman appeared for the Vaudeville Collection Agency.

FIFTY PER CENT. INCREASE.

At the headquarters of the Columbia wheel it was reported this week that the current season had framed up better than had been expected for that circuit's shows.

Up to the present time it is said a number of the shows have done an increase in business of 50 per cent. over last year this time, which was considered one of the best seasons burlesque has experienced.

Burlesque Stock Goes on Road.

Chicago, Nov. 1.
The burlesque stock at the Empress, Milwaukee, operated by Sam H. Goldberg and produced by Arthur Clamage, took to the road Oct. 30 and an entire new company moved into the Empress. Clamage remains at the house to direct productions and play "opposite comedy" to John Black, who is engaged also to produce the book end with Clamage, paying more attention to the musical numbers.

Boston's Casino's Sunday Shows.

Boston, Nov. 1.
Waldron's Casino, playing burlesque during the week, started vaudeville last Sunday using ten acts booked by Fred Mardo. The Casino is opposition to the Scollay Square, which plays six acts booked by the Sheedy office.

Lawrence, Mass., Nov. 1.

The opera house here will play vaudeville commencing next week booked through the Loew Boston office. The house recently closed with stock.

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

AFTER ALL THE TALK ABOUT "WORKSHOPS," ETC.

It Is Interesting To Observe
From the Reproduced
Newspaper Advertisement

THAT



WHERE
THEY DO

4 SHOWS
DAILY

MET 10c—MET 10c—MET 10c
Seven Reels Pictures
(HOME OF WIL. A. BRADY FEATURES)
Three Acts Vaudeville
COMING DIRECT FROM ST. LOUIS
Six Piece Orchestra
MAKING THE BEST IN THE LAND
TODAY AND WEDNESDAY
Features—the "Aerial Moon," Novelty!
Vaudeville Smith and Smith, Singing Duo!
Those Clover Van Senta,
A MAN, A WOMAN, A DOG!
FAIR TO LABOR

FOUR SHOWS DAILY
Pictures Start at Noon
Vaudeville at
2:30—4:45
7:30—9:45

"CONSISTENCY
THOU ART
A
JEWEL!"



The Metropolitan Theatre
OKLAHOMA CITY

Recognized as THE Union "Closed Shop"

Playing "Exclusively" White Rat Acts

Is also the Only House
in the City doing

4 SHOWS
DAILY

READ THIS OFFER



MORE "BACKFIRE"
FROM OKLAHOMA

\$10,000

FOR CHARITY

IF MOUNTFORD
CAN PROVE

HIS STATEMENTS
REGARDING

JOHN SINOPOULO

READ THE LETTER



Reduced Facsimile of John Sinopoulo's Letter

Lyric Theatre Company
Oklahoma City,
Oklahoma

October 24th, 1916.

Vaudeville Managers Protective Assn.,
Columbia Theatre Building, New York City.

Gentlemen:-

On page 15 of VARIETY, issue of October 20th, I note as part of the "White Rat News" a postscript to Harry Mountford's "International Strike Order No. 10" reading in part as follows:

"... 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"

At one time and another Mr. Mountford has had a good deal to say about the writer. I do not care to dignify his statements by entering into a controversy concerning them, for the one above is of a stripe with others he has made accusing my theatre of cancelling acts indiscriminately which during the hearing here before the State Board of Arbitration was proven untrue, but I will say this:

I have never written any such letter as Mr. Mountford claims, nor made any such statements, nor anything that might be interpreted to mean that I was dissatisfied with my bookings, my business or my relationship with the booking offices, and if Mr. Mountford will prove that he has a bona fide copy of a letter bearing my genuine signature as he states he has, I will give FIVE THOUSAND DOLLARS to any charity or organization he may name.

FIVE THOUSAND DOLLARS says the statement cannot be proven; another FIVE THOUSAND DOLLARS says that he cannot prove his statements concerning alleged cancellations of acts at the Lyric Theatre.

Yours very truly,

John Sinopoulo

The V. M. P. A. stated they would not recognize the White Rats. If you have failed to take advantage of the month of October to send in your resignation, you have no one to blame but yourself. We will not play White Rats, and there can be no doubt in the minds of performers now that we do find out those who do pay their dues.

VARIETY

Trade Mark Registered

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SIMON SILVERMAN, President
Times Square New York

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Vol. XLIV. No. 10

H. H. Frazee has bought the Boston Red Sox (world's champions). Price, \$1,000,000.

Reine Davies has been engaged by the Shuberts for "Girls Will Be Girls."

Louis Simon is leaving "The Girl From Brazil."

Howard Langford, engaged for the "No. 3 Katinka," has been transferred to the second company.

Regina Richards has been forced to retire from the southern "Very Good Eddie" because of illness.

The marriage of Sophie Levintan of New York to Max Hochberg will take place in New York Nov. 30.

"Nan Halperin" was the only name displayed on both sides of the Colonial's electric street sign last week.

The Orpheum, Zanesville, O., closed Oct. 25. It had been playing a split week vaudeville show.

Benny Edwards, for several years in Leo Feist's professional department, leaves this week.

The Lyceum, Cincinnati, is no longer under the management of Harry Hart, who kept it open for a few weeks.

Alice Bryant is convalescing in the Presbyterian Hospital, New York, after an operation for appendicitis.

Proctor's 125th Street theatre will be closed a week for repairs, to reopen under the booking direction of the United Booking Offices.

A. W. Dingwall has returned to New York after a six weeks' absence in the west, where he went to attend the last illness of his mother.

Esther Nesbitt, formerly of the "Golden Crook," is at the Good Samaritan Hospital, Cincinnati, recovering from an operation.

Joseph Brooks' recent illness has been diagnosed as a gastric tumor. He is now rapidly convalescing and plays pinocle every evening.

Hallen and Fuller resume their vaudeville bookings next week (Nov. 6) at Keith's, Dayton, O. Mollie Fuller has recovered from her illness.

Nat Carr opens on the Loew Circuit next week. He last appeared for two days at the Colonial when billed as "Sa Leno."

Tom Waters and Eddie Morris leave for London Nov. 20, opening at the Victoria Palace Dec. 4. The act was booked through Louis Wesley.

It is rumored in baseball circles Harry Payne Whitney is negotiating for the purchase of the Brooklyn Baseball Club.

"Very Good Eddie" will play a return date at the Bronx Dec. 18 (week), due to its big business there week before last.

Cook and Dorens and Rawls and Von Kaufman open on the Loew Circuit next week, placed through Irving Cooper.

James Montgomery is rewriting his comedy, "Irene O'Dare." It was tried out in August by Cohan & Harris, with Willette Kershaw in the title role.

Vaughn Glaser, who recently closed his show on the International Circuit, is recruiting a company for another production. The new piece, dramatic, will not go on the circuit.

L. Miller's advertisement in last week's VARIETY the address of the new store was published as 15 West 46th street, an error of the advertiser. The address should have been 15 West 42d street.

Plans have been filed for Ed. F. Rush's new theatre in West 48th street. They call for expenditure of \$75,000. The house is to seat 875; 75x100 feet in ground plan. P. Pereira is the architect.

Bert Levy, Jr., son of the sketch artist, will take his father's usual place in the orchestra pit of the Palace, New York, Election night, to flash the return upon a sheet with his father's apparatus.

Al White, "the hatless cuckoo," is barred from Shulem's. It happened over a pinocle game, according to Albertus. Albertus also claims Shulem was a magician before he began messing around with hot meat.

One of the two road companies of "Peg O' My Heart" to be sent out by Oliver Morosco and Melville B. Raymond will be headed by William J. Stevenson, who was signed for the part last week. The company will open around Election.

Marie Cahill and her husband, Daniel V. Arthur, lunched with Mr. Chappell, the international music publisher, at Sherry's the other day, which gave rise to the report that Mr. Chappell would be interested in Miss Cahill's starring venture.

The Marcus Loew headquarters staff had a Halloween party Tuesday night in the southern end of the office suite in the Putnam Building. About 80 people kept the festivities moving amid the decorations until about 1 A. M.

A divorce has separated Mr. and Mrs. Al Trahern. The husband is a theatrical man, now in Kansas City. They were married in May, 1915. In November of the same year Mrs. Trahern joined the Kruger & Woods Stock in Wilkes-Barre and her husband assumed charge of a St. Louis theatre.

A patron of the Republic theater ripping his trousers on an orchestra seat recovered through House, Grossman & Vorhaus \$10 for the damages, paid by the theatre management, which took the torn clothes in return for the money and gave them to an employee of the house.

"The Evening Telegram" will issue its first picture department next Sunday. It is to be a weekly feature of the Sabbath edition. "The Globe" starts a film department within a fortnight, and it is understood "The Times" will also specialize in that field once a week.

Joe Goodwin and Halsey Mehr wrote the song "They're Wearing 'em Higher in Hawaii," and not Goodwin, Tracy and Vincent as appeared by an inadvertent error in the advertisement of Shapiro, Bernstein & Co. in VARIETY last week.

The Orpheum, Keyport, N. J., has been taken over by Counihan & Shannon, and will play vaudeville Wednesday and Saturday night, booked by the U. S. Vaudeville Mgrs' Assn., Fred Frick former manager of the Lyceum, Red Bank, is acting in a similar capacity at the Keyport house.

Gertie Vanderbilt joined "Go To It" Wednesday night, a part being interpolated for her. Besides having songs, she is doing dances with Tyler Brooks. Miss Vanderbilt appeared at the Palace last week in a new act with George Moore but it was not considered "right," so she joined the Princess production.

The newly formed Hippodrome & Amusement Co. designed to form a chain of houses like the New York Hippodrome, has agreed, it is said, to spend \$40,000 on the Music Hall in Cincinnati, obtaining an interest in the place thereby. When the music hall is rehabilitated, Cincinnati will be able to house grand opera.

Arthur Millis, of Handis and Millis, arrested recently for speeding while enroute to the Jefferson, where the act was appearing, on motorcycle and a ten-days sentence by Magistrate House was released after serving seven days owing to it being his first offence. The act immediately started work over the Moss time.

Judgment for \$64.91 was obtained against Jack Allen who operates a theatre at Perth Amboy, N. J., by the vaudeville team of Testester and Edwin. The turn testified it had worked for Allen at Sea Cliff, L. I., in 1913 for three days, receiving in payment a check for \$50 which was not paid. Allen claimed they owed commissions for time secured.

Gus Forbes, leading man with the Fifth Avenue, Brooklyn, stock, became a political speechmaker last Saturday night when he appeared at the corner of Fifth avenue and 9th street, Brooklyn, and read a letter sent him by special messenger from President Wilson. Forbes was presented to the chief executive while appearing in stock in Washington.

Mique Cohan remained in St. Louis last week. He journeyed thither to be treasurer and act as the K & E representative at the Jefferson, converted into a combination house this season. Mique didn't even wait for Leon Sparkner, his successor, to make an appearance. He was lonesome, wired back here and as soon as he got word of Leon's coming, shot back to Broadway.

The Chauncey Olcott show was closed by Cohan & Harris, it is reported, through George M. Cohan, author of the piece, finding the public accepted Olcott in the play just the reverse of what Cohan had intended. Mr. Cohan believed he was presenting Olcott as a heroic figure but the audiences that saw the performance took Olcott as the villain of the play.

Daly's played pop vaudeville for three days last week, closing Wednesday after opening Monday, showing at 10-15. Bill Thompson booked the acts. The Rosenberg Brothers, who have the lease of Daly's, rented it to someone from the west, who had what looked afterward to be a much shorter bank account than the Rosenbergs suspected. They retained an interest. The house is now playing pictures. Acts who

claimed unpaid salaries failed to find Bill Thompson, who booked the show, in his office.

Mrs. Rose McIntyre, of the Shooting McIntyres, with the Ringling Circus, is in the Columbia Hospital, Columbia, S. C., as the result of an accident in which she had a small bone in her hip fractured and the muscles and ligaments of her leg torn. Added to this came appendicitis, Mrs. McIntyre being operated upon at the Columbia Hospital. Harry McIntyre, assured his wife would recover, continued his engagement with the circus.

May Shea, in her husband's (Harry Shea) office, is booking the bills for the Lyric, Hackensack, and the U. S. Temple, Union Hill, N. J., for a couple of the days each week those houses play vaudeville. Mrs. Harry sends only the bills she wants, and will neither accept advice from her husband nor any of his acts if she doesn't think they are suitable for the Jersey shows. The other day May turned down Harry upon his request to place one of his acts in her Hackensack program.

Victor Herbert's "Sweethearts" is going on tour again opening at Stamford Nov. 20, under the management of Leo Stark, although Chris. O. Brown is the operetta's backer. The cast has Julia Gifford, Leo Stark, Horace Sinclair, Eva Olivotti, Ada Stirling, Alfred Deary, Harry Meyers, William Murphy, Rose Saunders, Edna Cunningham, Lindy Champion, Tresa Adams, Geraldine Morrell. Ulric Collins will be back with the show. "Sweethearts" was originally produced by Werba and Luescher.

The Tyson Co. by arrangement with the Fitzgerald Cafe Co., in the Fitzgerald Building, are to have a ground floor office on Broadway. The ticket agency takes over the present headquarters of the cafe company. The Fitzgerald Co. will take over the management of the Redpath Cafe, which adjoins the Cohan theater in the Long Acre building. The Tyson Co. has had its headquarters in the Fitzgerald building for some time, on the third floor. The Newman Ticket Shop has its headquarters directly next to the new Tyson stand.

"Runes" belonging to Henry Waterson (Waterson, Berlin & Snyder) won the National Handicap at Laurel, Md., Tuesday, beating "Spur" and "Borrow," two of the best horses on the American turf. "Runes" did the mile and furlong in 1.50.2-5, and paid 15-1 in the mutuels. The handicap had \$2,500 added money to the winner. Mr. Waterson races his horses under the name of the Mirasol Stable. He has been offered \$25,000 for "Runes," but wants \$40,000. The horse was unknown when bought by the present owner. It is among the leaders in the winning class this season for purses.

Judgment for \$203 and costs was given last week by Judge Newburger in the Supreme Court against George Newell, owner of Newell's theatre, White Plains, N. Y., in an action against him by Abe Michaels for \$500. The action was the outcome of trouble experienced with a stock installed in the Newell house in May, 1915, by Harry Cansor, who placed \$500 with Newell to guarantee the fulfillment of his lease for ten weeks. Newell contended Cansor disappeared at the end of the eighth week and he (Newell) retained the deposit for rent. The theatre did not remain dark for the two remaining weeks of the lease, but was operated by Newell with the same company, he receiving rent from the actors who played on the commonwealth plan. Newell brought several countersuits which he won, including one of \$115 due Robert La Suer, leading man with the company, for back salary.

WITH THE PRESS AGENTS

Whether the laundry has been spoiling the shirts of Ben M. Giroux, who is back with "The Bird of Paradise," isn't clear, but he is sending out printed postals which indicate that or indignation. They read: "I have been in this business since 18—, I have been pleasing and displeasing the people ever since. I have been cussed, discussed, boycotted, talked about, lied about, lied to, hung up, robbed, etc. The only reason I am staying in the business now is to see what is going to happen next."

Following is the cast which will present the 14 plays of the Portmanteau theatre, which comes to the 30th Street theatre Nov. 27 for a series of special matinees: Gregory Kelly, Nancy Winston, McKay Morris, Florence Woltersen, Gertrude Davis, Willard Webster, Low Medbury, Judith Lowry, Gltruda Tristjanski, Edgar Stehl, Ward Thornton, Agnes Rogers and Robert Cook. The project is under the management of Maximilian Elser and Russell Janney.

Arthur Kellar has been engaged as general press representative for the June Amusement Co., and will do the advance work for its production of "The Right Little Girl," to be headed by June Keith. Messrs. Currie and Frawley have engaged Alma Tell and Henry Stanford for the piece which opens in Syracuse Nov. 6.

Mme. Yvette Guilbert's recital at the Maxine Elliott this afternoon will include "French Art of the Middle Ages," in songs with an address by Prof. Jean Beck of Bryn Mawr. Sunday evening program will have "Songs of the Brave Soldiers of France," with introduction by Clayton Hamilton.

A special performance will be given in the Strand early in December in aid of the Seaside Home for Crippled Children, which is in need of funds owing to the call upon its resources caused by the epidemic of infantile paralysis.

James A. Shesgreen accepted a special commission to do advance work in Chicago for Margaret Anglin in "Caroline." Mr. Shesgreen was Miss Anglin's personal manager for several years and at present is at the head of the Margaret Anglin Film Corp.

Tolstol's "The Living Corpse," now being done in German at the Irving Place, has been translated into English and will be produced under the name of "The Man Who Was Dead," with John Barrymore, next season. The enterprise is John D. Williams'.

The New York Sabbath Committee demanded that Maud Allan's Sunday night performance of interpretative dances be called off. It was, Miss Allan protesting, and the Shuberts standing firm against risking loss of the 44th Street theatre licenses.

The Century management received 22,000 applications for first night seats before the box office was opened, said to be a record. The show opens Monday night. It has a big cast; 16 scenes by Joseph Urban and "beauty chorus" of 122.

The Neighborhood Playhouse opens Nov. 14 with Gertrude Kingston and these players: Walter Ringham, Leslie Austin, Neil Compton-Mackenzie, Colin Campbell, Harry Edwards and Dorie Sawyer.

Mrs. Florence McManus, wife of George McManus, the cartoonist, is making her stage debut with the Aborn Grand Opera Co., at the Brooklyn Academy of Music.

"The Garden of Peaches" number in the Winter Garden show has been taken over in England for the new Empire theatre revue.

Ida Vernon, now playing in "Fixing Sister," at the Maxine Elliott, celebrated Monday night her 60th anniversary on the stage. She is 70.

Gene Buck and Dave Stamper have written the musical revue to occupy the Coconut Grove about the Century. It opens two weeks after "The Century Girl."

J. J. Shubert was in Boston early this week supervising changes in Her Soldier Boy (Cliff Clifton Crawford), which comes to Broadway presently.

"Turn to the Right" is to be done in Australia early next year under direction of J. & N. Tait. It will also visit New Zealand and South Africa.

"Le Pollu" closed at the Garrick Saturday. Lucien Bonheur will begin his regular season with the Theatre Francaise Co., Nov. 6, presenting "Catherine."

Irene Franklin lost a \$1,000 diamond bangle and advertised for it in the Evening Telegram. She got it back and the Herald told its readers all about it.

Thomas H. McKee and William H. Schubert have begun action to foreclose a \$25,000

mortgage given by Amelia Bingham on 108 Riverside Drive.

Wilson C. Ashebridge was found guilty of murder in the first degree last week, for the killing of Mrs. Elizabeth Dugbar, a chorus girl, in Camden, N. Y., Jan. 22.

Sam Blair is ahead of the Dolly Sisters on tour. Davy Altman will be the second man with the show and Jake Isaacs, manager.

Currie & Frawley's "Right Little Girl" opens Monday in the Welting Opera House, Syracuse.

E. H. Sothorn's special tour in "If I Were King" begins Monday in Providence. Profits will go to the British Red Cross.

"Girls Will Be Girls" will be the title of the Thomas Sydney-Harry B. Smith-Jerome Kern piece, instead of "Strike the Lyre."

"Take Your Medicine," by Ernest Poole and Harriet Ford, will be produced about Christmas by Henry W. Savage.

Faversham cancelled his preliminary road engagements and will come to the Booth Monday with "Getting Married," "cold."

The title of the Shubert production, "Lieutenant Gus," has been changed to "When Two Love."

The Century show is to have a tabloid burlesque founded on a current dramatic success. It will be changed every month.

"Ladies Change," by James Henry Smith, has been accepted by the Shuberts. The comedy went into rehearsal Monday.

Dorothy Richardson says the "Century Girl" choristers have chipped in \$2 each to buy a silver bus.

Col. George Frederick Hinton is blazing the trail for Otis Skinner in "Mr. Antonio."

"Seven Chances" reached its 100th performance at the Belasco Wednesday night.

"Experience," with Ernest Glendinning heading the cast, will go to Australia in June.

Joseph Brooks has gone on a vacation suffering from a nervous disorder.

Elizabeth Marbury and Jet Hable are on their way to London.

Milo Knill is back with the Maude Adams attraction traveling through the south.

Walter Damrosch's symphony orchestra and the Peoples' began their seasons Sunday.

"Who Is He?" by Horace A. Vachell, is to be produced by Ernest Shuter.

WEBER'S IRISH PLAY.

Joe Weber's production of the Irish drama with music by Victor Herbert and Henry Blossom, will get into action about Nov. 15, when rehearsals are to start.

Mr. Weber is now working upon the cast. The piece will likely be in readiness for the stage by New Year's and will be sent upon the road, to remain there until a Broadway house agreeable to the management is secured for the New York run.

CROWD TOO SMALL.

Lynchburg, Va., Nov. 1. Although Gus Hill's "Follies of 1916" was advertised for a matinee Oct. 26, Manager Foreman refused to allow his company to go on for the afternoon show on account of the small crowd.

Mr. Hill, asked about the above dispatch, said the troupe was delayed in transit and did not arrive until four o'clock. Robinson's Circus was in opposition and the entire town had practically gone over to the tent show in the afternoon. In the evening the "Follies" played to \$445.50.

REFUNDED \$6,000.

Chicago, Nov. 1. Something like \$6,000 worth of tickets was refunded at the Auditorium Sunday afternoon when Charles L. Wagner, manager for John McCormack, announced that McCormack was suffering with acute inflammation of the throat and could not appear.

INTERNATIONAL CIRCUIT.

Edna Archer Crawford, leading woman with "That Other Woman" on the International Circuit, has been engaged for the stock at the Lyric, Bridgeport.

"Texas" closed Saturday in Boston. Nan Benedict has replaced Edna Archer Crawford with Vance & Sullivan's "That Other Woman." "Peg o' My Heart" has been selected to reopen the Lexington opera house as an International house playing there Nov. 13.

Negotiations are on to have "The Daughter of Mother Machree" play a return engagement at the Star, Scranton, the first week in December. The show recently played the house three days, the regular International period, with the management seeking its return. The International show booked for the house three days that week will be laid off if the plans go through.

Jane Ware opens Monday as leading woman with "Rolling Stones." Effler & Bratton's "The Newlyweds' Grown Up Baby" opens on the International Thanksgiving week in Detroit. The piece will play a preliminary week of one-night stands.

Josephine Sabel has joined the Kate Elinore show on the International

Youngstown, O., Nov. 1.

The Grand in this city has been dropped from the International Circuit. The management is contemplating family vaudeville.

Inquiry in New York confirmed the above, the reason given for the abandonment of the Grand being complaints of traveling managers at the conduct of the house. Managers of International shows have the option of either playing the Grand or the Feiber and Shea house in Youngstown, without interference from the Circuit office.

Billy Clifford and his "Linger Longer Letty" show have accepted a route from the International Circuit. It starts at Atlanta.

"OLD LADY" RUNNING ON.

Although Oliver Morosco was to gain possession of the 39th Street theatre Nov. 13 for his new show, "Mile-a-Minute Kendall," Lee Kugel's production, "Old Lady 31" opening Monday there may remain for an indefinite stay, provided the weekly gross does not fall below \$5,000. "Old Lady" has Emma Dunn in the lead and appears to have a good chance of developing a run which will necessitate "Kendall" finding another house.

BREESE IN "SCAPEGOATS."

Edmund Breese is to be seen in a new play by Carlyle Moore, author of "Stop Thief," which is entitled "Scapegoats." The piece is in rehearsal under the direction of Ira Hards and will open in Norwalk, Conn., Nov. 17. The week following it will play Montreal and then Toronto.

In the cast are Carleton Macey, Carl De Lima, Henry Duggan, James Crane, Frederick Forrester, Robert Fraser, Wm. Eviele, Isabelle Lowe, Lillian Kemble and Blanche Shirley.

SAVAGE SHOWS READY.

Henry W. Savage has two new plays opening and two more to be seen by the holidays, one of the four being musical. "Fate Decides," a serious piece by George Scarborough and V. S. Lawrence has its premiere at Schenectady Saturday, with Frank Mills and Pauline Love in the leads. "Take Your Medicine," a comedy by Ernest Poole and Harriet Ford has Alexandra Carlyle heading the cast and will open out of town soon. The third play is to be Guy Bolton's adaptation of "Gott des Frauleins" ("The Maiden's Husband") which opened at the Irving Place theatre Wednesday. The musical show is as yet unnamed.

SHOWS CLOSING.

Providence, Nov. 1. Blanche Ring in "Broadway and Buttermilk" is due to close here Saturday. The company has been playing since August.

Boston, Nov. 1. Marie Tempest closes her tour here in "A Lady's Name" Nov. 11. The attraction has not been a winner on the road.

Cleveland, Nov. 1. The "King of Nowhere" company with Lou-Tellegen as the star, posted a notice here the attraction will close next week in Detroit. The show opened last week in Baltimore.

"An Old Sweetheart of Mine," by Robert McLaughlin, founded on a poem by James Whitcomb Riley, and opening in Indianapolis several weeks ago, will close in St. Louis Saturday.

PRODUCER LEAVING FROHMAN.

George Henry Trader, who has been connected with the Frohman office as stage director for some time, has resigned and will leave that office in two weeks.

STOCK DOMESTIC TROUBLES.

Domestic troubles between members of an uptown stock company came near disrupting that organization this week. The company has two married couples among its members. One of the wives became angry at her husband and threatened to leave. The matter was patched up by the manager and the company roster remained as before.

"Noto" at Garden.

The Japanese operetta, "Noto," is to open the Garden theatre after the house has been renovated. George Blumenthal has been in charge of the house for two weeks, having been appointed manager by the receiver.

Irene Franklin's Show Draggy.

Atlantic City, Nov. 1. The Irene Franklin comedy, "The Melting of Molly," opened at the Apollo last night. It appears draggy. Four songs are sung by the star, who has a character of the weight reducing type. About twelve principals are in the cast.

ENGAGEMENTS.

Mildred Richardson (Anna Held Show). Vera Maxwell and Billie Allen ("Century Girl"). Marie Nordstrom ("Ladies Change"). F. Irving (Chicago company, "Fair and Warmer"). Harry Bestry ("Watch Your Step"). Tota Marks ("Very Good Eddie"). Kitty Eckhart ("Bufragette Court"). Loretta Marks ("Very Good Eddie") (South-ern). Olin Howland and Hannah Leach ("Watch Your Step," No. 2). A. H. Van Egan ("Ben Hur"). Robert Fraser ("Scapegoats"). Rudolph Cameron ("Margery Daw"). Bert Lytell by George Foster Platt. Elizabeth Kennedy ("Kiss for Cinderella"). Louise Price (Mozart Players—Mimra, N. Y.—replacing Leona Powers, who will play leads with the Malden, Mass., stock). Gertrude Vanderbilt ("Co To It"). Mildred Cecil ("Some Show"—replacing Mile. Nerty). Charles McNaughton ("Nobody Home"). Zoe Barnett ("Nobody Home"). Pauline Lord and Paul Gordon ("Take Your Medicine"). Lewis Stone, Alice Putnam (Oliver Morosco). De Haven and Hennessy (No. 2 "Springtime"). Harry Bestry ("Watch Your Step"). Wilmoth Myrtle ("Springtime," No. 2). Helen Holmes ("Silent Witness," in Boston, replacing Mary Young). Hal Adams, Elsmere (Bronx) stock. Lolita Chipola ("Office Girl"). Collette Smith (Willard Hutchinson's Sketch). Junilata Wallace ("The Movie Kids"). Alice Raymond ("Girl Behind the Counter"). H. E. Palmatier (advance for Brooks stock). Frank Jones ("Six Little Wives"—replacing Harry Downing). Mattie Lockette, Thornton and Hall and Sam Klein ("The Newlyweds' Grownup Baby"). W. J. Stevenson ("Prosperity"—replacing Ed Redding).

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

BUSINESS OF ATTRACTIONS IN OUT OF TOWN CENTERS

Reports from Phila., Chicago and New Orleans. Hip! Hip! Hooray! in Quaker City Expected to Exceed \$100,000 in Three Weeks. John L. Appears in New Orleans.

Philadelphia, Nov. 1.

"The Follies" opened big Monday at the Forrest and came in for strong praise from the critics for the lavishness of the production. Here for four weeks.

Otis Skinner was cordially received in "Mister Antonio" at the Broad. Skinner is always a great favorite here in anything he does.

Business continues to grow at the Metropolitan, where "Hip Hip Hooray" is in its third week. Jumping from an opening week's receipts of \$31,000, the show is reported to have hit \$36,000 last week and is expected to do close to \$40,000 this week. The Hippodrome show of the Shuberts did only \$72,000 in four weeks two years ago in the Met.

"Experience" is still doing close to capacity business in its next to last week of a long stay at the Adelphi and "The Girl from Brazil" is enjoying fair business at the Lyric in its second week. "The Passing Show" comes in Nov. 6.

"Rio Grande," the Frohman piece which has been taken off the route of the big houses, will be played in the International Circuit theatres, according to report. A few more of this type of play will help the "pop" houses, which have been running a hard gauntlet with the mess of white slave, fallen-women and sex problem dribble. "Peg O' My Heart," "The Eternal Magdalen," brought over from the first class theatres, have shown results, and "Bringing Up Father in Politics" crowded the Walnut during its engagement. This week the Walnut has "While the City Sleeps," the Orpheum has "The Natural Law" and "Little Peggy Q'Moore" is at the Knickerbocker.

Chicago, Nov. 1.

Only one legitimate arrival this week, Margaret Anglin opening at the Blackstone Monday in "Caroline," a large audience showing approbation of both star and vehicle. Frederick Donaghey, subbing for Percy Hammond (Tribune), said the show, with Miss Anglin in it, was his notion of something worth \$2 a seat.

Announcements are out that the theatrical map will undergo some important changes within the fortnight. Probably the biggest will be the passing of "Princess Pat" from the Garrick, with "Katinka" as its successor, and of "Justice" (John Barrymore) at Power's, where "The Boomerang" will replace it.

"The Unchastened Woman" (Emily Stevens) has had its stay at the Princess extended, as business warrants the move.

"Fair and Warmer" (Cort) and "The Great Lover" (Cohan's Grand) continue as the "best in demand." The Chicago management claims "The Blue Paradise" is doing much better than many opine and that the results are considered all the more noteworthy when the house location is considered.

"Common Clay" is holding on nicely at the Olympic, while "Justice" is drawing well at Power's, although the local guards didn't like the way the play ends. "Alone at Last" reports good business at the Illinois.

The puppet shows at the Chicago Little theatre opened Wednesday af-

ternoon. These plays offer entertainment for children.

Warm weather of late, coupled with considerable local political hurrah, has put a crimp in the show business as compared with a period earlier in the new season.

New Orleans, Nov. 1.

"Very Good Eddie," best show so far this season at the Tulane. Dave Ferguson particularly distinguishes himself in a comedy role.

With John L. Sullivan as extra feature the returns at the Lyric are large. Siligardi Opera Co. at the French Opera House is doing fairly well.

"SOLDIER BOY" AT ASTOR.

The Shuberts are to bring their musical production, "Her Soldier Boy," to the Astor theatre on Nov. 20, replacing "His Majesty Bunker Bean" at that house.

REAM MARRIAGE HOLDS.

Cincinnati, Nov. 1.

Eleanor Pendleton, with "The Little Lady in Blue," at The Grand here, this week, received notice today from New York that she is still, or rather again, the wife of Louis M. Ream, heir to \$50,000,000, left by the late Norman B. Ream, steel magnate.

The courts first ordered the marriage annulled, but on appeal this annulment has been set aside.

FERGUSON SHOW A HIT.

Indianapolis, Nov. 1.

Elsie Ferguson in "Shirley Kaye" is pronounced a distinct hit here. The piece is a four-act comedy of American life, with the scene laid in a fashionable Long Island colony, beautifully acted and wonderfully staged. Miss Ferguson is capably supported by Jacques Martin, Lee Baker, Wm. Holden, Eleanor Gordon, Ronald Byron and others. The local press gave the show wonderful notices. The piece goes to Chicago.

Elsie Ferguson in "Shirley Kaye" is to be the attraction to follow the engagement of Mme. Bernhardt at the Knickerbocker, opening there Xmas week.

In the meantime Miss Ferguson and her company will open at the Blackstone, Chicago, Nov. 11.

"HAPPINESS" NEXT.

The new morality play which George V. Hobart is writing for F. Ray Comstock, Morris Gest and William Elliott has been temporarily named "Happiness."

It is supposed to be the further adventures of "Youth," the chief character in "Experience."

DALY'S "MASTER" OPENING.

Scranton, Pa., Nov. 1.

Arnold Daly in "The Master" will open here on its tour Nov. 6, remaining over Election Day, then playing a few of the towns hereabouts.

TWO "FLORA BELLAS."

There are to be two road companies of "Flora Bella." Both will open Christmas Day. Zoe Barnett will head one.

PLAYED AND SAVED MONEY.

Cincinnati, Nov. 1.

The death of Charles Melber, Sr., a bass viol player in the Grand opera house orchestra here for 43 years, revealed the musician had saved \$40,000, which he left as an estate, all earned by him during his work as a musician. Charles Melber, Jr., his son, and a violinist in the same orchestra, is administrator.

During the 43 years of continuous playing, the deceased never missed a performance.

San Francisco, Nov. 1.

Edmund Rosner, organist and musical director at the Orpheum theatre here for 30 years, died Saturday in St. Francis hospital, following an operation. The operation was declared successful, but the patient was unable to regain his strength. He was the best known musical director on the Pacific coast and was beloved by many players and popular with the Orpheum regulars. He always played with a cloth over the piano keys.

His health began to fail a year ago and late in July he went on a long vacation.

A wife and daughter survive.

OBITUARY.

Louis Harris, known to the theatrical profession as Lee Harrison, died suddenly at Greenwich, Conn., Oct. 29, aged 50, of apoplexy, at the home of friends. He began his career as assistant treasurer at the Grand, Chicago, coming east shortly afterward as a member of the Union Square stock company in New York. Later he appeared in the Hoyt comedies, where he achieved fame, and assisted materially David Warfield when he "did straight" for that actor in the Casino during the regime of George W. Lederer. He joined the stock company at Weber & Fields' Music Hall in 1895 and later went under the management of Klaw & Erlanger in support of Rogers Brothers. Deceased was born in Newark, Ill. He was unmarried.

A TRIBUTE TO CLIFF GORDON

A statesman dies, his nation mourns awhile but then another takes his place and he who passed away is soon forgot; with soldier, doctor, jurist it is just the same. Each makes his record on the page of time and, dying, soon becomes as much part of the past as Egypt's Pharaohs.

Not so him of whom I speak, for tho' others there may be who have the power that was his to charm a laugh from those bowed down by weight of care, they cannot take his place. In this, our serious world, we miss him; more especially now when half the world's at war and all around us there are those who mourn for dear ones sacrificed on Europe's battlefields.

The deep poignant grief, the feeling of personal loss, the passing years have partly healed, but now more than ever we can realize the really great place he occupied in our lives; for in this day when war casts its shadow over all the world, this man who with his gentle wit could cause us to forget, is sorely needed.

SENATOR FRANCIS MURPHY

ness with tuberculosis, died in a Chicago sanitarium week before last, his body being buried in that city. Weisberg had made a long, hard fight against odds and was courageous until the last. Weisberg and L. Weinberg were joint owners of the Star & Garter Show, the Weisberg interests being left to Weisberg's widow, now living in Chicago.

Adolph Kappel, German actor, aged 70 years, despondent over old age and loneliness, committed suicide at his Chicago home Oct. 29 by inhaling illuminating gas. It was the third attempt Kappel had made to end his life. The deceased thespian from 1861 to 1870 played with the Pabst Theatre Co., Milwaukee, and for ten years toured Germany.

May Adams (Mary Gruppe), who recently left "Tango Shoes" to recuperate, died at her sister's home, New York, Oct. 28, from a complication of diseases. She is survived by her husband and two children. The deceased was 56 years old.

Thomas F. Mahr, Sr., ex-president of Theatrical Protective Union No. 1, died Oct. 25 of heart trouble. He was 59 years old and is survived by a widow and four sons.

Mrs. Dave Rosenthal, sister of Ike and Lew Rose, died in New York Saturday, following a nervous collapse occasioned by her son's being stricken blind in a street car accident.

William B. Wheeler, professional, died Oct. 22 at Johnstown, Pa., in the City Hospital, after a short illness, with pneumonia. He was 53 years of age and from Milwaukee.

J. C. Burnham, proprietor of the Temple, Cortland and Carroll, Rome, N. Y., has leased the Majestic, Elmira, for a term of years. It will play a split week, booked by Joseph Ekl.

Carl Strakosch, husband of the late Clara Louise Kellogg of grand opera fame, died last week of heart disease at the Heublein Hotel, Hartford, Conn.

LAST ACT REWRITTEN.

H. H. Frazee after having given "Business Before Pleasure" a tryout of four days has brought the company back to town and dismissed them.

The last act of the farce will be rewritten before it is again staged.

DATE, WITHOUT HOUSE.

Laurette Taylor in the new Hartley Manners play "The Harp of Life," is to open in New York Nov. 26, with the theatre's name held secret.

MARCIN REWRITING.

A. H. Woods after seeing "Her Market Value," tried out has decided the play in its original form is the ground work for a melodramatic spectacle and has commissioned Max Marcin to rewrite the piece adding nine new scenes to the play.

The company is being held in rehearsal and as the new scenes are, completed they are being added to the show.

BELASCO LOOKING IT OVER.

Cincinnati, Nov. 1.

David Belasco, himself, is in town looking over the "Little Lady in Blue" (with Frances Starr) which opened at the Grand Monday. Mr. Belasco is rapidly whipping it into shape. Those who saw it at Cleveland last week say it will have to be whipped considerably. Mr. Belasco came here from Cleveland.

Frank Weisberg, the burlesque owner and manager and erstwhile newspaper man, at one time the Chicago representative for VARIETY, following a long ill-

Scared To Death!

A good sub-title for the issue of Variety last week would be "Scared to Death," or "The Cold Feet of the U. B. O."

Two pages from the U. B. O., one page from the N. V. A., and, to help them along, they pick up an obscure, unknown actor to put another page in for them.

As usual, they contradict themselves all over the place, and, as usual, they drag in the names of every Manager in the country, whether he is a member or not, to support the U. B. O.

It is indeed a sad plight the United Booking Office are in, when they have to advertise the names of men whom, for years, they have been trying to put out of business.

And it is sadder to think that these men, by not denying it, allow the U. B. O. to use their names for the protection of the U. B. O.

Some day I will print Gus Sun's, John Ringling's, Martin Beck's, B. S. Moss', Feiber & Shea's, Jones, Linick & Schaefer's, Miles', Marcus Loew's, Pantages' and Poli's real opinions of the United Booking Office.

How these men must sit back and laugh when they think of their treatment by the U. B. O. in the past, and the agonized way in which the U. B. O. now are using their names to bolster up the tottering fortunes of the United Booking Office!

Don't these men see that if the U. B. O., by the use of their names and the assistance of a few spineless, weak-kneed, yellow-blooded actors, accomplishes the ruin of the White Rats, their turn will come next?

Once we are out of the way, then, God help Marcus Loew, Jones, Linick & Schaefer, Pantages, Fox, Moss and Miles!

I definitely repeat that many of the names on that list are not members of the V.M.P.A., and the proof of it is found in our report of the last meeting of the V.M.P.A., where it was agreed that they would force managers into the V.M.P.A. by refusing the play acts that worked for other managers outside of the V.M.P.A.

In other words, "If You don't join the Organization, you won't get any acts."

That is, the Closed Shop which they so vehemently and desperately attack when it is our policy.

But all that is by the way.

OCTOBER 31ST HAS COME, AND HAS GONE.

Up to October 31st, all the theatrical papers were full of advertisements that on October 31st all White Rats would be cancelled.

Placards were posted and hung up on the call-boards of theatres that, after October 31st, no White Rat would be working in those theatres.

Letters were sent out by agents telling Actors they would have to resign, otherwise, on October 31st, they would be cancelled.

October 31st was to signalize the death and burial of the White Rats.

October 31st has come and gone, AND NOT A SINGLE WHITE RAT HAS BEEN CANCELLED.

I have gone carefully through the bills in the U. B. O. houses this week. 85% of them are White Rats and paid-up. In the other houses, the percentage is 95%, while, in Burlesque, it is 100%.

And all these acts are working.

Not one has been cancelled.

Thus, once more the U. B. O. has had their bluff called, and has failed to make good.

Now will the Actor believe who is telling the truth; The U. B. O. or the White Rats?

Now will the Actor sit down and think, if the U. B. O. can so distinctly and deliberately, week after week, say they were going to do something, and then not do it, what is the answer?

They would like to do it. They wanted to do it.

But—THEY WERE AFRAID TO.

THEY WERE SCARED TO DEATH!

And they got that great disease which attacks all managers when their pockets are to be touched, **COLD FEET.**

So freezing were their feet that their toes nearly dropped off. All along I have told the Actors of this country that it was a joke.

Who was right?

But at the same time, while we knew it was a joke, while we knew it was a four-flush, we had prepared and were prepared.

Everyone of our Chief Deputy Organizers was at his allotted post.

Besides that, there were 25 other Secret C. D. O.'s appointed and sent to separate towns in the United States with orders to act on receipt of a code wire.

Every Labor Body in the United States and Canada was on the qui vive, and 18 different Attorney Generals of different States had been communicated with, and an attorney, on receipt of another code wire from me, was waiting to see them with reference to the enforcement of the Sunday Law.

Had they carried out their bluff, there would have been not one Burlesque Theatre open this week, not one United Booking Office theatre open, not one Pantages theatre open, not one theatre on the Orpheum Circuit, not one Poli theatre open, not one Loew theatre open, and not even one Gus Sun theatre open.

And Sunday shows would have been vanished in New York, Michigan, Ohio, Oregon, Connecticut, and other States which I won't mention at present, and the Dominion of Canada.

Now we can sit back and wait for the next bluff that the United Booking Office will use to try to frighten the Actor.

The October 31st bluff has vanished into thin air.

The White Rats are working, and will work, until **WE** give the order.

And White Rats in thousands are paying their dues, **AND NO ONE KNOWS EXCEPT OURSELVES.**

It is another bluff, and another lie for the U. B. O. to say that it knows who pay their dues.

The October 31st bluff was just to stop the Actor from paying his dues.

The dirty, despicable statement that they know who pay their dues is just another attempt to stop the Actor from paying them.

The U. B. O. **thinks** we haven't any money.

WRONG AGAIN!

The U. B. O. **thinks** we can't win this fight, only because they **think** we haven't the money.

ANOTHER OCTOBER 31ST THOUGHT!

But the Actor thinks, too, and, what is more, **THE ACTOR KNOWS.**

THE ACTOR HAS SUFFERED TOO MUCH. HE HAS BEEN ILL-TREATED TOO OFTEN.

And this fight is pre-destined as a Victory for us, because behind it we not only have money, **BUT BRAINS, DISCIPLINE, Obedience, AND THE WHOLE-HEARTED DEVOTION OF EVERY HONEST ACTOR AND ACTRESS IN THE UNITED STATES OF AMERICA.**

HARRY MOUNTFORD.

Facts Versus Fiction

Well, here we are again.
We are not dead yet, but stronger than ever.

The Editor of "Variety" has a satirical mind. Last week he published the White Rats News in between the blatant bluff of the U. B. O. and the nonsense of Nowlin.

Reason: We were the meat in the sandwich.

Question: "Who is the simp?"

Answer: "The man who signed the article."

The reason for "Who is the simp?" (quoting from his letter):

"I haven't a date booked anywhere at this writing."

It may be expected that he will get the celebrated three days at the Fifth Avenue next week.

Strange that Nowlin should have played on over 20 U. B. O. bills, and be a member of the N. V. A., and yet not have a date booked.

If Dave Nowlin would pay the money he owes this Organization first, then his criticism of it might have greater weight. But he has this proud privilege: He has joined the noble band of letter writers.

What an illustrious collection of authors:

Bert Levy	E. E. Clive
J. C. Nugent	Fred Hallen
Dr. Lighthall Davis	John Budzileni
Chas. Leon'd Fletcher	Al Harvey
Harry De Veaux	Dave Nowlin

Fit authors for President Elliot's "Six Foot Shelf of Wisdom!" Everyone of them bursting with enthusiasm for the Actors of this country! Everyone of them with no thought but to do good for the Profession! Everyone of them without a thought of self or of getting a few dates from the U. B. O.! Noble band of disinterested letter writers! Glorious assemblage of heroes and martyrs in the cause of the advancement of the Profession!

I notice about them that their advts. contain a lot of "joy," though I imagine their private feelings are those of sorrow.

(See "The Joy Fiends" and "Dr. Joy's Sanitarium.")

I also notice that I am disgraced again by a letter from Mr. Al Harvey. But I further notice that he fails to give an address to which I can "reply" to it. Why this sudden modesty?

As usual, in the arguments and letters of these gentlemen, the majority of the statement is false.

Harvey's letter consists of 15 lines, of which 6 are an absolute falsehood, because we never ordered White Rats not to work with Al Harvey or any of the others.

We haven't issued that order—yet.

He admits that he has only worked 7 weeks since he was tried and sentenced, which was August 16th, 11 weeks ago, and he is proud of that!

As to Dave Nowlin, his idea, that Vaudeville is like selling horses, is funny.

With the exception of card playing, he has chosen the slipperiest kind of business there is, to compare with the present U. B. O. methods.

But even in horse trading, when you have sold the horse for a certain price, they don't hold back 10, 15 and 25% out of the price from you.

The trouble with the Vaudeville business is that Actors are really like horses: beings of temperament and individuality, and should be treated as such, whereas the U. B. O. and their associates treat them as if they were pulling junk wagons.

When you put race horses, thoroughbreds, to pulling junk wagons, neither you nor they get the value of their birth, their blood and breeding.

I wonder if Mr. Nowlin knows that in certain parts of the country they are introducing 7 shows a day. I suppose if he did he would think that it was an injustice until he heard that the manager, with true managerial generosity, told the Actors that he was willing to pay pro rata for any shows over 7.

The Initiation Fee is Now \$25

WHEREAS, in the opinion of the White Rats Actors' Union, the International Board and its International Officers, due and sufficient notice has been given to all Actors and Actresses in the United States of America and Canada that he or she must be a fully paid-up member of the White Rats Actors' Union,

AND WHEREAS, every opportunity has been given to every Actor and Actress to enter the ranks of these Organizations,

AND WHEREAS, the salvation and future of the Theatrical business depend upon the Actor being thoroughly organized and being a member of this Organization,

NOTICE IS HEREBY GIVEN

That, from November 3, 1916, this Organization is at liberty at any time to exercise the right conferred upon it by the constitution of the United States of America, the constitution of the American Federation of Labor, and the constitution of the White Rats Actors' Union, to refuse to work with any Actor or Actress who is not a member in good standing in these Organizations.

AND FURTHER DUE NOTICE IS HEREBY GIVEN, to every Actor and Actress, that the power to give such an order has been vested in Messrs. James William FitzPatrick and Harry Mountford, and they have full power to issue such an order when and where they may see fit, in the best interests of the Theatrical Profession of the United States of America and Canada.

James William FitzPatrick

INTERNATIONAL PRESIDENT.

Harry Mountford

INTERNATIONAL EXECUTIVE.

27 W. 46th Street, N. Y. City, Nov. 3, 1916.

The Initiation Fee is Now \$25

If they made race horses run 7 races in one day, the 4th, 5th, 6th and 7th would be some races!

And it is the same with Actors and the number of shows they do.

After they have done three, the remainder of the shows are like the remainder of the races that the thoroughbreds would run.

From the tone of Nowlin's letter, one would think that the Actors rushed up in a body and forced on the agents and the U. B. O. all over 5%, and compelled them to take it. I thought that the U. B. O. and the Vaudeville Collection Agency deducted it. I didn't think they waited for it to be sent them. I thought that they took it. I also thought that if you didn't send in the extra by money order, each week, your booking was cancelled immediately.

But perhaps I was wrong.

There is one atom of truth in his letter, however, where he says that Messrs. Keith and Albee, through their organization, are "trying to get the best of me," meaning the Actor.

Correct, and no one blames them for it.

And as long as the Actor acts individually, the organization of Messrs. Keith and Albee will get the best of him.

It will be noticed that even Nowlin, their own supporter, talks about the Keith and Albee organization. Even he isn't fooled by the statement that it is an organization of all the managers in the country.

But let the Actor have an organization in his interests as powerful as the Messrs. Keith and Albee organization is in theirs. Then no one will get the better of each other. There will be an even break and an even deal.

And, instead of horse trading, it will be what it ought to be, the bona fide engagement of artists on their merits, without bribery, on an enforceable, equitable contract.

Today, individuals cannot fight an organization. The only way an organization can be fought is by another organization.

And, as Theodore Roosevelt, an author of slightly more prominence than any of the authors (?) mentioned above says:

"The only way successfully to oppose wrong which is backed by Might is to put over against it Right which is backed by Might."

Now, undoubtedly the United Booking Office is wrong, as it has never attempted to deny its bad contract, its summary and abrupt cancellations, its 10, 12½, 25% commissions, and it only keeps these abuses in existence by the power and might of its organization.

Therefore, the only way, according to Roosevelt, is to put an organization which is right against it and back it by might.

And the might of an organization means its membership and its finances.

In all this controversy, in all these arguments, even the arguments of the distinguished

literary coterie mentioned above, not one of them has endeavored to defend any of the abuses of the United Booking Office. All have been beside the mark, irrelevant and away from the subject.

Even the United Booking Office, through its alias, the V. M. P. A., and its other alias, the N. V. A., has not attempted to explain why they don't issue a good contract, why they charge exorbitant commissions, and why they cancel acts even before they open, or why they cut salaries.

Their latest move, the Complaint Bureau, is the funniest thing they have done, up to the present.

In the first place, it admits that there are many complaints against managers, or else it would not be necessary to open a bureau to handle them.

In the second place, the idea of asking Actors to complain to the men who are the cause of the complaint is one of the richest things this year has produced.

It is equivalent to the burglars of this city opening a Complaint Bureau where those who have been burgled can complain to the burglars.

Can anyone imagine an Actor who has been cancelled by the U. B. O. going and complaining to the V. M. P. A.?

The result will be that there will be no serious complaint lodged there, and the V. M. P. A. will then come out and say, "We opened this bureau and nobody has complained to us; therefore there are no complaints."

Just as the burglars, with their bureau, would say, "No citizen has complained to us of being burgled; therefore no burglaries have been committed during the past year."

Though the police records, like the White Rats records, would tell a different story. And the White Rats Organization is the policeman for the Actors.

Dear old N. V. A. bobs up again, too. I notice they have altered their application blank.

Now, at last, they are asking, "Are you a Vaudeville artist?"

They didn't ask that before, or whether you were an Actor at all.

All they wanted was to get \$5 from anybody, and they got it from chauffeurs, porters and scrub-women, who are all members, because the N. V. A. didn't know how to draw up even an application blank.

The new application blank also contains the word "Color," and a space to fill up afterwards. There was no need for the space. They could have filled the color in themselves—YELLOW.

They take a page with the heading, "See what we have accomplished in six months," and all they boast of is that they have cancelled the lease with Marcus Loew, and have now taken new club-rooms on Broadway.

Of course they are not equipped yet, nor furnished, but they have taken them.

At the time that benefit performance was given at the American Theatre, I told you that Marcus Loew would apply it to the rent, and when that amount was gone he would throw them out; and you see it has come about.

For six months they have had a club down at the American Theatre. Nobody ever went into it, but Marcus Loew got his rent.

When there was no more rent forthcoming, immediately they went out.

Referring again to their application, it contains the following, "Who is your agent, if any?" Why an association of actors should want to know who their agent is I don't know. But probably this is an opportunity for the U. B. O. to say, "Don't use that agent. Use our agent, the one we get the most from."

But, there, there. No one man can fathom the depths of an organization six months old, which has still got only a temporary office. Nor can anyone understand anything they do.

If, as they say, they have got enough members to play all the vaudeville theatres in America, why do they want any more members in their association?

But right through their advts. you can see the trail of the U. B. O.

Perhaps that may be explained by the fact that it is only a baby six months old, and so it has to get somebody else to talk for it.

H. M.

NEW ACTS NEXT WEEK

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

Montgomery and Perry, Palace.
William Gaxton and Co. (in
"Kisses"), Colonial.
Al Fields and Co. (New Act), Al-
hambra.

Ashley and Allman.

"The Dawn of a New Day" (Comedy-
Drama).

17 Mins.; One (Special Drop).

Herbert Ashley and Jack Allman have a complete story for their two-act in "one," using a "bench." It was written by Sam Morris, is logical, has many laughs in the dialog, and well carried forward by the couple, but last half at the Fifth Avenue it went to a somewhat weak finish that should be remedied. During the act Mr. Allman sang but one song, a ballad, parodied in a way by Mr. Ashley. Both the song and the parody were legitimately introduced. Previously a two-act had also sung ballads and this may have had something to do with Allman using but one number. The act opens before a park drop, with a bench against the edge of a road. Mr. Allman walks to the bench, draws a revolver and fondles it as Mr. Ashley appears as a Hebrew in evening clothes, with sideburns, going home. It is late in the morning. Ashley notices Allman and the gun. He learns Allman is going to kill himself because his girl, for whom Allman stole \$125 to buy an engagement ring, broke off the engagement and then refused to return the ring in order that Allman might pawn it and square his accounts the next morning to prevent arrest. Ashley after listening to the explanation asks Allman if that is the sort of a girl he wanted to marry, and receiving an affirmative reply, tells Allman to go right ahead and shoot himself. Later Ashley recounts how when young and his son was in trouble, the only friend he found was in Mike Callahan, and he then vowed if he ever met an Irishman in distress, he would "get even." So Ashley gives Allman \$125 to cover up the defalcation and then mentions a song he had heard that same night at an Irish party. He hums it, Allman knows it and sings it, when Ashley says he knew of another song like it and tells in lyric of having swum in every river all over the globe excepting the River Shannon. Incidental music ("Hearts and Flowers") runs through the act. Messrs. Ashley and Allman play it very well. Mr. Ashley is giving a better performance in this skit than he has ever done. Mr. Allman is always a presentable straight, who can handle dialog and sing. It will make a pleasant vaudeville program diversion and the new combination of Ashley and Allman looks A1. *Sims.*

Chief Bull Bear and Co. (5).

Indian Act.

15 Mins., Full Stage (Special Drop).
Columbia (Oct. 29).

Chief Bull Bear, according to the cow-girl who introduced the aggregation, is a full-blooded Sioux Indian, chief of the entire Sioux tribe, and hails from the Pine Ridge Reservation, via Carlisle school. The girl explains a few interesting facts anent the quartet of entertainers, one opening with a cornet solo, another giving a routine of fancy roping, after which the Chief is introduced and in an unusually good English tongue, proceeds through an argument exonerating the Redman from the charge of savageness. Bull Bear is convincing, entertaining and to some extent likeable. He is thoroughly educated and might do well to add a bit of comedy to his remarks. He seems a bit too serious on a question long since closed. The Chief concludes with a ballad, proving beyond the shadow of a doubt Indians cannot sing. A war dance closes the act. It makes a good small time feature. *Wynn.*

Robert T. Hines Co. (4).

"Enter—A Stranger."

15 Mins.; Full Stage.

Palace.

Oliver White is author of "Enter—A Stranger," a playlet cleverly written around the much dramatized domestic triangle, with a fourth principal added to aid in the manipulation of a surprise finale. A few weeks ago Claude Gillingwater offered a somewhat similar skit at the Palace, and while there is no semblance of direct relationship in either, the theme of one automatically suggests the other. The story deals with the fickle wife (Mrs. Haines), who sees her ideal of manhood, etc., in her husband's friend (Saxon Kling). The story opens with a discussion anent a lost bracelet, the husband (Charles Wyngate) having advertised for the heirloom much against his wife's wishes. The stranger (Mr. Haines) enters and announces he has the trinket, the dialog running into an explanation as to how it came into his possession. He explains he found a man in a room with his wife. Something happened and when the room had cleared the bracelet was found there. It transpires the bracelet had been given to the family friend by the woman, but the stranger's recital brings her to her senses and her actions suggest her complete and lasting reform. White leaves much to the imagination, but has toned the script with some pointed phrases and in the hands of Haines every one reaches home. The situations are nicely arranged with the interest always at high tension because the audience is continually kept guessing as to the possible outcome of the mass of complications. It might be suggested either Mr. White or Mr. Haines clarify the explanatory finish for the benefit of that particular clientele whose thinking machinery runs somewhat below the Palace average for much is to be imagined from the few tag lines and there are many who will be left guessing. It scored a substantial hit at the Palace; the acting honors going to Mr. and Mrs. Haines and Wyngate. Mr. Kling has a rather singular conception of his part, lacks the dramatic poise and acts quite unnatural for a man in a tough predicament. Even the turn at the finish doesn't excuse those shortcomings although the cast may think so. *Wynn.*

Stella Tracey and Earl McBride.

Songs.

14 Mins.; One.

Tracey and McBride compose an excellent team for small time. Miss Tracey displays class for that division and appears to have a good partner in Mr. McBride. The small time will like the girl's little ways in asides and manner of delivering a song, also her good looks. The general air around the turn lifts it above most of the small time's two-acts that pay too little attention to dress and detail of appearance. The opening costume of Miss Tracey's is somehow deceptive. It gives her the impression of an elderly woman trying to look young, while she is a pretty young woman. It may be her hair and the shade of the gown. In "Maggie Dooley," Miss Tracey is doing the "hitch" as done by Emma Carus for many years and accepted as belonging to her in the east. Patricola does it in the west. Both Patricola and Miss Carus invented it—Miss Tracey did not, and the bit doesn't belong to the song, although, of course, it fits in snugly. As Miss Tracey now does it, the hitch looks like a weak imitation of Miss Carus'. Their other songs were well put over, with a "vegetable" number getting laughs and the girl making comedy in the other. Next to closing the first part they landed, and can as well take the next to closing spot. *Rime.*

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

Jim McWilliams.

Piano-Monolog.

17 Mins.; One.

Fifth Avenue.

Jim McWilliams has appeared in New York small time houses within the past six months. The first half of this week he was at the Fifth Avenue, evidently making a try from that theatre for big time. Mr. McWilliams may be equipped for big time with his present material and may perhaps play there, but he should first be made to prove the big item in his act is his by right. It's the operatic bit on the piano as done first around here (and long before McWilliams showed in New York) by Charles Olcott. It's the piano-singing comic opera burlesque. As done by Olcott in its entirety, it was an original bit, and Olcott's right to it has long been recognized. What McWilliams could do as a monologist without the operatic portion remains to be seen. Any vaudeville hearing McWilliams will prejudice him immediately on the Olcott lift, for besides that McWilliams is using Will Rogers' line about Roosevelt—"What's become of him?" In an encore speech he also says, "I'm good" in a way to indicate he liked that line as Henry Lewis used it. One of his songs which may be published is "Otto from Mobile" (a paraphrase upon automobile). This was sung some time ago by a vaudeville big time act (name not recalled). Another number is "Treat Me Rough" that may belong to McWilliams. For an encore he did a straight piano medley about which there is no question. Rather tall, Mr. McWilliams has a pleasant stage bearing and got over quite big in the "No. 4" spot. *Sims.*

Hickman, Shaw and Campbell.

Songs and Piano.

16 Mins.; Full Stage (Special Set).

City.

This trio, composed of two women and a man, present a singing and playing offering artistically staged and altogether an act worthy of the big time. The setting, consisting of a burnt orange colored back drop, with furniture upholstered in the same shade, is extremely effective and the whole carries with it a touch of Bakst or Urban through the medium of a severe black out-drop which hangs in one and acts as a frame. The girls dress very well and the man looks pleasing in evening clothes. The opening consists of the trio singing a popular number, with one of the girls playing the accompaniment. The soprano then sings "Forever Is a Long, Long Time," after which the accompanist plays one of those Hungarian airs, winning applause. The man in a pleasing voice sings "The Sunshine of Your Smile" with great effect, the three closing with "On A South Sea Isle," putting it over nicely. For an encore "Made to Order for Me" is used, with "More Lonesome" as the final touch. The act is worth while. *Fred.*

Wm. Brandell and Co. (8).

"Bachelor's Sweethearts" (Girl Act).

25 Mins.; Full Stage.

American Roof.

Wm. Brandell, a German comedian, has surrounded himself with a chorus of six girls, straight man and juvenile leading woman, all giving satisfaction, though hampered by a book that dates back far into the burlesque field. The piece has the customary restaurant set, with the straight selling the place to the comedian after showing him the girls. There is no business that is worthy of much consideration. The comedian works hard, but is hampered by the lack of material. The act is fairly well fortified in the song division in which the young woman is the leader. She is a little girl who dresses well, as do the choristers. "Bachelor's Sweethearts" will fit most small time programs, but the act's deficiency in comedy should be remedied. *Sims.*

NEW SHOWS NEXT WEEK

Legitimate Productions Announced for
Metropolitan Premiere.

"The Century Girl," Century (Nov. 6).
"Getting Married" (William Faver-
sham), Booth (Nov. 6).
"Catherine," Garrick (Nov. 6).

"America First." (13)

Scenic production with songs and
music.

30 Mins., 3 scenes. (Special scenery.)
Palace.

Rolfe & Maddock are the producers of this affair, offering it as a direct appeal to patriotism, the appeal being principally centered in the mass of orchestrations, the collection of screen views (moving and still) and the military scenic effects. The opening is in "one" showing the West Point cadets on parade, a section of a topical review offered through the courtesy of the Universal Film Co. The full stage shows the entire cast grouped in uniforms for a musical number with brass instruments. This is followed with a "bit" in "one" by the two girls, Sharp and Hunt, who do a hornpipe dance in sailor's costumes. The second full stage view shows the deck of a monster cruiser and is taken up with songs, one of the men adding a harmonica and banjo solo. A yodle number earns the honors here. The scene is impressive and gives the production just the desired flash. The final full stage arrangement shows a camp on the Mexican border. Slide views are projected from the orchestra pit showing a number of prominent historical heroes, ending with a view of President Wilson. A number of solos, musical and vocal, are offered during the action of both scenes, well arranged and properly related to the general theme. It's purely a flash act, depending on current conditions for the interest maintained. As long as the atmosphere is permeated with war talk, "America First" will find receptive audiences everywhere. It did at the Palace Monday night. *Wynn.*

Six Harvards.

Musical.

12 Mins.; Five (Parlor).

Fifth Avenue.

The Six Harvards are musical, four playing brasses mostly. Five girls and one man. One young woman is a violin soloist, another a singer who uses ballads and has picked up the habit of several others of singing a lyric as "You-knee-verse." The parlor setting held a red lighted chandelier of four globes. Whether the footlights were fully on or not, this red lighted chandelier was burning. The stage was in semi-darkness often. The act looks fairly well for small time, if it can get its salary there for six people. *Sims.*

Susanne Westford and Co. (3).

Comedy Sketch.

17 Mins.; Five (Interior).

Fifth Avenue.

The unnamed comedy playlet at the Fifth Avenue which brings Susanne Westford into vaudeville starts off nicely with a good story, laid in the rooms of a dealer in second-hand women's clothes. The clerk (Miss Westford) waits upon a customer wishing to sell her unworn wedding gown. The clerk is slangy. This often brings a laugh. But the story midway runs to too much mush. The girl's sweetheart seeing the wedding gown in the window, entering, buying it, with the girl returning and his telling her the gown was bought for her to wear at their wedding. Miss Westford is a sister of Lillian Russell. Ordinarily this would always be good for press matter on the vaudeville route, but Miss Westford can not make the biggest time with this playlet. It's a small time sketch and the fault is the sketch's. *Sims.*

Sid Lewis.

"Nut."

15 Mins.; One.

Sid Lewis has a new "nut act" by Tommy Grey. Lewis formerly appeared around New York with a "nutty act," in which were clips from several other similar turns. The present is more legitimate, in the nutty class, and gives Mr. Lewis new bits of business and dialog. He retains the hat and cane for throwing purposes to emphasize points, tells a story or two in the Frank Tinney way, and uses two "hells." His card announcement was "Sid Lewis. Let him rave." The opening number is "A Nutty Little Nut." A woman plant (the same one) again accompanies him. Toward the finish when she sings a ballad alone, Lewis steps into a stage box, speaks to the people about him, then returns to the stage, lying flat upon his back there, and smoking a cigarette in the spot light while watching the women in the box above. It is about as nutty a bit of business as could be imagined. Another nut bit is his "melodrama" with changes, he changing voice and clothes, the clothes through turning his coat inside out or outside in each time and donning it again. He has some "imitations of great men," does a recitation seated upon the stage, "walks" a "tight rope," pulls the "came-for" (camphor) old boy, and asks the audience for a straw vote on the election, Wilson getting the most applause by a big majority. His finish is the former one, walking off the stage to join a "plant" who has arisen from an aisle seat to go out for a drink. Mr. Lewis was very sensible to secure a new act of his own. It looks as though he can work this into a real good one, with his personality and flip style of playing it. "No. 2" at the Fifth Avenue the last half last week he did extremely well and that the audience thoroughly liked him was attested when he returned for a comedy bow with Foley and O'Neill, the succeeding turn. *Sime.*

Melody Monarchs and Maids (6).

Singing, Dancing and Piano.

14 Mins.; Full Stage.

City.

Four boys and two girls comprise the personnel of the Melody Monarchs and Maids, an act with an idea behind it. But the idea is not sufficiently worked out at present to make the turn a big time offering. Three of the boys are seated at the piano at the opening, with the fourth, assisted by the girls, singing as a starter. This is followed by a medley arrangement of the song titles to tell a story, not done effectively. One of the boys later plays the violin, the girls in the meantime making a change and then the three do another song; a bit of violin playing and then after another change a song is the closing. The act could be rearranged for big time. Now it is just a big small time flash. *Fred.*

Edwards and Louise.

Juggling and Songs.

11 Mins.; One.

Fifth Avenue.

A mixed two-act that breaks in with the girl singing and the man telling jokes. Then there is brought upon the stage a plush covered barrel, open at the top. The girl doubles up inside it and the man balances the barrel on his forehead. After that the girl seats herself upon a chair, the man holds it by his teeth, and while the girl is singing, he walks up and down one aisle with her in that position. In their talk they have a separated illumination of "Mary milks the cow." The couple appeared before a lake drop at the Fifth Avenue, the young woman in evening gown while the man had on a sack suit. It looks like a juggling act trying to talk, with but two tricks to do through that. The barrel business is new. The act may get along on small time. *Sime.*

Al. Fields and Co. (2).

"The Vegetable Hunters" (Comedy).

19 Mins.; One (6); Full Stage (6); One

(7).

City.

Al. Fields has retained two important features of his former offering in his present act. They are his "cabby" and "Seashells." Although his "cabby" is only incidental to the present act, one-half of the prop horse is retained in "Seashells." There is a straight man with Fields on this occasion who is a real find. He looks great and delivers lines in such a way as to make him a real asset. The opening of the act is the exterior of an employment office and there are a lot of humorous signs displayed. Fields has been looking for a job, the straight is trying to find some one to accompany him on a "wild vegetable hunt." All of the talk from this point on revolves about the vegetable kingdom and there is much "fly stuff" sure for laughs. The pair finally start off and in full stage a vegetable "forest" is shown. Credit is given McIntyre and Heath for having discovered "the ham tree" and a laugh twist is given when a property man arrives and orders them off the scene, stating it is six o'clock and time to close up. The scene was in a film studio where "Indigestion" in "three meals" is being filmed. Back in one the "Seashells" number is put over for its full effect. The act is a laugh from start to finish. *Fred.*

(Miss) Billie Richmond and Co. (8).

"Cabaret De Luxe" (Music and

Dancing).

12 Mins.; Full Stage (Special Set).

Fifth Avenue.

It's worth the full price of admission for a vaudeville show to look at Billie Richmond on the stage. She is a stunning blonde and there are not many "stunners" around this season. Miss Richmond is the centre of a produced dancing act, carrying six musicians as a stage orchestra and with two other dancers, man and woman. Miss Richmond is a toe dancer. She does solo turns, with an inning to itself with a fast rag. The opening seems a trifle slow, but after the second dance the act goes into high and swoops right down for the finish with whirlwind stepping. Miss Richmond is said to be one of the Dancing La Vars with Mr. La Var, the present male dancer in the turn. It's an ambitious effort for the La Vars and Miss Richmond is well worth featuring. A good all around ensemble dancing act and she can come pretty near insuring through her own self being in it. *Sime.*

McGevey and Doyle.

"At the Station" (Comedy).

12 Mins.; Full Stage.

City.

A corking variety act, rather a surprise as an opener. It is presented by a man and girl team, opens as a sketch

Andy Rice.

"In Society" (monolog).

22 Mins.; One.

Fifth Avenue.

Andy Rice is talking of "Sadie" and her debut in society, twisting into the talk mention of a doctor and others. The monolog is full of points and Mr. Rice gets them over. He has acquired an emphatic manner of delivery that just suits this line of humor. He snaps the lines over and off. It's effective. The monolog is a Hebrew one. Mr. Rice does it without facial make up, employing only enough of an accent to give it the atmosphere. In a short speech at its conclusion Mr. Rice mentioned it was the first time he had tried it in a regular house and would overcome the shortcomings of it. But there are not many. The most important is to make it more concise, cutting down in lines leading to points and the matter as a whole, also dropping the two damns used. The author of the monolog is unknown, but he knew what he was doing and has given Rice more actual laughs in a monolog on a continuous strain than have been heard in many a day. That Rice talked steadily for 22 minutes on nearly one subject tells the story. When brought down to about 18 minutes, Andy Rice can go on any stage with this monolog and make them laugh. *Sime.*

Agnes Scott and Co. (5).

"You Can't Beat a Woman" (Comedy).

15 Mins.; Full Stage.

Harlem O. H.

A company (three men and three women) of ordinary players handling a rather foolish idea well enough to carry them around the smaller houses. With the idea weak the players cannot do very much to fortify themselves against the steady stream of meaningless lines. Through continuous repetition, they are even less in value. Three ages are depicted, a young couple just about to be married starting the trouble that ran through a young married pair, and ending with elder folk celebrating their 30th anniversary without ever having a quarrel. The cast just above the average of the sketch itself.

Kramer and Kent.

Songs, Talk and Dances.

17 Mins.; One.

This is the Kramer, formerly of Kramer and Morton, now appearing with his wife (from his remarks), a young woman of good looks, who is in brownface, while her partner is blackface. Kramer makes the act pretty noisy with his loud and boisterous ways and speech. But the Fifth Avenue audience the last half liked him, and for a final encore Kramer said he would do an original trick, the first ever done of the same kind upon the stage. Then he introduced Miss Kent as his wife and kissed her. That set the act back some, seemingly in the opinion of those present, for no one evidently thought it funny or worth applauding. Their best bit was singing "Yaaka Hula" as a Salvation Army song with tambourines, but during it they used the word "Hallelujah," in questionable taste for the burlesque. Otherwise it is a very nice and new bit. Miss Kent delivered some "poetry" and Mr. Kramer told the "Holy Moses" gag of the bulletin board, the second one to tell it last week. Kramer blamed it upon Phil Kornheiser. If so Mr. Kornheiser might have restricted the gag, for it would have been a good line for one person. Near the opening the couple did a kinetoscope dance. Kramer once touched upon the initials, using "r. w.'s" (rough women), but tried that no farther. Some songs and talk nicely carried them along and the act looks all right in about the "No. 4" spot just now, if Kramer will tone down a bit. Miss Kent appears a willing worker who should show up well alongside him. They were next to closing at the Fifth Avenue. *Sime.*

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:

MARKUS LOEW CIRCUIT (Joe M. Schenck)	BERT LEVEY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter F. Keeffe)
FOX CIRCUIT (Bugar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keeffe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HEIMAN CIRCUIT (Sam Kahl)	ALOIZ CIRCUIT (J. H. Aloiz)	MICH. VAUDEVILLE CIRCUIT (W. S. Butterfield)
RICKARDS CIRCUIT (Australia) (Chris. O. Brown)		U. S. V. M. A. (Walter J. Plummer)

Hans Wilson and McNallys.

Acrobatics, Songs and Talk.

9 Mins.; One and Full Stage (Special

Drop).

Fifth Avenue.

A well worn drop of a theatre front is used for the opening, when two fellows claiming they are actors apply for free admission to see a benefit inside. A girl is in the box office. They offer to prove they are actors by doing a couple of bad gags (for comedy) and a little dancing. The turn then goes into full stage for dancing and acrobatic dancing. A double acrobatic dance for the finish did very nicely. The taller of the two boys did his work smilingly and scored the hardest. His loose dance is a very good one and about the only real loose dance around here in quite a while. The girl seems only necessary for the story. It looks as though the entire act could have been performed in "one." The act may be a dancing and acrobatic combination that wanted something else and got it through this idea, but it still remains an acrobatic dancing turn, suitable for the best of the small time and the small big time. *Sime.*

Lane, Plant and Timmins.

Piano Act.

9 Mins.; One.

A ratskeller-piano trio, without enough novelty after the novelty has long since passed for this sort of turn, to qualify for big time. They do ordinary singing, with a pianist accompanying, the stouter of the three boys doing a "Sunday" song in supposedly comedy make up. Just about as the act finished they became liked, and could have taken an encore, but did not. *Sime.*

offering, turns to juggling and finally the man does slack wire work that is well done. The girl also sings a song, but the least said about that the better. On its novelty alone the act qualifies as a contender for big time. The scene is a railroad terminal, the girl acting as the ticket seller and the man doing a rube characterization. After a bit of comedy talk that gets over, he turns to juggling and then to the wire work with the girl assisting. *Fred.*

Capt. Geo. Auger and Co. (8).

"Giant Killer" (Girl Act).

28 Mins.; One and Full Stage (2);

(Special Set).

Harlem O. H.

Capt. George Auger has come forth with a corking good "girl act" different from the rest, in that it carries a theme. Auger's enormous size is prominent, the story proper revolving about him. He is the "Giant Killer," and has also surrounded himself with a number of capable assistants, although the midget, upon whom a great deal depends, could easily help himself. His work is not sufficiently finished, and being continually in the foreground with Auger, it hinders the story. The chorus of five girls are hard workers and pretty good lookers, going through some dancing formations that show considerable rehearsing. The remaining two people (man and woman) who handle less important roles show to advantage, the woman more so than the man. The piece does not need a very lengthy time to be in perfect readiness. As a matinee turn for the children it is hard to find one that will prove more amusing.

bolsterous. Some of his quiet bits were really droll, and only occasionally did he slip back into the familiar sort of burlesque. One was during the trial scene, introduced during a sort of olio and two or so other trivial bits. But for the vastly greater part his methods are smooth and effective and his style far, far above the average. His German dialect role in the first part was better than the Hebrew in the burlesque, but in both parts he was clever. Murray Leonard essayed a Hebrew, but served mostly as a filler and had little opportunity to distinguish himself individually.

There were six other men, four making up the usual sort of better class straight singing turns for an olio act, but not particularly valuable otherwise, except that one of the number, Harry Frankel, the second base, made a good looking straight man and led several numbers very well. One of the best of these was the title song ensemble which made the first part of the show.

Charles Wesson was another of the large male contingent. He did not figure much, but did contribute several spirited dances, notably the one introduced as a specialty with Stella Wood.

The principal women are an unusual collection both in number and high average of stage appearance and ability to handle numbers. The prima donna is Frankie Rice who (wonder of all wonders) has a knack of putting some spirit into mere spoken lines. It is sufficient to indicate her excellence to say that she does several bits of French dialect and actually makes her words sound something like. More remarkable still, she actually delivers several phrases of French with an accent that was good enough to fool one member of the audience who has the elementary knowledge of the language. When burlesque women go that far into the Art of Elocution they have achieved the unusual. She was concerned with Ward in a specialty during which she made a most agreeable figure in crimson tights, with a close fitting bodice of red velvet. Most of her bits were interesting, but she carried along her series of impersonations in the burlesque too long. Towards the last it wearied, although the house appeared to enjoy the bit and applauded enthusiastically until she made a laughable burlesque curtain speech. She should make a valuable member of a revue production.

(Miss) Lynn Cantor was a rather haughty soubrette, but she has a pleasing high soprano voice and the quality of her singing compensated for her absence of animation. Besides little Miss Wood supplied all the dancing activity, any burlesque troupe needs. Minerva Emmett was trim in tights, and although scarcely above pony else, filled out the picture as principal boy.

The two pieces disclose several capital numbers. One of the best was a Ballet of Cards. By lifting an apron-like arrangement of their skirts, the choristers became animated playing cards. Ward and Leonard introduced a bit of poker business as an incident to the number, which, but for a smash, was good.

One thing that made the show move rapidly was a frequent change of stage setting, including drops in "one" during changes for the larger stage space there were seven changes.

The whole arrangement is frank burlesque. There is a book, but it soon is mercifully lost and the funmaking progresses in the old burlesque catch-as-catch-can fashion, guided by no rules except that minute by minute there shall be something happening for a laugh or at least a chuckle.

MONTE CARLO GIRLS.

(INTERNATIONAL.)

"The Monte Carlo Girls" at the Olympic is far from being a satisfactory burlesque show. There are moments when a lively trio of principal women make the proceedings amusing, with their numbers, and several of the numbers are attractive in business and dressing, but the comedy of the eight or so men concerned is impossible. No burlesque troupe that has struck the city so far this year and few in any past season has resorted so steadily to the use of profanity and unclean stage business to win easy laughs which its people were not clever enough to secure legitimately.

Frank Murphy was the worst offender in a dirty tramp part. Some of his business was nauseating. It is enough to characterize his performance to say that he apparently esteemed the scattering of half chewed food about the stage and spitting into the faces of other comedians was probably funnier to him than to the victims or the audience. The other principal comedian was George Leon, an uncertain German, whose fun was not so revolting, but scarcely more effective. The whole comedy department suffered from lack of ideas.

Whole periods of five minutes or more were taken up with general clubbing and slapstick wailing, which was the favorite comic business. The rest of the time was devoted to money changing. When burlesque comedians confine themselves to these two lines, it's certain they are lacking in ingenuity to say the least.

The finale of the first part brought the girls out in a good looking military costume of navy blue tunics and tights, Percie Judah in light blue tights leading and making a stunning picture. Again the opening number of the burlesque was prettily dressed, but the rest of the costuming was poorly selected, sometimes shabby, and in one instance truly frightful in taste. This was a sort of man's one-piece bathing suit of shrieking, clashing colors. It brought out some wild and

wonderful contours in the chorus girls' figures. The principal women, without exception, looked extremely well in a rusty unusual assortment of costly looking dresses. Besides Miss Judah there were consorted Grace Fletcher and Lolly Morrissey, both gingery soubrettes and capital number leaders. The three women went as far toward saving a hopelessly dull evening as was possible.

In the poor average of the men entertainers, one Ed. Blaine stood out as a rare straight worker. He had a fine smooth way of getting over his gentle lines of "kidding" and was of excellent appearance. Four men who made up a clean looking male quartet as an olio item were one of the hits of the evening. Their singing was highly agreeable, but they did not figure in the comedy intervals of the two pieces.

Probably the incident that did most to carry the show along was a number led by Mr. Blaine late in the burlesque in which the chorus girls stood in a single line, each marked with a number. The audience was invited to call upon them by number and each girl did a trining specialty.

"No. 18," a tiny blonde, was a riot with a sentimental ballad, the crowd expressing its enthusiasm by tossing coins upon the stage. Of course, it is by no means a permissible proceeding for a regular troupe to allow this sort of thing, but this organization not only permitted it, but encouraged the contributions. Doubtless it is good business and the height of thrills for a burlesque manager to permit his chorus girls to fill in nearly 15 minutes in this way, but the necessity for economy was not apparent, for the company has a larger number of people than most of the smaller wheel companies. It would appear that unskilled producing and staging is letting the material go to waste.

PALACE.

Nat Goodwin is the Palace headliner for the week, and, good selection if business and individual returns can be accepted as a criterion. Mr. Goodwin was greeted Monday evening with a full minute of prolonged applause on his entrance, a singular welcome for one who hasn't been absent very long. He told stories in his own inimitable style, concluding with a Kipling recitation that depended more on delivery for success and with his final exit he had just covered some of the greater portion of the evening's honors. With the exception of his closing yarn, Goodwin's routine is strictly original and even the last one, about the two chaps who "bilked" a bartender out of drinks with funny stories, sounded new as told by Goodwin. He held the next to closing spot with White and Cavanaugh at the extreme end of the bill.

Phina and Co. opened the show with what might be termed an overgrown "puck" act. Phina is working in the same line, and once a clever aggregation of young "picks." A double song and dance is utilized for the opener by two of the colored principals, the singer displaying a rather good voice. The general appearance of the turn is somewhat cramped because of the style of dress worn by Phina (Josephine Jassman) and her principal female aid. The bust showed as a result of all colored acts. The dancing finale, a built around routine of Hawaiian steps, practically stopped the show, the audience calling for a bow after the lights of the succeeding act were flashed. This is somewhat unique for an opening turn at the Palace.

Jimmie Conlin working with Grace and Eddie Parks offered a rearranged edition of his familiar piano specialty, having discarded the comedy style of dress and added a special drop to the turn. Conlin sang in evening clothes, but, like toward a comedy end, and with good results. Some new material helps things in general and Grace Parks makes a great working partner for the team. The act looks better than ever and easily held the difficult "two" spot at the Palace.

After the Robt. Haines sketch (New Acts) Aveing and Lloyd had an innig, registering one of the biggest hits of their experience. The laughs were continual from entrance to exit, and the Palace reception stamps them as a foremost two-men act.

Dorothy Jardon is one of the several added features, special features, extra attractions, etc., and was delegated to close the first part with her splendidly arranged song routine. The Jardon wardrobe is a feature in itself, but her voice, her method of delivery and her natural stage poise are the assets. Toni's "Good Bye" was appreciated as the best bit in the list, with the exception from "Carmen" scoring second honors. A transparent gown earned applause in this spot. It's the best specialty Miss Jardon has yet given to vaudeville. "America First" opened intermission, with Goodwin following and White and Cavanaugh closing.

COLONIAL.

Whatever defects were noticeable in the recent shows at this house will probably be overlooked by the "regulars" when they witness the current attractions. A well diversified program, running along like an oilied machine, with over a little before eleven, and combined with the speed and comedy of the highest order, it naturally caused continuous laughter throughout the running. While the arrangement was somewhat changed Monday evening, it was for the betterment of the show proper, and so arranged to have the higher grade turns placed in positions to carry the lighter ones along.

The attendance was exceptionally good, and considering the many popular names on the program, it was not out of the ordinary.

Long before show time a line was kept moving that extended back to 63d street.

William Rock and Frances White are headliners, also having the sole privilege of the outside electric sign for their own display. They were moved from closing the first half to next to closing the second part. Their act appears so simple to a certain extent, it hardly looks possible for their success, but everything is done in a finished manner, and the reception accorded them was not unexpected. Charlie Ahearn and his troupe of tramp cyclists closed the show, keeping everyone seated. Ahearn might eliminate the unnecessary and dragged in dance with the young woman, for it just about holds up his turn.

The Clairmont Bros. proved an ideal opener, the revolving ladder at the close assuring them of returns. They should remain in the pantomime class throughout, instead of branching into talk towards the closing. Donald Robert held up the "No. 2" spot well enough, and by taking into consideration his recent improvement, especially in working, he is entitled to a "No. 2" position on a good many other big time programs. Robert has a dandy appearance, and backed by a good looking special stage set in "three," is bound to find favor.

Eva Taylor, Lawrence Grattan and a company of two, held the sketch position, and while the complications proved amusing to the audience, a early section of the piece could stand alone. Bringing his act to the best comedy results a second Smith family without even a word pertaining to their presence earlier in the dialog should be fixed. Otherwise the skit should prove an acceptable turn for the better grade houses. Dorothy Granville was next to closing the first part, scoring substantially through one of her late numbers. Miss Granville changed her routine somewhat Monday night.

Hale and Peters closed the first part with their dancing, assisted by an orchestra that simply chased the remaining lines outside. Those boys sure are corkers for ragtime, and combined with a bit of singing, helped the dancers considerably. The couple were switched from closing the show. They offered three dances, the first, "Walking the Dog," proving strong enough to close with instead. An Hawaiian and a Mexican bit were also included, and at the conclusion, they might have been called the applause of the evening were they in a different position. But under the circumstances the curtain came down for intermission, and the audience continued to applaud without any reserve from the dancers.

After intermission William and Margaret Cutty immediately found favor with their musical turn, and also helped themselves with a bit of elating toward closing. Their easy style and aggressive way of working was deserving of the hearty applause that greeted them.

Harry Tighe and Sylvia Jason were next with their "Ry" talking turn, and while Tighe always has been a favorite in this house, his present act is more acceptable from an entertaining standpoint than the one he was previously K. tied with. More singing now constitutes the greater portion of the turn, and with the ever welcome laugh provoking difference in proportions they are now offering a two-act that should be kept working.

ORPHEUM.

For his fourth successive week James J. Morton is announcing the acts at the Orpheum. The announcer plan originated by Morton, after his month's tryst at the Orpheum, has established itself as a suitable feature to be used throughout the year. Morton has increased his popularity weekly.

The Orpheum bill this week is a fast running affair with the last act over before eleven. Eddie Foy and the Seven Little Foes headlined, closing the first half, moved there from their programmed position of second after intermission, with Muriel Window serving the act instead of opening after intermission. The Foy act is a decided improvement on the audience appeared pleased throughout it. Foy is a big local favorite and the children appeared to catch on immediately.

The Foy act was only rivaled for applause honors of the first half by Willie Soler, who preceded them. Soler started strongly with his songs, several not new but done in a different way by this chap. He finished up to a great outburst of enthusiasm with his dances. Soler was unable to do his best winning Monday night, appearing to be unable to get firmly set on his head, but this hampered his work little, as his other dancing provided the necessary punch.

The Cyelling Brunettes opened the show on bicycles. The men are capable riders and were greeted cordially by the audience, which was seated early. Brierre and Kink, "No. 2," left a favorable impression. Their new songs and dances are a decided improvement on the one formerly employed. The man appears much too stiff. Halligan and Sykes in "Somewhere in Jersey," a comedy sketch with songs, struck the audience just right and gave the show a real push. Although following another mixed team this couple had no trouble whatsoever in establishing themselves strongly.

Mike Bonst for the announcer idea was established with the Edw. Arden sketch, "Close Quarters," which opened after intermission. The spot, a decidedly hard one for a sketch, had no terrors for Arden through Morton (appearing before the Foy act closing the first half) stated it would be advisable for the audience to return to their seats quickly after the intermission in order to get the thread of the sketch story. That was sufficient, for the house was intact when the curtain went up for the sketch, and there

was no difficulty in getting the dialog over from the start. Mr. Arden is well thought of in Brooklyn and his present offering has all the requirements to demonstrate his ability. Miss Window, who followed the sketch, disclosed herself to be a peppy single with an attractive wardrobe and an abundance of youth. Her performance was easily suitable for the position, with Miss Window experiencing no trouble. The Avon Comedy Four in their new act took down the laughing bit, next to closing. The members of the quartet are the same as before and much of the talk is familiar, although the opening act is new.

Louis Hart, an exceptional strong man, closed the show without a walkout.

FIFTH AVENUE.

Anniversary Week all week at the Fifth Avenue that has been especially decorated in the Autumn design for the event. The lobby is dressed prettily with leaves and pumpkins and the show inside Monday night of 11 acts drew an enormous attendance. There are 11 acts also on the last half of the bill. If it breaks as well the latter part as it did the first half, the Fifth Avenue crowd will be hankering for this sort of show every week. Practically all of the turns were new to the Fifth Avenue, and seven of them are under New Acts. The show started at 8:15 and ended at 10:35. The usual vaudeville there commences at 8:20 and concludes at 10:20.

Three or four pronounced successes were among the many acts—and the greatest of these was the hit scored by Laurie and Bronson, next to closing, with their mixed two-act of talk, songs and dances. Here is one dandy two-act that can stand up with any of them. It's now fitted for any position in any house. The girl is a peach in her work. She's never mechanical for a moment, with the young man almost as strong opposer to her. The act has several pieces of business, all its own, and the turn is cut down to just what it should have in business and talk. They do so well that the closing song and dance with talk is unnecessary, unless they wish it there for a finish. This turn is a comedy act, and might get away from the song and dance terming by leaving that alone, since it is not needed. It wouldn't be a bad idea for vaudeville to sign Laurie and Bronson for a couple of seasons without a cancellation clause by either in the contract.

Other acts getting over unmistakably were Corbett, Sheppard and Donovan, Andy Rice (New Acts), (Miss) Billie Richmond and Co. (New Acts) and Jim McWilliams (New Acts).

The Corbett, Sheppard and Donovan piano-singing number is much improved since last showing at the Fifth Avenue. The boys are now opening with a "Chattanooga" number that starts them off so well they have no trouble. They do it in the green spot. A "Mary Klased" medley brings in several old popular airs, and this helps also. About the only point in the turn that they need worry over is the "\$18 a month" song. It does for the trio because they have a comedy side line for it, but Jimmy Hussey has made this number so familiar over the big time, the three-act might well regret whether it is worth while to continue with it. The boys are dressed tastefully in cutaway coats and striped trousers, a decided relief from the ever-present dress suit by the others.

The Three Rianos opened the performance, with an aerial acrobatic act that uses a couple of the boys as monkeys, well made up, with one straight. It did well enough in that spot. There is a special act, Edwards and Lowe, "No. 2" (New Acts) don't fit for big time and remain questionable for smaller houses through it being a juggling act gone wrong. Next was a sketch played by Susanne Westford and Co. (New Acts) that never belonged for a big time bill, due to poor construction of the comedy playlet. The Six Harvards (New Acts) followed. It's musical of ordinary make. Andy Rice dropped in for a score just before the three boys, with Harry Wilson and McNally (New Acts) another mixed trio, after them. It's another small timer, acrobats talking. After the Laurie and Bronson act was the Richmond dancing turn closing the performance. The last two spots were hard ones in a house accustomed to an earlier closing show, but the Richmond act kept them seated on its appearance at the opening and held them throughout. *Time.*

AMERICAN ROOF.

Noticeably lacking in a name, the American show the first half gave the impression of being a summer-time entertainment rather than regular season show, mainly through the lack of a sketch of a heavy order.

Pearl and John Regan opened it with dancing. The girl displays considerable grace, especially while lightly clad. The general behavior of this team struck the fancy of the audience. Howard and Sadler, a sister team who are best described as a small-time edition of the Courtney Sisters, failed to attract much notice. The larger girl should put more animation in her work to get returns with her big voice. The soprano sings frequently and nicely but appears devoid of life. The act did not have the snap to catch on with the Roof audience.

Oram's Circus, "No. 3," scored several laughs through the customary bucking mule business. Oram has set a precedent among circus act proprietors by not bringing his mule riders from the audience. The men come from the stage and there is just as much fun that way. With less confusion Brown and Jackson kept the show going in the comedy division with songs and dancing by the man, who possesses a long pair of legs

(Continued on page 20.)

BILLS NEXT WEEK (NOVEMBER 6)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S.-C." and "A.-B.-C." following name (usually "Empress") are on the Sullivan-Considine-Affiliated Booking Company Circuit.

Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "U. B. O." United Booking Office; "W. V. M. A." Western Vaudeville Managers' Association (Chicago); "P." Pantages Circuit; "Loew." Marcus Loew Circuit; "Inter." Interstates 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 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)
Nan Halpern
Edwards Song Revue
Beatrice Herford
Montgomery & Perry
Lorenberg Sisters
(Four to fill)
COLONIAL (ubo)
Cecil Cunningham
Whitting & Burt
Gaston Co
Gibson & Guinan
Rae Eleanor Ball
Johnson & Hardy
Young & Brown
Gusman & S
Dupre & Dupre
ALHAMBRA (ubo)
Eddie Foy Family
Mrs G Hughes Co
Milt Collins
Dong Fong Gue Co
Al Fields Co
Mignon
Donald Roberts
S Rianco
G & D Muller
RYAL (ubo)
Harry Green Co
Norton & Lee
Kramer & Kent
Brierre & King
Sutton McIntyre & S
John Le Clair
AMERICAN (loew)
Lewy & Lacey Sis
Solomon
De Vine & Williams
"Whirl of Song & D"
Marimba Menace
Walter S Howe Co
Nat Carr
(Two to fill)
Miller & Bradford
Gilmore & Romanoff
Morris & Campbell
Little Lord Robert
Moyt's Minstrels
Nat Carr
Lulu Seibin
(One to fill)
LINCOLN (loew)
Xylophonds
Erana Zehn & Dunne
Bronte & Aldwell
"Bit of Scandal"
Murray Bennett
Grey & Old Rose
2d half
Jewett & Pendleton
Bronte & Aldwell
Lillian Watson
Mr & Mrs Phillips
Frontal
Sully Family
7TH AVE (loew)
Bernard & Meyers
Sully Family
Dolce Sisters
Bernice's Circus
(Two to fill)
Xylophonds
Sinclair & Casper
Frank Gaby Co
Rawls & Von Kaufman
Empire Comedy 4
Martyn & Florence
GRESELEY (loew)
Sinclair & Casper
Scanton & Press
Seymour & Seymour
"Into the Light"
Harry Rose
Leach Le Quinlan & S
(One to fill)
Clark & Lewis
Bernice's Circus
Dolce Sisters
"Danny"
Francis Resault
Gall's Minstrels
(One to fill)
DELANCEY (loew)
Joe Dealy & Sister
Murphy & Klein
Rawls & Von Kaufman
Sally Fields
Lambert
Dalmore & Kelgardo
The Kerasos
2d half
Lowey & Lacey Sisters
Solomon
Marimba Menace
Pennell & Tyson
Whirl of Song & Dance
Henry Frey
Jack Morrissey & Co
(One to fill)
NATIONAL (loew)
Johnson & Crane
Howard & Sadler
Orth & Lillian

Martha Russell Co
Lillian Watson
Aus Woodchoppers
2d half
Theodore Trio
Sally Fields
Bronte & Aldwell
Lambert
Adams & Gubi
Joe Dealy & Sister
BOULEVARD (loew)
Jewett & Pendleton
Clark & Lewis
Jack Barnett
Maurice Samuels Co
Adams & Gubi
Bell & Caron
2d half
Johnson & Crane
Aus Woodchoppers
Clark & Lewis
Maud Tiffany
Burns & Kissen
Leach Le Quinlan
(One to fill)
ORPHEUM (loew)
Ella LaValle
Pennell & Tyson
"D. D. HIPP"
Evans & Wilson
Henry Frey
Hoyt's Minstrels
Dolly Morrissey
Gilmore & Romanoff
2d half
Seymour & Seymour
Aus Woodchoppers
Dirie Harris & 4
Murray Bennett
Maurice Samuels Co
Orth & Lillian
The Kerasos
(One to fill)
AVE "B" (loew)
Hearn & Rutter
Polchow & Brown
Captain Sorcho
(two to fill)
Dena Cooper Co
Chinese Entertainers
(Three to fill)
Brooklyn
ORPHEUM (ubo)
Louise Dresser
Robt T. Haines Co
Dugan & Raymond
Laurie & Bronson
Chas Ahearn Co
J C Nugent Co
King & Harvey
Page Hack & Hack
Shannon & Annie
BURBICK (ubo)
Jack Norworth
Eva Taylor Co
Morton & Moore
Katheryn Dahl
Joe Cook
Will Ward & Girls
Leigh & Jones
Paul Gordon
Roches Music Hall
BIJOU (loew)
Jack Morrissey Co
Quinn & Lafferty
Little Lord Robert
Morris & Campbell
Mr & Mrs Phillips
Frontal
2d half
Reed & Wright
Arthur DeVoy Co
Hawthorne & Lester
Grey & Old Rose
(Two to fill)
DE KALB (loew)
Theodore Trio
Reed & Wright
Curry & Graham
Maud Tiffany
Dixie Harris & 4
(One to fill)
Chadwick & Taylor
S Robbins
Bernard & Meyers
Martha Russell Co
Delmore & Kelgardo
Bell & Caron
PALACE (loew)
Norton Noble
Wilson Bros
2d half
Frank Markley
Polsem & Brown
Niemeyer & McConnell
(Two to fill)
FULTON (loew)
Geo W Moore
Chadwick & Taylor
Alice Hanson
Moral Opera Co
Empire Comedy 4
2d half
Kekomos
Howard & Sadler
Tabor & Greene
Walter S Howe Co

Birmingham, Ala.
LYRIC (ubo)
(Nashville split)
Annita Primrose
Harry Farn Co
Ila Grannon
Adelle's Animals
2d half
KEITH'S (ubo)
Dorothy Jordan
Low Dockstead Co
Jack Wilson
Fern & Davis
Harold Hendler
Valentine & Bell
Canilla's Birds
ORPHEUM (loew)
Ed & Irene Lowry
Visa Versa
Virginia Ogden
"College Frolic"
Fox & Wells
(Two to fill)
Exposition
Bryan Lee Co
Marie Russell
(Four to fill)
ST JAMES (loew)
Math Bros & Girls
Tracy & McBride
Phillipi 4
(Two to fill)
2d half
Virginia Ogden
Visa Versa
Fox & Wells
"Fire-side Reverie"
(One to fill)

BIGGER AND BETTER THAN EVER
808 MATTHEW
"DREAMLAND"
In 3 Scenes and 7 Characters
CLEVER COMEDIANS
PRETTY GIRLS
THIS WEEK (Oct. 29), SNEAK'S, BUFFALO
NEXT WEEK (NOV. 6), SNEAK'S, TORONTO

Brandon, Can.
ORPHEUM (wva)
Trinidad Sisters
Spigall & Dunn
Arthur Angel Co
Three Melvin Bros
Bridgeport, Conn.
POL'S (ubo)
Wood & Mandeville
Dorothy Regal Co
Ashley & Allman
Stampede
(One to fill)
Aerial Bartlett
Johnsons & Johnson
Harry Mason Co
Al Herman
Toots Paka Co
PLAZA (ubo)
Herbert Germain
McAvoy & Brooks
Julie Mills Co
Sherman DeForest Co
2d half
Navassar Girls
Thos Swift Co
Yonne & Albert
Alex Bros
(Three to fill)
Iolan Sisters
Walton & Delberg
Old Soldier Fiddlers
Cunningham & Marion
Legs Co
Al Wholman Co
Tyrolean Troubadours
Battle Creek, Mich.
BIJOU (ubo)
Onetta
Knapp & Cornell
Schwartz Bros
Darnell & Hanford
2d half
"Girl Worth While"
Be City, Mich.
BIJOU (ubo)
Oscar Starr
The Dorcherts
Grew Patts Co
Brady & Mahoney
"The Dog Watch"
2d half
Bell & Eva
Berry Girls
Tilford Co
Morris Golden
"The Magazine Girls"

Calgary
ORPHEUM
Bert Levy
Wilfred Clarke Co
Marie Fitzgibbons
Savoy & Kresnan
Wilford Sisters
Clava Seal
Ray Samuels
PANTAGES (p)
Nancy Fair
"All Aboard"
Olympia Duvall
Norvell Bros
Royal Hawaiians
(One to fill)
2d half
Will Morris
Willings & Jordan
Norton & Earl
Kane & Herman
Adroit Bros
WINDSOR (wva)
Will Morris
Otte Koerner Co
Kane & Herman
"Edge of World"
(One to fill)
2d half
Wing & Ah Hoy
Silver & North
Robt H Hodge Co
Polly Prim
(One to fill)
Cincinnati
KEITH'S (ubo)
Herbert's Dogs
S Hickey Bros
Kane & Mortimer
Richards & Kyles
Geo Damerel Co
Belle Baker
De Bore
2d half
Gallardo
Bonovan & Lee
Lew Wells
Stone & Hayes
The Gladiators
Charlotte, N. C.
FISLMONT (ubo)
(Remoak split)
1st half
Belle Meyers
Wanzer & Palmer
Majestic Wags 4
Koban Japs
Chattanooga, Tenn.
MAJESTIC (ubo)
(Knoxville split)
1st half
Tuscano Bros

Chicago
MAJESTIC (orph)
Morgan Danvers
Jarvis & Dare
Dooley & Rugel
O Rochester
Milton Pellock Co
Rockwell & Wood
Togin & Gossamer
Van Bergen & Gossamer
The Florimonds
PALACE (orph)
Carus & Comer
Wheaton & Carroll
4 Marx Bros Co
Morgan & Wiser
Corbett Shop & D
Dehins' Dogs
Larkin & Sterling
ACADEMY (wva)
Folk
Nevins & Wood
Three Lordons
(Three to fill)
AMERICAN (wva)
Kally & Galvin
Silver & North
"Revue De Vogue"
Castling Campbells
(One to fill)
2d half
Paul Bowers
Morgan & Gray
Medlin Watts & Towns
(Two to fill)
AVENUE (wva)
Myrtle Hanson & S
Hack & Valmar
Geo Fisher Co
Green Mc Doan
Paul Pedrial Co
2d half
"Vanity Fair"
KEDZIE (wva)
Adroit Bros

Norton & Earl
Folly Prim
Chas Howard Co
(One to fill)
2d half
Myrtle Hanson & S
Wilford Sisters
Six Serenaders
Ash & Shaw
King Troup
WILSON (wva)
Wing & Ah Hoy
Chiel Capucellian
Ash & Shaw
Royal Hawaiians
(One to fill)
2d half
Will Morris
Willings & Jordan
Norton & Earl
Kane & Herman
Adroit Bros
WINDSOR (wva)
Will Morris
Otte Koerner Co
Kane & Herman
"Edge of World"
(One to fill)
2d half
Wing & Ah Hoy
Silver & North
Robt H Hodge Co
Polly Prim
(One to fill)
Cincinnati
KEITH'S (ubo)
Herbert's Dogs
S Hickey Bros
Kane & Mortimer
Richards & Kyles
Geo Damerel Co
Belle Baker
De Bore
2d half
Gallardo
Bonovan & Lee
Lew Wells
Stone & Hayes
The Gladiators
Charlotte, N. C.
FISLMONT (ubo)
(Remoak split)
1st half
Belle Meyers
Wanzer & Palmer
Majestic Wags 4
Koban Japs
Chattanooga, Tenn.
MAJESTIC (ubo)
(Knoxville split)
1st half
Tuscano Bros

Kalliyama
Pierlet & Schofield
Allan Dinehart Co
PANTAGES (p)
Karl Emmy's Pets
"Night in Park"
Maiden Sisters
Harry Coleman
Kimberly & Arnold
Matayuma
Des Moines, Ia.
ORPHEUM
(Sunday Opening)
Brice & King
Mayo & Tally
Cooper & Smith
Violet Dale
"Minutaire-Revue"
Du For Boys
"Discontent"
Detroit
TEMPLE (ubo)
World Dancers
Julius Tannen
Chas Thack Co
Maud Muller
Bernard & Jains
Davenport & E
4 Raiders
Frank Hartley
Dubuque, Ia.
MAJESTIC (wva)
"Frat Boys and Girls"
2d half
Mack & Valmar
"On the Veranda"
Chas Wilson
Mario & Duffy
(One to fill)
Duluth
ORPHEUM
Mason Keller Co
Clark & Hamilton
Spears & Wms
Boudini Bros
Sabin & Broner
Mary Melville
6 Water Lillies
GRAND (wva)
G & L Garden
Dae & Nellville
Adam Jensen
Le Monts "West Days"
2d half
Rae & Wynn
Piano & Bingham
Frank Bush
Four Roses
Easton, Pa.
ABLE O H (ubo)
Gordon & Kinley
Margare Calver
Jack Kennedy Co
Wm & Mary Rogers
"Town Hall Follies"
2d half
Judges & Gato
Brooks & Wilson
Great Howard
Kennedy & Burt
Monstau 6
E. St. Louis, Ill.
ERBER'S (wva)
Beacon Sisters
Lewis Belmont & L
The Seabacks
(One to fill)
2d half
Mortality Sisters
B & H Gordon
Wm & Amoros Tr
(One to fill)
Danville, Ill.
PALACE (ubo)
Embe & Alton
Censor Rivoli
Riemer & Gores
Beaquet Sisters
2d half
Milton Frankel
Wilson & Wilson
"Fun on Farm"
Chas Oloot
Marrion's Dogs
Davenport, Ia.
COLUMBIA (wva)
Chas Glicker
Ralph Connors
"On the Veranda"
Fiddler & Shelton
Harry Holman
2d half
Avenda Duo
L & M Hunting
Chas Grapewin Co
Kaufmann Bros
Herr Jansen Co
Dayton, O.
KEITH'S (ubo)
Geo Damerel Co
Hunting & Francis
"Jasper"
Folles D'Amour
"What Hap Ruth"
Yates & Wheeler
Aki Troupe
Musical Johnstons
Decatur, Ill.
EMPRESS (wva)
Layvine & Inman
Green & Pugh
Six Serenaders
Diving Nymphs
(One to fill)
2d half
Harold Yates
Bell & Fredo
Censor Rivoli
Bert Howard
(Two to fill)
Denver
ORPHEUM
Orville Binstel
Jacques Binstel
Helene Davis

Fond du Lac, Wis.
IDEA (wva)
Lillian Sisters
(Two to fill)
2d half
Parsons & Parsons
Corroee Trio
(One to fill)
Doegre, Ia.
PRINCETON (wva)
Princess Kalama
Lou Holts
Four Charles
(One to fill)
2d half
"All Girl Revue"
Ft. William, Can.
ORPHEUM (wva)
Dave Wellington
Cross & Doris
Miller Mulford
Saxet De Luxe
Gary, Ind.
ORPHEUM (wva)
Buster & Bailey
"Fun on Farm"
Castling Campbells
Kally & Galvin
(One to fill)
Grand Rapids
EMPRESS (ubo)
Joe Carson Co
Alaska Trio
The Berlions
Edwin George
Fagg & White
Maxmillian's Dogs
Great Falls, Mont.
PANTAGES (p)
(7-8)
(Same Bill Playing
Annapolis 9)
Asaki Japs
Wood Melville & P
Howard & Rose
John T Doyle Co
Joe Whitehead
Harden
Green Bay, Wis.
ORPHEUM (wva)
N & S Kellogg
Mahoney & Rogers
Friend & Downing
Sig Fran Troupe
Hamilton, Can.
TEMPLE (ubo)
Saranoff & Sonia
Wilsons & Wilkens
Asaki Japs
Barto & Clark
"Prosperity"
Mullen & Rogers
Hooper & Marbury
Harrisburg, Pa.
MAJESTIC (ubo)
Greno & Platt
Smith & Farmer
Will Oakland Co
Wills Norworth & M
(One to fill)
2d half
Wilson & Larsen
Doe & Lester 3
Kittner Taylor & McO
Bobby Heath Revue
(One to fill)
Hartford, Conn.
POL'S (ubo)
Alice De Garme
Bulgar Bros
Whipple Houston Co
R C Faulkner
Katherine D F
2d half
PALACE (ubo)
Hughes Trio
Johnson & Johnson
Chas Rogers Co
Walters & Cliff Sis
2d half
Guernsey & Newell
Georgette & Capitola
Warren & Mann
Winton & Buster
"Rubeville"
Hoboken, N. J.
LYRIC (loew)
Barber Thather Co
Geo Armstrong
Martyn & Florence
(One to fill)
2d half
Norton & Noble
"The Big Question"
6 Styles Stappers
(One to fill)
Indianapolis
KEITH'S (ubo)
(Sunday opening)
M Hamilton Co
Julie Ring Co
Santly & Norton
Thos 5 Girls
Gerard & Clark
Two Blondys
(One to fill)
LYRIC (ubo)
"Around the Town"
Jackson, Mich.
ORPHEUM (ubo)
Alfred Farrell
Fox & Ingraham
"All Wrong"
Van Hampton & Shrin
"Luck of a Totem"
2d half
Lue & Analeka
Lane & Harper
"The Cop"
Clay & Lennie
Society Circus

The Professional Favorite Duet
DR. A. P. LOESBERG
Fitzgerald Bldg.
Room 703
142 Broadway
Tel. 4635 Bryant

HOWATSON and SWAYBELL
"A Case of Fiddler"
LAUGH BROTHERS

Jacksonville
ORPHEUM (ubo)
(Sunday opening)
(Savannah split)
1st half
Marika & Cannon
Main & Trevett
(Love Suburbs)
Pietro
Paul Levan & Dobbs

Jefferson City, Mo.
GEM (wva)
Noel Orville
2d half
Georgalis Trio
Johnstown, Pa.
MAJESTIC (ubo)
(Sheridan Sq., Pitts-
burgh, Split)
Hugh Herbert Co
Edna Munsey
Harry Vivian Co
Harry Worden
(One to fill)

Kalamazoo, Mich.
MAJESTIC (ubo)
"Girl World White"
2d half

Onetta
Rapp & Cornell
Schwartz Bros
Darnell & Hanford

Kansas City, Mo.
ORPHEUM
Fay Templeton
Lyndell & Higgins
Dan P. Casey
Vine Daily
Arce Bros
Edward Marshall
Alan Brooks Co
PANTAGES (p)
Von Cello
Alice Hamilton
Maley & Woods
Leonard Anderson Co
Woolfitt "My Horse"
GLOBE (wva)
Dawn June
Bayle & Patry
La France & Kennedy
Galleria Four
(Two to fill)
2d half
Nelson & Hurley
The Kubens
Ralph Connors
Helen Beresford
Bush & Shapiro

Kenosha, Wis.
VIRGINIAN (wva)
Hal Hart
Otto Koerner Co
(Three to fill)
Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga split)
1st half
Jas Dunn
Kerr & Weston
Sweethearts
Minnie Allen
John Higgins

Kokomo, Ind.
SIRE (ubo)
Wartenburg Bros
Weston & Clare
"Martha Wash Girls"
Ray Snow
"The Freshman"
2d half
Fraxley & West
Rensler & Gores
Murphy Howard & R
Swiss Song Birds
Fred & Adele Astaire

Lafayette, Ind.
FAMILY (ubo)
Milton Frankel
Howard Sisters
"Fun On A Farm"
Monarch Comedy 4
Imperial Troupe
2d half
Henry & Adelaide
Gorman Bros
Bruce Duffett Co
Leipzig
Eva Fay Co

Lansing, Mich.
BIJOU (ubo)
Lawrence & Hurlie
Weir Temple & Dacey
"Case for Sherlock"
Jarow
Weber & Wilson
2d half
"Four Husbands"

Lincoln, Neb.
LYRIC (wva)
E J Moore
(One to fill)
2d half
Stein Hume & T
(One to fill)
ORPHEUM (wva)
Caine & Odon
Clark & McCullough
Models Deluxe
(Two to fill)

Logansport, Ind.
COLONIAL (ubo)
Harold Yates
Rilly & Ada White
Hanlon & Clifton
2d half
Prevoll
Walters & Walters
Pipifax & Panio

Los Angeles
ORPHEUM
Ralph Herz Co
Allen & Howard
Britt Wood
Nederveld's Baboons
Alexander MacFayden

Sherman & Uttry
More Sisters
Fred V Bowers Co
PANTAGES (p)
Phil La Tosca
B & H Mann
Slacko's Rollickers
Edna Aug
Mme H De Serris Co

Louisville
KEITH'S (ubo)
(Sunday opening)
Ela Ryan Co
"The Headliners"
Harry Gifford
Everest's Circus
J & W Hennings
Bowman Bros
Witt & Winter

Lowell, Mass.
KEITH'S (ubo)
The Larneds
Arthur Rigby
McIntosh & Majds
Sidney & Towley
R. L. Dailey Co
Roger Gray Co
Mirano Bros

Madison, Wis.
ORPHEUM (wva)
LaToya Models
Willing & Jordan
Ergott's Lilliputians
Al Shayne
"Fashion Shop"
2d half
McRae & Clegg
Geo Fisher Co
Weston & Young
Fidler & Shelton
"Elopers"

Marionette, Ind.
BIJOU (ubo)
Wm Holten
Vera & Wilson
(One to fill)

Marion, Ind.
LYRIC (ubo)
Swiss Song Birds
Hart Sterling
2d half
Paul Pedrial Co
Mme Marlon

Mason City, Ia.
REGENT (wva)
The Jhunettes
(Two to fill)
2d half
Stanley & La Brack
Jack Polk
Wood's Animals

Memphis
ORPHEUM
Cressey & Dayne
Harry Cooper Co
Mrs Leah Herz Co
Edna & Phillips
Claudia Albright Co
Fay 2 Colays & Fay
Brent Hayes

Milwaukee
MAJESTIC (orph)
Adelaide & Hughes
Leon & Morris
Clark & York
Eddie Carr Co
J & B Morgan
Parish & Peru
Marie & Delmar

PALACE (wva)
Soretry & Antoinette
Fleand & Downing
"Bachelor's Club"
Paul Bawert
Sig Frans Troupe
Weston & Young
2d half
"Edge of World"
Edw Biendell Co
Follis Burk & Roy
Ergott's Lilliputians
(Two to fill)

Minneapolis
ORPHEUM
Ruth St Denis
Lew Madden Co
Silver & Duval
Mr & Mrs J Barry
Young & April
Leo Carroll 5
The Volunteers

GRAND (wva)
La Viva
Fields Keene & W
McGee & Kerry
Frank Stafford Co
PALACE (wva)
Darling Saxophone 4
Jack Lavier
"Helen Revue"
(Two to fill)

PANTAGES
Cook Sisters
Portia Sisters 4
Garcinetti & Breen
Daniels & Conrad
"Sufragette Court"

Montreal
ORPHEUM (ubo)
Frank Le Dent
Weber & Diehl
McWatters & Tyson
George Lyons
Smith & Austin
Claudia & Scarlet
(Two to fill)

FRANCAIS (ubo)
(Ottawa split)
1st half
Walsh Lynch Co
Peggy Brennan Co
(Three to fill)

Moose Jaw, Can.
ALLAN (wva)
Transfield Hunter
Splegal & Dunn
Arthur Angel Co
8 Melvin Bros

Muskegon, Mich.
REGENT (ubo)
Fraxley & West
Carl & Rheil
Morgan & Gray
Foster Ball Co
Carmen's Minstrels

2d half
Emmett's Canines
Green & Parker
Norwood & Anderson
Bobbe & Nelson
Imperial Troupe

Nashville, Tenn.
PRINCESS (ubo)
(Birmingham split)
1st half
Tailman
Burton's Review
Musical Gormans
Baron Lichter
3 Alex

Newark, N. J.
MAJESTIC (loew)
Rekome & Towley
Frank Gaby Co
Hawthorne & Lester
Hall's Minstrels
(Two to fill)
2d half
Lexey & O'Connor
Evans Zahn & Dunane
Jack Barnett
"Bilt of Scandal"
Alice Hanson
Ella Lavelle

New Haven, Conn.
POLI'S (ubo)
Aerial Bartlett
Noon & Devan
Harry Mason Co
Al Herman
Toots Paka Co
2d half
Herbert Germaln &
Wood & Mandeville
Rogers Curran & R
(One to fill)

BIJOU
Guern & Newell
Billy Brown
Joe Kettler Co
Jofolio & Arnold
"Motor Boating"
2d half
Alice De Gano
Nico & Phillips
Stephens & Hollister
Junie Mills Co
"Joyland"

New Orleans
ORPHEUM
Beale Clayton Co
Felix Ardell Co
"Consul"
Grace De Mar
Elkins Fay & E
Rena Fay
Swan & Swan

New Rochelle
LOEW
Miller & Bradford
Brown & Jackson
(One to fill)
2d half
Quinn & Lafferty
Harry Rose
Morati Opera Co

Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
The Brannan
Antrim & Vale
Hickman S & C
Linton & Lawrence
(One to fill)

Oakland
ORPHEUM
(Open Sunday Mat)
Morton & Glass
McDevett Kelly & L
Wm & Wolfus
Lads & Lassies
Frisco
Laura N Hall Co
Josie Heather Co
"FANTASIES (p)
Keno & Green
Long Tack Sam Co
Eva Shirley
Willis Gilbert Co
Gaylord & Lantion
Dooley & Nelson

Oak Park, Ill.
OAK PARK (wva)
Benny & Woods
(One to fill)

Ogden, Utah
PANTAGES (p)
(9-11)
Garcinetti & Breen
Holmes & Walls
Royal Hawaiians
Lucier 3
Beaumont & Arnold
Perkinoff Rose Ballet

Omaha, Neb.
ORPHEUM
(Open Sunday Mat)
Mrs Langtry
A & F Steadman

Dancing Kennedy
"Old Time Darkies"
Parkes & Conway
Gordon & Rica
The Sharrocks
EMPRESS (wva)
Wood's Animals
(Three to fill)
2d half
Polsin Bros
Anderson & Goines
Four Charles
(One to fill)

Oskosh, Wis.
MAJESTIC (wva)
The Kelloggs
Edna Dreon
(One to fill)
2d half
Rice Bros
(Two to fill)

Ottawa, Can.
DOMINION (ubo)
(Francis Montreal
split)
1st half
Capt Kidder
V & E Stanton
(Three to fill)

Philadelphia
KEITH'S (ubo)
Grace La Rue
H Shone Co
Arthur Deagon
Arvon Comedy 4
Maiden Bonconi
Marie Lou
4 Danubes
Booth & Leander
GRAND (ubo)
Brown & McCormick
Owen & Moore
Melloy Maids
Crown & Drew
Clover Leaf Trio
Las Valdes

Pittsburgh
DAVIS (ubo)
Dunneid Duo
Van & Belle
"Age of Reason"
Houdini
Watson Sia
(Others to fill)
SHERIDAN SQ (ubo)
(Johnstown split)
Dora D'Eane's Players
Walter Milton Co
Kane & Williams
The Rosalires
Joe Towle

Port Arthur, Can.
LYRIC (wva)
Dave Wellington
Cross & Dorris
Miller & Mulford
Sextet Deluxe

Portland, Me.
KEITH'S (ubo)
De Bourg Sisters
Boothby & Werdeau
Spencer Chastres Co
Meredith & Snosser
De Pace Opera Co
J & M Reed
Whiffa Decay Tr
(One to fill)

Portland, Ore.
ORPHEUM
Sophie Tucker Co
"Cranberries"
Boeman & Anderson
Cantwell & Walker
Ruth Budd
Bert Fitzgibbons
Rieble & Burt
PANTAGES (p)
3 Mori Bros
Valentine Vox
"Nut Sundae"
Sherman Van & H
Clifford & Mack
Elsie White

Providence
KEITH'S (ubo)
Geo Kelly Co
Lloyd & Britt
Daisy Jean
Dorothy Granville
Mme Anselman
Boys of 1916
Kirby & Rome
Orli & Dolly
EMERY (loew)
"Pireade Revue"
Walter James
(Three to fill)
2d half
Math Bros & Girlie

Tracey & McBride
Orientale
(Two to fill)

Racine, Wis.
ORPHEUM (wva)
Richard Wally Co
Lillian Sisters
Katherine Chalmer Co
Al Abbott
Howard's Bears

Reading, Pa.
HIP (ubo)
Judge & Gals
Brooks & Wilson
Great Howard
Kennedy & Burt
Bobby Heath Co
2d half
Gordon & Kinlay
Wm & Mary Rogers
Jack Kennedy Co
Marie Laurent
"Town Hall Follies"

Regina, Can.
REGINA (wva)
Davis & Kitty
Mabel Florence Co
Vine & Temple
Gordon Highlanders

Richmond, Va.
MURRAY (ubo)
Pipifax & Panio
Howe & Gals
Grace Wasson
Murphy Howard & R
"S Black Dots"
2d half
Robt Scott
Rambler Sis & Pinard
Girls
Ernie & Ernie
Alexander & Scott
Cycling Brunettes

Roanoke, Va.
ROANOKE (ubo)
(Charlotte split)
1st half
Posto & Dog
Bessie Le Count
Dunlay & Merrill
Hippodrome 4
Emily Sisters

St. Louis
COLUMBIA (orph)
Ellis & Bordon
Emmett Corrigan Co
Willie Weston
Go Howell Co
Leipzig
Imp Chinese 3
Swengall
Hubert Dyer

EMPRESS (wva)
Harrison Brookbank Co
Werner Amores Trpe
(Others to fill)
2d half
Belmont Sisters
Hope Verne
Van & Carrie Avery
Lewis Belmont & L
Seven Bracks
GRAND (wva)
Zeda & Hoot
Harris & Nolan
Bob Hall
Freble's Circus
2d half
"Naughty Princess"

St. Paul
ORPHEUM
(Open Sunday Mat)
Eddie Leonard Co
Russell Ward Co
Ronair Ward & F
L Kingsbury Co
Frank's Mules
Sylvia Loyal Co
Rooney & Bent
PRINCESS (wva)
Rae & Wynn
Pisano & Bingham
Frank Bush
Four Roses
2d half
Chas Delvichko Co
Park & Francis
Treat's Seals
(One to fill)

Salt Lake
ORPHEUM
(Open Wed Night)
Evans B Fontaine Co
Walter Brewer
Webb & Burns
Demarest & Colette
Lunette Sisters
Francis & Kennedy
"Honor Thy Children"
PANTAGES (p)
Kartell
"Society Buds"
Claudia Coleman
Welch Mealy & M
Creole Band

San Diego
PANTAGES (p)
Will & Kemp
Browning & Dean
Bernard & Tracey
Woolfitt's "Jr Follies"
Romaine Fielding Co
San Francisco
ORPHEUM
"Forest Fire"
De Witt Burns & T
Miller & Vincent
Kittaro Bros
Maud Lambert
Ernest B Hunter
Raymond Bond Co
PANTAGES (p)
(Sunday Opening)
3 Bartos
Crawford & Broderick
Nestor & Sweethearts
Great Lester
James Gordon
Rigoletto Bros
Saskatoon, Can.
EMPIRE (wva)
Davis & Kitty

Savannah
BIJOU (ubo)
(Jacksonville split)
1st half
Ureome & D'Osta
Hallen & Hunter
McCormack & Wallace
Victoria Four
The Freoscots
Schenectady, N. Y.
PROCTOR'S
Nice & Phunay
Erney Bros
Al White Co
Leonard & Willard
Julia Curtis
Old Homestead 4
2d half
Grey & Granville
Hill & Eckert
Billy Reeves Co
Willie Solar
Chung Hung Wha

Saratoga, Pa.
POLI'S (ubo)
(Wilkes-Barre split)
1st half
Gordon & Day
Winchester & Claire
Tom Brown Minstrels
Ray & Gordon Dooley
Lillian Sisto
Leona Le Mar

Sioux City, Ia.
ORPHEUM (wva)
Polsin Bros
Jos Browning
John R Gordon Co
Anderson Goines
Linne's Dancers
2d half
Stone & Hughes
Lou Houts
Burke & Burke
Taylor & Brown
Stan Stanley 3

Seattle
ORPHEUM
Girl From Delhi
Raymond & Caverley 4
Reading
Craig Campbell
Sarah Padden Co
John Geiger
The Brightons

PANTAGES (p)
Leo & Mae Jackson
Weber & Elliott
Gilly Haines & M
Palmira Minstrels
Revels

Sioux Falls, S. D.
ORPHEUM (wva)
Stone & Hughes
Park & Francis
Ross Bros
(One to fill)
2d half
Martini & Frabini
Joe Browning
(Two to fill)

South Bend, Ind.
ORPHEUM (wva)
Skipper Kennedy & R
Jos Howard Co
Patricia & Meyers
(One to fill)
2d half
Soretry & Antoinette
Rieble Gordone
Chas Howard Co
Nevis & Erwood
"The Right Man"

Spokane
PANTAGES (p)
(Sunday Opening)
Burke & Broderick
"Mr Inquisitive"
3 Keatons
Rucker & Winifred
Isotta

Springfield, Ill.
MAJESTIC (wva)
International Girl
Van & Carrie Avery
Bert Howard
Girl in the Moon
2d half
Rice Elmer & Tom
Nina Payne Ballet
Ray L Royce
Embs & Alton
McKellan & Carson
Dickenson & Deagon

Springfield, Mass.
PALACE (ubo)
Willie Missom
"How It Happened"
Bob Yocco
Stephens & Hollister
Denny & Sykes
Marcelle

2d half
Francis & Ross
Morris & Miller
R. C. Paulkner
Dorothy Regal Co
Walters & Cliff Sia
U S Boy Scouts
PLAZA (loew)
Franklyn Duo
Juliet Wood Co
Dave Thursby
Orientale
(One to fill)
2d half
Dave Kinder
Maidie DeLong
Philip 4
(Two to fill)

Springfield, Mo.
JEFFERSON (wva)
Georgalis Trio
Yocco & Arlow
(Two to fill)
2d half
Jack & Kitty Lee
Flo & Ollie Walters
Allen Stanley
Hal Stephens Co
Superior, Wis.
PEOPLE'S (wva)
Ingalls & Dufford
Lester & Worth
Sprague & McNeece
2d half
Victor
C & A La Tour
(One to fill)

Syracuse, N. Y.
THE EMPIRE (ubo)
Merle's Cockatoos
De Forest & Kearns
Hill & Elbert
Lottie Williams Co
Carson & Lollard
5 Idamans
2d half
Nice & Phunay
Emery Bros
Al White Co
Leonard & Willard
Marie Stoddard
Old Homestead 4
Tacoma
PANTAGES (p)
O & J Evans
Joe Quon Tai
James Grady Co
"Oh, The Woman"
Warren & Templeton

Terre Haute, Ind.
HIPP (wva)
(Evansville split)
1st half
Roser's Wonders
Adler & Arline
Wm O'Clair Girls
Roth & Roberts
McGoods & Tate

Toledo
KEITH'S (ubo)
"Tango Shoes"
"40 Winks"
"Pinkie"
Morris & Allen
Hamilton & Barnes
McCarthy & Faye
Baker & Janis
Maxine Bros

Toronto
SHEA'S (ubo)
Capt Anson Co
Naudal & Friedland
Frank Truitt
Australian Crochtons
Toney & Norman
Two Tom Boys
(Two to fill)
YONGE ST (loew)
Powder & Capman
Barnes & Robinson
3 Lyres
Polly Prim
Vee Farrell Co
Patsy Doyle
(One to fill)

Troy, N. Y.
PROCTOR'S
Albert & Paul
"Ankles"
Grey & Granville
Billy Reeves Co
Noodles Fagan Co
Carl Daman Tr
2d half
Merle's Cockatoos
Feiber & Bell
Nordstrom & Porter
Marlon Weeks
"Girl in Gown Shop"

Vancouver, B. C.
ORPHEUM
Stone & Kalls
Mullen & Coogan
McConnell & Simpson
McKay & Arline
Mr & Mrs G Wilde
Ryan & Riggs
Gautier's Toy Shop
PANTAGES (p)
Harry Hines
Adonis & Dog
Pereira 6
O'Neil & Walmsley
Valerie Sisters

Victoria, B. C.
PANTAGES (p)
Fear Baggett & F
Horlick Dancers
Barry & Wolford
Santucia
Howard & Fields
Schepp's Circus

Vincennes, Ind.
LYRIC (ubo)
(9-11)
Wilson & Wilson
Rambler Sis & Pinard
Norwood & Anderson

Virginia, Minn.
LYRIC (wva)
G & L Garden
Dae & Neville
Adele Jansen
LaMont's "West Days"
ROYAL (wva)
Victor
(One to fill)
2d half
Lester & Worth
Ingalls & Dufford
Washington
KEITH'S (ubo)
Nora Hayes
Chas Kellogg
Whitfield & Ireland
Nina Valleri
Wood & Wyde
Adams & Murray
Bremen & Potell
Cycling Brunettes

Waterbury, Conn.
POLI'S (ubo)
"The Circus"
2d half
Willie Missom
"The Scoop"
Denny & Sykes
Marcelle
Bob Yocco
Stampe

Waterloo, Ia.
MAJESTIC (wva)
"All Girl Revue"
2d half
"Frat Boys & Girls"
Watertown, S. D.
METRO (wva)
Treat's Seals
(One to fill)
2d half
Coghlan Avery & O
Less Kellers

Wausau, Wis.
BIJOU (wva)
1st half
Wilkes-Barre, Pa.
POLI'S (ubo)
(Scranton Split)
1st half
The Faynes
Tom & Stacia Moore
"Playland"
Swor & Mach
Leona Le Mar

CABARETS

The latest popular dance numbers as played by Earl Fuller's Novelty Orchestra at Rector's (and reported to VARIETY by Mr. Fuller) are mentioned below. These are in addition to the full list last printed about a month ago, some of which retain their popularity, while others have faded away:

FOX TROTS.—"Tiddle De Winks" (Remick's); "Looking Them Over," "Way Down in Iowa" (Waterson, Berlin & Snyder); "Honolulu, America Loves You," "Jackson Moans on His Saxophone," "Read the Kisses," "Make Those Eyes at Me," "Not Your Nationality," "Not So Very Far From Zanzibar" (Leo Feist); "Hands in His Pockets," "Mary Ann McCue" (Harry Von Tilzer); "Naughty, Naughty, Naughty" (Shapiro-Bernstein); "Operatic Nightmare," "Simplicity" (Sam Fox); "Eyes Have a Language of Their Own" (T. B. Harms); "Joy Man Blues" (Billy Smythe).

ONE-STEPS.—"They're Wearing Them Higher in Hawaii" (Shapiro-Bernstein); "Some Time" (Wm. Jerome); "A Word of Sympathy" (Remick's); "Step With Pep" (Stern's); "Keep Your Eye on the Girlie You Love" (Feist); "Listen to This" (Fox); "Sometimes You Get a Good One," "Someone More Lonesome Than You" (Harry Von Tilzer); "I've Been Looking for You" (Harms).

WALTZES.—"Love Me at Twilight" (waltz arrangement Waterson, Berlin & Snyder); "I Got More Than My Share" (Feist); "Waters of Venice" (Broadway); "Riverside Belles" (Ricordi); "Valse Eternelle" (Fisher).

Churchill's is doing a smashing business. The famous restaurant headed by the only "Cap" Churchill has had a good, strong, steady play for a long while. It endured also over the summer. Captain Churchill is always in his restaurant, it seems, looking after his guests, and not a little of the fame of Churchill's throughout the country is due to that. The Captain knows them all and no ineligibles can get past him, leaving the dancing floor only for those the restaurant wants to cater to. Had other Broadway dance cabarets followed Churchill's in the matter of exclusion of undesirables at the afternoon dancing, much of the cabaret scandal of the past year would never have happened. In restaurant circles it is claimed Churchill's sold over \$400,000 worth of food last year, liquids not included. When the Captain was asked if the amount was correct, he wouldn't confirm the total, but did not deny it, and added that from a record kept by him, but 140 complaints during the year were received. That is phenomenal for a restaurant serving the thousands upon thousands of people Churchill's does during a twelve-month. Churchill's Cabaret now has six turns. They are (Miss) Jimmie Allen (a sister of Minnie Allen of vaudeville, and showing promise that may yet rank her with the clever Minnie), Marion Vedder, Louise Fallon, Frances Amhouse and Franchinetti. Captain Churchill has a restaurateur's record. He has never been inside some of Broadway's best-known restaurants.

Cabaret Engagements this week by Miller's Lyceum—Sinclair and Wagner, Rupel's Cafe. Evelyn Payton, Hickey's Cafe. Donald, McLean and Cane and Harry Jackson, Rose Garden's, Brooklyn. Harry Foot, Jimmy Hayes and Ted Simon, Rigby's Cafe, Canarsie, L. I.; Tina Brown and Rose May, Greenwald Inn, Roslyn, L. I.; Jeanette Miller, May West, Miss Morrell and Mabel Norris, Park Hotel, Bayonne, N. J.; Chas. Wheeler and Mattis and Young, Manhattan Hotel, Paterson, N. J.; Violet Wiggins, Victor's Hotel, Passaic, N. J.; United Trio, Iroquois.

Agnes Paterson, Queenie Thompson and Hazel Burners, Max's Cafe, Azalea Fontaine, Violet Daily and Lillian Dillon, Oriental Cafe, Newark; Augusta Rose and Frank Veta, Shultz's Cafe; Dorothy Kingsley and Mabel Bennett, Palisades Hall, West Hoboken, N. J.; Sylvia Hoffman and Vivian Daily, Clifton Inn, Clifton, N. J.; Florence Claire, Bamboo Cafe, Yonkers, N. Y.; Mildred Burns, Jack Rose and Johnny Hayes, Electric Cafe, Catherine La Nell and Browning, Jennings's Cafe, Trenton, N. J.; Gilda Cannon, Miss Oling and Henrietta Gordon, Rathskellar Cafe, White Plains, N. Y.

Entire cabaret shows are becoming a vaudeville habit these days, the Loew Circuit paying particular attention to the possibilities of the grouped cabareters as feature attractions. This week Joe Ward's College Inn Entertainers are headlining at Loew's 7th Ave., and Gene Sennetts' aggregation are topping the billing at Loew's Boulevard theatre in the Bronx. Sennetts' Entertainers also play the Winter Garden Sunday night with a possible tour of the city houses in view. The latter organization has been the attraction at the Bronx resort for a number of years. The Alamo Entertainers are also in line for vaudeville time and will probably be seen at a Harlem house within the next few weeks. Abe Feinberg arranged the vaudeville dates for the trio of "Cabaret shows."

Chicago's claim to originating "Jazz Bands" and "Balling the Jack" are as groundless, according to VARIETY's New Orleans correspondent, as "Frisco's" assuming to be the locale for the first "Tudolo" and "Turkey Trot" dances. Little negro tots were "Ballin' the Jack" in New Orleans over ten years ago, and negro roustabouts were "Turkey Trotting" and doing the "Tudolo" in New Orleans as far back as 1890, he says. "Jazz Bands" have been popular there for over two years, and Chicago cabaret owners brought entertainers from that city to introduce the idea. New Orleans' "Brown Skin" dance is also to be instituted in the Windy City shortly, is the claim.

Aviation may be the Mecca for professional dancers after all, at least for some of them, and it can be considered an elevation in more ways than one. Harry Halbert, now professionally dancing at Murray's, is connected with the Curtiss aeroplane forces at Hempstead Plains, L. I. He hopes to become a licensed flier. Dan Probst, well-known along Broadway and also at one time dancing professionally, is now with the Curtiss people as well. Probst has passed the federal examination and will be appointed an instructor for the U. S. army forces.

Healy's Ice Rink, on the fourth floor of the Healy establishment at 66th street, is also to have a revue. The ice rink will be a square in the centre of the room, with a dancing track between it and the tables. Exhibitions and displays on ice only will be given by professionals. The revue will be done on a mat placed over the ice. The Healy people expect the new department will open around Nov. 15, but the date has not been fixed.

The Deoch and Doris restaurant at Broadway and 48th street has a novel proposition for its special Wednesday night dinners. "All you can eat and drink from 8.30 until 10.30" is the offer with the cost \$1.50.

The \$25,000 damage suit of Mrs. Mildred Howell Pfeffer Walsh against the Planters Hotel, St. Louis, has been settled out of court for \$450. The

plaintiff, married since the suit was filed, was formerly a cabaret singer and was ejected from the dining-room of the Planters, Jan. 22, last, by house detectives who claimed her actions were improper.

Harry Seigelman, Louise Mansfield, Charles Scalia, Morey Barton, Ida Lawrence, Evelyn Weaver and Rose Ford form the show for the winter season at the Ritz Cafe, 126th street, New York.

The Biltmore ice ring will open next month. The rink was constructed last year at a cost of \$30,000 but was dismantled in the spring. It will cost an additional \$10,000 before it is reopened.

George Dugas, formerly Landry Brothers (acrobats), is now associated with Joe Gilbert in the booking business.

The Milani Five were placed at the Hotel Biltmore by A. E. Johnson this week for an indefinite engagement. They will play at tea time.

A road house in Westchester has a sign displayed outside reading: "All champagnes, \$5."

George and Elsbeth Muller, figure skaters and dancers on ice, are at the Ice Skating Palace, West 181st street.

Harry Tolson is engaged for the new revue at Healy's (Nov. 20).

Lubowska reopened at Rector's Monday.

The Hawaiian Serenaders left Max-im's last week.

AMERICAN ROOF.

(Continued from page 17.) which he should be able to use to better advantage than at present. Wm. Brandell and Co. (New Act) proved the flash turn of the evening, closing the first half.

Francis Renault, a female impersonator, opened after intermission. This chap's beard appeared a little heavy Tuesday night, which detracted somewhat from his otherwise faultless appearance. Renault took several bows and the audience liked his work immensely. "When We Grow Up," a light comedy sketch, started rather quietly, but picked up as it went along. The two young women fail to have the necessary youthful appearance in the first portion for the kid parts.

The Wilson Brothers gave the show some comedy in the next-to-closing spot. The two big fellows had many friends present and made more before the evening was over. The Dancing Le Varrs closed the show.

CITY.

With very little switching the show at the City the first half would have been as good as some of the big time bills around town of late. Of the eight turns four are under the "New Act" classification, and all show possibilities for the bigger houses. Another act is a big timer with a change in cast. The vaudeville ran from 8.15 until 10.30.



EARL FULLER

OF EARL FULLER'S NOVELTY ORCHESTRA at Rector's restaurant on Broadway. Mr. Fuller is acknowledged one of the foremost orchestral men in the country.

with but one picture intermission, a weekly, after the third act. The openers were McGeary and Doyle (New Act) in a corking variety offering. Earl and Sunshine were second, opening with a comedy number, following it with a whistling solo, and then after the comedy number did her talking number the straight girl put a ballad over nicely, a good comedy number finished the act with a laugh.

Phil White and Co. in "Lots and Lots of It" (Hugh Herbert's former sketch), was the comedy sketch offering of the bill. White is playing the role of the father with a few burlesque falls and gets a lot of laughs not in the original. There is a chance for improvement in the role of the girl and the real estate buyer who finally gets the property. The picture followed.

Hickman Shaw and Campbell (New Acts) proved a classic set in this bill. The Mahoney Brothers and Daisy following slowed up the show a bit. This act would have been placed better earlier. The Melody Monarchs and Maids (New Acts) is a turn that will do with a little rearrangement.

Al. Fields and Co. in "The Vegetable Hunters" (New Acts), next to closing, were the burlesque of the bill. The Monroe Brothers, with their comedy trampoline offering, were the closers. Fred.

JEFFERSON.

Although the bill for the first half this week furnished a pop show above the average, there was a marked drop in business Tuesday night when the lower floor was less than two-thirds capacity, the management accounting for the falling off in attendance that this is pre-election week.

Individual honors went to Chief Eagle Horse, a novelty at the Jefferson and who has an act that is a replica of Chief Capouillon's, though Eagle Horse hasn't the voice of Capouillon. Eagle Horse is said to be an Alaskan Indian, being of yellow complexion, not red, and speaking a guttural tongue.

"Step Lively," with eight choristers and five principals, is different from most others in that it has a plot. Also it has more costume changes and is somewhat above acts of that class.

Mabel Best's vocal efforts were appreciated and she seems to be a favorite at the Jefferson, but her one dialect number (Italian) failed to get over as it should. "Ankles," a comedy sketch with four people, got over nicely. The man playing the Hebrew is good enough to be featured. Baker and Doyle, two eccentric comics, held up the next to closing position, with the costume strip at the close helping materially.

Wentworth, Teddy and Vesta, with a man now in the girl's place, opened the show well, the cleverer realists of the restaurant. Sully and Arnold, "No. 2," did exceptionally well, for both have good voices and Miss Arnold makes a neat appearance. The talk, however, should be changed, for it is old. "The Ten Dark Knights," one of the few remaining colored acts, closed the vaudeville section, succeeding in holding them in, though the show was late, ending at 10.25.

COLUMBIA.

The Columbia was packed from pit to dome Sunday afternoon, probably the result of the several good bills recently shown there. Even the gallery, carrying that excessively impatient gathering from 10th avenue, has shown no inclination to award "the bird" to any of the Columbia specialties for several weeks, and the Sunday concerts at that house have apparently settled down to a routine matter of business and pleasure. The program was vocally too heavy, but the bill was cleverly arranged. Chief Bull, Bear and Co. (New Act) opened the show with a rather novel repertoire of "bits," and this turn, supplanting the conventional "silent" opener, gave the program a good start.

Pearce and Burke held second spot, and easily worked along to a safe hit. This combination has found some original material, and topping it off with a brace of well picked numbers, has developed a highly entertaining specialty. The comic works along the so-called "hot" classification, delivers his points with the proper speed and punch, and lets nothing escape. They could improve somewhat in appearance by wearing something other than street clothes, but on the whole they sum up rather well.

Low Welch and Co., contrary to precedents at the Columbia, held rapt attention throughout his stay, and gathered in one of the big hits of the afternoon session. Welch has chosen a good vehicle, strengthened it with an appropriate cast of the type class, and added sufficient of his characteristic comedy to keep the interest at the proper tension.

Kitner, Hawley and McKay have a corking good trio routine with Kitner in black-face, the trio working before a special drop showing a ship's deck. Both Kitner and his male partner are strictly up to big time qualifications. They harmonize nicely and distribute a rather singular brand of comedy. The girl's part in the picture, and aside the general appearance, suggesting in the latter she might be a capable dancer, but merely suggesting it. She didn't dance. The comedy itself would carry the act along the big time route.

Crossman's Entertainers with their cleverly blended combination of classics and ragtime were an assured hit from beginning to end, and the Melody Monarchs found a receptive audience who remembered them as the supporting feature of an act showing there a few weeks ago. The quartet slightly rearranged their repertoire for this engagement, the change resulting in an improvement in general directions.

Whipple-Huston and Co., offered "Spooks" to good returns, and Loney Haskell "budded" his way along, and, soundly hit, Palli Dassi and Co. closed with an animal turn. Wynn.

NEW MILLION DOLLAR PICTURE PALACE PROJECTED FOR B'WAY

"Downtown" Capital Interested in Venture at 49th Street.

Theatre to Be Convertible Into Legitimate Playhouse.

G. M. Heckscher and Russell B. Smith, Big Operators, the Principals.

New York is to have a new motion picture palace, which, though designed for pictures, and which will out-do in splendor anything yet built here, will be so constructed that it can be converted for legitimate theatrical usages—unless there is an unforeseen slip-up in the consummation of the deal.

All the papers were ready for signature last Wednesday and a large sum was posted as guarantee of good faith. The site of the new house is on the east side of Broadway, just above 49th street, the plot beginning 25 feet from the corner and running 102 feet north on Broadway, taking in the empty lot and including the building now used by an automobile concern and extending through to Seventh avenue. It was intended to include the corner, used now by a shooting gallery, but between that building and the above named plot, there is a two-inch strip, the title to which is in litigation and hence it was decided to eliminate that property.

"Downtown" money, as represented in the new venture again, will invade the theatrical district and some prominent men, identified with big buildings, are the backers. This group of capitalists is headed by G. Maurice Heckscher, whose latest operation is the office building at 50 West 42d street. Joined with Mr. Heckscher, too, is Russell B. Smith, C. E. and his associates, including Robert Hall. Mr. Smith constructed the Rialto and thirty other theatres and office buildings.

The cost of the new theatre itself will approximate \$300,000 and as the land is assessed at \$780,000, the venture will involve \$1,000,000. The ground is owned by the Barney Estate Co., it being recalled that the late Charles T. Barney started the Century project (first called the National). The Heckscher backers have leased the lot for forty-three years, the rent being increased after the first twenty years. That is the usual method instead of purchase and in this case the assessment is considered high. To guarantee good faith and the class of building erected \$100,000 has been posted, but that sum is to apply on the building. It is said that a sum equal to that will be charged off yearly for rent.

An operating company composed of members of the building syndicate, will control the new house. S. F. Rothapel, now manager of the Rialto, and formerly having a similar position at the Strand, has been selected to direct the new theatre. With the signing of the papers Mr. Rothapel will leave the Rialto at once, being placed on salary with the new concern. In the interval of building he will work out several ideas for the new house and will be engaged in opening several big picture houses out of town, one of them being the Strand in New Orleans. Some of his suggestions have been accepted by the engineer (Russell B. Smith). One is, that while there will be a "gridiron" and a proscenium arch. The floor of what would be the stage will not be laid, but will hold an aquatic display.

Work will not be begun for four months, possession not being obtainable until then and the theatre will probably not be ready before December of 1917. The plans for the front elevation facing Broadway show architecture of classic lines and from the drawings there is small doubt but that

the structure will be the handsomest of its kind in the city.

On Wednesday a deal concerning the sale of the Rialto was reported, Crawford Livingston, who has 51 per cent of the stock of that house, selling out to Felix Kahn, one of the directors. The price is quoted at \$251,000.

At various times there have been reports that Mr. Rothapel was out of the Rialto (he seems to have a penchant for resigning) and so his new commission will not cause surprise among those in the know. He has, since the opening of the Rialto, stated that in his opinion there was room for four more theatres like it and the Strand and the fact that the Rialto has cleared about \$85,000 during the six months it has been opened, bears him out. He is of a highly temperamental nature, but undoubtedly a genius in picture theatre management. His salary in both houses was \$10,000 yearly and he has been given a substantial increase to direct the planned picture palace.

There have been a number of offers made for the site, one coming from Oliver Morosco. And it is not unlikely that the northwest corner opposite, upon which is a "taxpayer" occupied on the ground floor by Brill Brothers, will also furnish a theatre site. The Brills have a "railroad" lease extending 999 years, which is renewable every twenty-one years, any increase based on the assessment. It is said that they are asking \$450,000 for the lease.

GAITES HAS CIVILIZATION.

The rights to "Civilization" for Ohio, Pennsylvania, West Virginia and Delaware have been vested in the A. G. Fontana Production Co., Inc., of which Jos. M. Gaites is the moving spirit. The price, according to Mr. Gaites, is "a lot of money."

Hiller & Wilk put over the deal.

ALL PLAYING PICKFORD.

Mary Pickford in "Less Than Dust," the first release of the Artcraft Company, opens Sunday simultaneously at the Strand, Broadway and Academy of Music.

All three houses are going in for heavy advertising for the occasion. At the Rialto, S. L. Rothapel feels confident he has just as strong a drawing card in Douglas Fairbanks.

O. T. CRAWFORD FOUND.

O. T. Crawford, said to hail from St. Louis, has been taken into detention by the police and is being held subject to the verdict rendered by the State lunacy experts. Crawford put up at the Palace and attracted the attention of the plain clothes men by his weird tales of the gigantic feature films he was going to produce in the future. Furthermore he is accused of having solicited funds for carrying out his project which he said would earn "not millions, but billions."

O. T. Crawford disappeared from St. Louis sometime ago after suffering business reverses, leaving a wife and child, who have been searching for him.

Estabrook With Selznick.

Howard Estabrook has been placed under contract by Lewis J. Selznick to direct Clara Kimball Young in her next feature, "The Foolish Virgin."

WANT CIRCULATION INFORMATION

The picture press agents, more or less of them, have incorporated themselves into an inquisitorial body called the Associated Motion Picture Advertisers. A letter was written by it to the trade press this week, calling for information regarding the circulation of the papers addressed, something along the lines of the National Association of Advertisers, after which the film incorporation appears to have been patterned.

The questions asked are lettered, commencing with "a" and ending with "f." The A. M. P. A. wants to know the total number of copies printed; net paid subscriptions mailed; advertisers' copies; all free copies; total of copies distributed for newsstand sale; total number of returns.

As a collection of publicity men who are supposed to understand the trade they apply publicity to or for, it seems odd that for only 12 papers queried, they are unaware of the relative strength of each in the film industry and must have detailed information to help along their advertising appropriations. It's another angle of the picture business and its press agents.

The National Association of Advertisers represents about 200 general advertisers, the largest in the country, advertising in papers all over the world, from dailies to magazines. The National Association found it necessary to secure certain information to protect its members on a value received basis, and asked this information from all papers published everywhere, probably not less than 10,000.

STRAND PEOPLE WOULD SELL.

It has been known for some time that the Mitchel H. Mark Co. is in the market to sell the Strand Theatre, considered the best paying amusement institution in New York. A yearly statement furnished a realty broker shows that \$210,000 had been made on the theatre itself or a weekly profit of about \$4,000. Against this, however, was charged an item of \$57,000 which was the loss on the office portion of the building. The loss sustained is accounted for not only in the necessarily excessive high cost of maintenance of the office building but also the bad rents incurred. The top floor, it will be remembered, has turned out a "flivver" several times.

An expert in theatre construction has pointed out that the construction of a legitimate theatre on the ground occupied by the offices, would not have interfered with the picture house itself, but would have insured a profitable rental.

TO FILM COHAN PLAYS.

Chicago, Nov. 1. Joe Harris, it is reported here, is due to leave this city on Friday, representing George K. Spoor, (Essanay), carrying with him a certified check for \$100,000, payable to the order of Cohan & Harris, as advance payment on the rights to film the George M. Cohan plays.

Around Times Square it has been common report for the past fortnight that Samuel Goldfish was closing a deal with Cohan & Harris for the screening of their plays, which would be released through a new chain of exchanges to be established by W. W. Hodgkinson, late president of Paramount.

PETROVA DEPOSIT COMING.

Up to Tuesday of this week the \$350,000 to be deposited to secure the contract between the Beaux Arts Co. of Chicago and Olga Petrova, had not manifested itself but those most interested felt certain it would be forthcoming shortly. When it does a deal is to be made whereby the new company will release its Petrova pictures through Lewis J. Selznick.

BROADWAY THEATRE LEASED.

Stanley V. Mastbaum has leased the Broadway theatre to Lewis J. Selznick, Herbert Brenon and Carl Laemmle and it will open under the new management Nov. 12, with Brenon's production of "War Brides," starring Nazimova.

No figures were given out, but it is understood the annual rental is \$70,000 and the fact that Mastbaum's name will be retained as the managing director of the theatre, leads to the impression that the "landlord" still retains an interest in the profits besides his rent.

Some time ago a deal was practically concluded, by which B. S. Moss would take over the theatre, paying \$50,000 rent and giving Mastbaum 50 per cent. of the profits. His idea was to play big state right pictures, especially those on which he could secure an option for the entire state and utilizing the metropolitan playhouse as a base of operations for booming. At the eleventh hour, however, Marcus Loew stepped in with an offer of \$60,000, whereupon, it is understood, Mastbaum began to think he was relinquishing something of considerably greater value.

The Selznick-Laemmle-Brenon management contemplate giving two shows daily at advanced prices running up to \$2, at which there will be a few seats, giving them an opportunity to advertise throughout the country the playing of their pictures in New York at this scale. According to the layout they will be able to play to \$2,000 a day.

Following "War Brides," Mr. Laemmle will present there his "20,000 Leagues Under the Sea," to be succeeded in turn by Clara Kimball Young in "The Foolish Virgin."

Vitagraph is understood to have offered to take the house at any time the new management desires to relinquish it, or to take any open time that may be available. Oliver Morosco also expressed a desire to play one of his attractions there.

"INTOLERANCE" CHICAGO DATE

Chicago, Nov. 1. Aaron Jones said Monday it is up to David Wark Griffith when his new film, "Intolerance," has its Chicago premiere at the Colonial. "The Birth of a Nation" is now playing the Colonial and doing well. Jones believes that Griffith will open "Intolerance" here about the first of December.

"20,000 Leagues Under the Sea" (Universal) is reported as doing big business at the Studebaker and the film will remain there until the first of the year anyway. Jones, Linick & Schaefer have set Nov. 4 as the date when the Mary Pickford feature, "Less Than Dust" will supplant "Where Are My Children?" at the LaSalle.

San Francisco, Nov. 1.

"Intolerance," the Griffith film feature, continues to draw big houses at the Columbia.

MANAGER EXONERATED.

San Francisco, Nov. 1. William Casey, manager of the Tivoli, has been exonerated of the charges filed against him some time back in which he was accused of showing immoral films. At the time of the arrest the Tivoli was running "War's Women," which did not meet with the approval of the censor.

The case was carried into police court and the judge refused to render a decision claiming it was a case for a jury. The jury was empanelled and after viewing the film recommended that all charges against Casey be dismissed, as in the jury's opinion the picture was not immoral but educational, teaching that in the time of war women must be protected.

WORLD SELLS CANADA RIGHTS.

E. L. Ruddy and Alexander S. Aronson have secured the entire Canadian rights of the World Film features for a period of five years, with options of renewals for further periods.



A BLUEBIRD EXTRAORDINARY

THE EAGLE'S WINGS

A Thundering Drama with a Thundering Message
From the virile pen of RUFUS STEELE

A ROUSING message of Profit to Exhibitors and a tremendous message of entertainment for the fans. The most unusual drama ever staged. A nation wide theme. A picture that will stir the patriotism of every American man, woman and child. A lavish and stupendous production with a brilliant cast of BLUEBIRD Players. A picture that will be the talk of the country immediately after release. It's a Special Not a regular BLUEBIRD release. Take no chances—BOOK NOW. Your local BLUEBIRD Exchange or

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THREE-COMBINATION COLD.

The many conferences held for the purpose of an amalgamation between Paramount, Triangle and Metro were finally called to an end last week, when it was believed by the several parties attending, further negotiations looking toward the amalgamation would be fruitless.

The principal snag, according to report, was the various service corporation heads being unable to agree upon the method of procedure, before and after the amalgamation, and the selection of a head for the combined bodies.

WARWICK FILM CORP.

The Robert Warwick Film Corporation has been formed for the purpose of exploiting the film actor as an individual screen star. The deal was put through by Harry Rapp, who has come to an agreement for releasing the new production company's output through the Lewis J. Selznick service, the Selznick corporation "underwriting" the productions to the extent of making advances on prospective deliveries.

There has been more or less friction between Mr. Warwick and the World Film Corporation for some time. Early in October official notification was sent to the actor that his "course of conduct" must be discontinued and he must abide by the letter as well as the spirit of his contract, and that if he was dissatisfied with his current connection he was at liberty to cancel his contract at the conclusion of the picture then in hand.

BIOGRAPH SELLS.

The Hanover Film Co. (Charles E. Kimball and Samuel Grant, managing directors) last week consummated a deal with the Biograph company for the purchase of 1,500,000 feet of old Biograph film of all kinds, ranging from split reels to five-reel subjects, with the right to release them in any portion of North or South America.

These films are library copies and cannot be duplicated, the negatives having been shipped to Europe. Included in the lot are features with Mary Pickford, Lillian Gish, Owen Moore and all the other old Bio stars. Many of them were directed by D. W. Griffith, Mack Sennett and other now prominent directors.

WELLS BUYS PICKFORDS.

Lynchburg, Va., Nov. 1.

Jake Wells yesterday announced that he had secured the rights of the new Mary Pickford films in Lynchburg and Richmond and also to the Metro production of "Romeo and Juliet." The chief interest in the deal lies in the fact that all records were broken in the figure paid for these extraordinary features. Exclusive privilege of exhibition in Lynchburg and Richmond is carried in the contract. Wells, several months ago, paid \$16,000 for the rights to "Gloria's Romance," the Billie Burke serial, in Lynchburg, Richmond and Norfolk. His recent deal is said to exceed in price the cost of the Kleine serial.

FILMS TO BOOM TRADE.

San Francisco, Nov. 1.

Moving pictures are to play an important part in increasing American trade in China and the Orient. At least such are the intentions of the American International Company of New York, which has a large interest in the Pacific Mail Steamship Company and which is about to spend \$66,000,000 in an effort to increase the trade between this country and the Orient.

When the new Pacific Mail liner left here last week for China John Rosseter was aboard with 12,000 feet of film in his possession as well as being accompanied by a couple of camera experts.

Rosseter is quoted as having said his mission was to film the most important scenes of China's new railroad and the new canal. Beyond that he had nothing to say.

FIGHT FOR "BIRTH" RIGHT.

Columbus, O., Nov. 1.

J. J. McCarthy and Theodore Mitchell, of the Epoch Film Corp., arrived here today to make a special effort to have the State Censorship Board change their stand in barring "The Birth of a Nation" from Ohio.

Cincinnati, Nov. 1.

Joseph Heintzmann, attorney for the Epoch Producing Company, which produced "The Birth of a Nation," announces that the corporation is preparing to appeal to the U. S. District Court from the decision of the Ohio Supreme Court, in the case of that concern against the Ohio Board of Censors. Heintzmann figures that the action of the Ohio court is really a victory for the film people. He dopes it out that the court really held that the state censorship law was unconstitutional when the tribunal held that the film itself could not be introduced into court as an exhibit. Heintzmann believes Ohio citizens will yet have a chance to see the picture.

PAINTING AS REWARD.

The Marcus Loew circuit has rewarded Florence LaBadie with an oil portrait of herself. It is 11x6½ feet and now stands in the lobby of the Circle theatre.

Miss LaBadie is the Thanhouser star. She has often appeared in the Loew theatre "in person," and that management wished to express its appreciation.

BOSTON'S SCREEN BALL.

Boston, Nov. 1.

The Motion Picture Exhibitors' League of Massachusetts, through Chairman Sam Grant, of the executive committee, has announced the date of the annual film ball as Wednesday evening, Nov. 22 at the Boston Arena. Last year's ball was a ripping success, and plans are made for a bigger night this year with more novelties.

WILLIAM A. ORADY
in association with
WORLD PICTURES
P R O D U C E S

ROBERT WARWICK and GAIL KANE in

"The Heart of a Hero"
(in six parts)
A Visualization of the life of Nathan Hale, founded on the play "Nathan Hale" by CLYDE FITCH
Directed by EMILE CHAUTAUD

ROW IN EXTRAS' ASSOCIATION.

The affairs of the newly formed Motion Picture Extras' Association, affiliated with the White Rats, and known as Local No. 30, of that organization are in a muddled condition owing to several rival factions arising within the organization.

The weekly meetings of the Extras, which are held at the Rats' club house Sunday nights, on most occasions end in riots with the last barely escaping terminating in a gun fight.

The main trouble is the organization centres around Isador Stern, its financial secretary and organizer. Stern has been charged by President Joseph Scott as being incompetent to manage the affairs of the local owing to his being a minor, Stern having his 19th birthday Tuesday.

Acting under the advice of Harry Mountford, Stern sent in his resignation as organizer, but his withdrawal was not voted upon for several weeks, and when finally brought up he was deposed but still retained his position as secretary. Stern's action was to determine whether the members wanted him or not. Last Sunday night, when the vote was taken, the Stern followers were in the minority, and their leader was dethroned. The meeting broke up in a riot with the Stern sympathizers swearing vengeance. Stern was still active at the headquarters of the union this week, but did not know how long the organization would hold together owing to the factions. He is understood to have the backing of the White Rats, and should he sever his connection entirely with M. P. E. P. A., he would immediately start another organization which would have the sanction of the Rats.

The Extras' union was recently formed to clean up the business which had gotten into the hands of agents who were alleged to be securing exorbitant commissions for supplying work with the picture concerns. It was also intended to make the organization an educational one, and to bring its members up to a higher level by teaching the girls dancing and teaching the men to operate cameras.

The trouble which has been going on since the start of the organization is laid largely to the agents who, it is believed, are trying to break it up. Members of the organization who are forced out are offered positions with agents to secure people for them, and have been making it a custom to work among the members of the union in order to cause internal disorder in that body.

TO PLAY FILM TWO DAYS.

The motion picture version of "Bought and Paid For," with Alice Brady as its star, will be shown on Wednesday and Thursday next at the New York Theatre. The importance attached to this feature by the management of the house is indicated by the retention of the picture play for two days, where one is the customary limit.

The first audience to witness "Bought and Paid For" will be composed of the inmates of Great Meadow Prison at Comstock, N. Y., on Election Day. So far as known this will also be the only premiere of a motion picture ever having occurred in a prison. It is given in response to a letter from the librarian at Great Meadow to William A. Brady.

OCHS SUES "VARIETY."

A summons in a suit brought for \$100,000 by Lee Ochs was served upon VARIETY last Friday, the day the paper published a story containing a letter signed by Fleischman & Goldreyer, film exhibitors. It charged Ochs with using his position as president of the Motion Picture Exhibitors' League of America for the furtherance of his own interests.

No complaint accompanied the summons.

"The SEX LURE"

THE Boy had never seen a woman. He knew nothing of sex, or of the real world. All of the life he could remember was spent on a secluded estate.

Then he returned home to find his parents separated by an ungrateful but alluring fiend-girl.

How was he to proceed? How overcome the lure of sex? This startling and unique theme is masterfully presented and solved in this IVANPLAY.

THE CAST

JAMES MORRISON.....As the Boy
LOUISE VALE.....As the Mother
FRANKIE MANN....As the Fiend-Girl
DONALD HALL.....As the Father

Directed by IVAN ABRAMSON
Story by DON DUNDAS

Bound to create intense interest, this picture will be booked by the enterprising exhibitor for a long run. Are you that exhibitor?

Exchangeman—

Have you an Ivan Franchise? The safest and sanest film proposition in the industry.

Better Write Us and Find Out Why

Ivan Film Productions

130 West 46th St., New York City

NEWS OF THE FILM WORLD

Although the Rialto has 600 seats less than the Strand, the management of the former house claims a money capacity at night of \$325 as against \$780 for the latter. This is accounted for by the fact that the Rialto has more 50-cent seats at night, that charge being made for the entire lower floor. The Strand seats 1,600 on the ground floor, the Rialto seating 1,000. The biggest day at the Rialto thus far was Sunday, October 15, when the takings were \$2,862.25, the gross for the week ending October 21, being \$11,883. For the week ending Saturday last the gross was \$10,600. The weekly running expense, including service, does not exceed \$6,500, so that the Rialto is now showing a profit as large as claimed for the Strand. The net earnings of the newer house for the six months it has been running are over \$85,000.

Wells Hawks writes from Chicago to a friend in New York, as follows: "Thought you might want to see the enclosed. I am sitting up nights until morning out in the aviation field waiting for the aeroplane to start that is going to carry the first mail by air to New York. And along with letters to President Wilson, Governor Whitman and Mayor Mitchell and also Thomas A. Edison and Cardinal Farley, there is one from the faculty and students of the University of Chicago to Mary Pickford. And I wonder who in the hell did it."

Ivan Abramson, director-general of the Ivan Film Productions, has for some time been secretly negotiating for the construction of a big, new, special release. The name of the new photodrama is "Enlighten Thy Daughter," and it will be produced at a cost equal to the expense of several former releases. To this end he has engaged a cast of star screen players, such as Katherine Keelred, Marie Shotwell, Zena Keefe, Louise Horner, Frank Sheridan, James Morrison, Arthur Donaldson and others.

Lambert Hillier is the latest addition to the scenario department of Triangle-Kay Bee. Hillier is the author of many sketches and scenarios, and for the past two years has been directing his own plays. Albert Cowles, a well-known Eastern scenario writer, has been added to the Triangle staff of authors, and will in future devote his time exclusively to the construction of Triangle-Kay Bee plays.

The Westcott Film Corp., with headquarters in Minneapolis, has been incorporated for a quarter of a million dollars, backed by well-known financial men of the Northwest. E. A. Westcott, for two years local manager of the Fox Film Corp., is to be secretary and gen-

eral manager. The company is organized and prepared to handle anything in the open market.

Up in the Bluebird office Walter K. Hill, publicity representative, has posted a typewritten notice offering a reward of ten dollars for the return of his watch, taken from his pocket, adding that its extrinsic value is but six dollars and only three could be realized on it in pawn. Hill's office is frequented by advertising solicitors.

There is practically a reunion of Edison employees at the Metro studios. Viola Dana, former Edison star, is appearing in a feature which is being directed by Eugene Knowland, former Edison director, and supporting her are Augustus Phillips and Richard Tucker, also formerly with Edison.

Another week of the "only women admitted" policy is on at the Band-Box theatre, Chicago, where "The Unborn" film is in its second week's exhibition in that town. The house hit a b. o. gusher when it decided to bar the men, for the house has been packed every performance since it opened.

David Thompson is now directing Julius Steger in a new Metro feature. Steger insists that all of his features be made in secrecy, and none except the members of the company are permitted within looking distance.

The lease of the Harton Amusement Company of Pittsburgh, which has been offering pictures, expires today. The Messrs. Schweppe will entirely renish the house, opening Thanksgiving Day under the policy not yet announced.

B. S. Moss has acquired the film rights to the novel, "One Hour," it being the last of the trilogy to see the screen—the first two being "Three Weeks" and "One Day," both of which he successfully converted into photoplays.

Henry Otto, former director with American, Universal and Metro companies, has gone to the Pollard Picture Plays Company to alternate with Harry Pollard in the production of Margarita Fischer pictures, to be released through Mutual.

A large space underneath the Strand stage is being fixed up as a recreation room for the house employees, of which there are about 150, counting in the orchestra. The idea is J. Victor Wilson's.

The film adaptation from the opera "Faust," by the California Motion Picture

Corp., is nearing completion. The adaptation, according to the producers, follows Goethe's original and Gounod's operatic versions.

Patsy De Forrest of the Vitagraph is in the Coney Island Hospital suffering from contusions of the back, received in an automobile accident during the taking of a scene early this week.

Frederick J. Schweppe and Henry O. Schweppe, owners of the Colonial, of Elmira, have caused to be incorporated at Albany the Syndicate Amusement Company, to facilitate the handling of the theatre.

Danny Sullivan is now with Famous Players company doing "Princess Zim Zim," which features Irene Fenwick and Owen Moore, and which is being directed by Dell Henderson.

Dulsey Ayers, stock leading man, has been placed under contract to the Essanay through Chamberlain Brown, to be featured in film productions. He will work in the Chicago studios.

The Union Square, Plainfield, Mass., which has played vaudeville and musical tabs since its opening four years ago, has changed its policy, and is now running feature pictures exclusively.

Hilger Brothers are building a new picture theatre at Sterling, Ill., of modern design and equipment. The capacity will be 600.

Harry Leonhardt, traveling representative for the Fox Film Corp., blew into town this week for a few days and is scheduled to depart before the week is over.

Thomas J. Gray is writing the scenario for the first one-reel comedy to be screened by the new Victor Moore film organization.

Edith Campbell Walker was placed under contract by the International this week, through the Chamberlain Brown office.

Anita Stewart's next feature picture will be "Gloria of Yolanda," which is to be directed by Marguerite Bertach.

L. Lawrence Baren has become "director of the publicity department" for the Ivan Film Co.

Juanita Hansen is the latest addition to the Triangle-Mack Sennett-Keystone studios.

William Nigh, formerly one of the Metro directors, is now with Famous Players.

Paul Scardon is to direct Earle Williams in his next Vita feature.

Emmy Wehlen has completed for Metro her feature production entitled "Vanity."

Billy Sheer has gone to work.

DRIVEL OF THE FILMS

By J. A. MURPHY

Author of "Adam Sowerguy."

Twenty-eight ounces of silver were used in the manufacture of 82,576 loving cups last year.

We are informed that Yolande Bisk was quietly wed last Wednesday. We are glad she remained quiet and made no outcry. No screams, kicks or scratches marred the ceremony. A noisy wedding is to be avoided if possible.

Freddy Helgo has purchased a fine Connecticut farm, 20 by 80 ft.

Mona Cayenne, late cashier of the Silver Star Restaurant, cancelled all of her social engagements to appear in "The Purple Valley," the Oehre Company's great serial.

Megargoyle and Pisano are in the market for scenarios. All scripts must be submitted to them at their rag and paper warehouses on River street. "Usual rates" will be paid if paper is of good quality.

When the announcement was made that Myran Larune would appear in but three more productions, an excited mob of picture lovers besieged the Ephemeral studios and a "popular uprising" was narrowly averted by Mr. Larune, who addressed the crowd from the chimney of the prop room and promised to appear in several more pictures. The crowd, delighted at this assurance, departed peaceably.

A troupe of trained shad will be used in the production of "Shimmering Shadows."

Viola Menthol, who has made a deep study of occult science, will have her role in "The Flickers of Fate," by the Febrile Co., enacted by her astral duplicate while continuing her work in the Avalanche Co.'s serial. "The limitations of the film industry are as yet unfathomed."

Kager S. Blivel, a production manager for the Assofoetida Co., gave a luncheon to a party of critics last Saturday. Luncheon for extras has been discontinued by the company.

Lottie Fargonne, the fascinating star of the Diaphragm Co., is an adept in the art of ex-

pressing different emotions with her hands. She portrays joy, fear and anger both facially and digitally. In a recent production, a close-up of her left hand was taken and the entire audience wept at the sadness of her thumb.

The president of the Gimick Co. and the manager of the Vacuum Co. met in the Astor House lobby, congratulated each other warmly on recent releases and large volume of business. All attempts to borrow money from each other were unsuccessful.

"The Iron Snout" will be released at an early date by the Hyena Co.

"Georgie's Geranium" was given a private showing at the Goshall studio last Tuesday.

Keyster Baniff, production manager for the Angora Co., left for New York last Thursday. The directors will make some good pictures during his absence.

Max Funnel, able and popular associate assistant director to Handel Maul, was presented with four sticks of perfectly good chalk by the studio force.

The Guffaw Comedy Co. has sixty-two negatives on hand. The number will soon be increased to one hundred. Prints will be made as soon as occasion demands.

Gearin Cogs, camera man, remained at his post seventy-two hours without food or sleep while photographing a snail race. He says it required eleven hours for one of the snails to jump a hurdle.

Several changes have been made in the orchestra of the Civic Theater. The former pianist is playing violin and the cornetist is now a triangle player.

Questions Answered—A crack film man is a man who sells or rents cracked films.

Uncle Sammy Popf was the original organizer of the Assofoetida Company.

A double exposure is made when two different firms make the same picture after rejecting the script.

Kate Kearney's Kite was not written by

Poynter Pensyl. It was adapted from Grecian Mythology for the Vacuum Co.

The most popular music for pictures?—Piano and drums.

"The Pair of Whelps," a Fox production, had first run at New York Zoological Gardens—Carmen was also a Fox production—William Fox did not appear in either.

We hear that the organization of a Screen Mother's Club has been abandoned. Perhaps the picture industry is no longer "in its infancy."

Since the consolidation of the Gimick and the Hocus Co. started the picture-loving public, the combined splendor of these two gigantic organizations has continued to shine in every theater of importance in the country. If you are not shining with us, shine now. Never too late to be a shine.

Carl Giuper, head of the Febrile Co.'s sales forces, has returned from Portugal. He says that Spanish is the language spoken there.

Rufus Gnu, proprietor of the Surf Theater at Bottle Beach, Mass., has offered a free matinee ticket for every shark captured in the vicinity this winter.

Sypher Naught (Flytte Gadder's Husband) was in town last week disposing of a six-reel feature. He sold four hundred feet of it to the Angora Co.

A wire from the Rutebega Features Corp. states that their serial, "The Calloused Foot," will run another year.

Uncle Sammy Popf has returned from a two weeks' vacation spent at Atlantic City, Bangor, New York, Fargo, Priff City, Moose Jaw and Chesapeake Bay.

Annie Gotell, engaged by the Sphynx Co., is to receive three hundred shares of preferred stock weekly. The Sphynx is said to have a

solid foundation and stocks can never be worth less than they are at present.

The Bovelopus Co. now has a tobacco factory in connection with the studio. All of the cigars and cigarettes used in their pictures will be manufactured on the premises. Special brands of cigars with portraits of Bovelopus stars on the labels will be placed on the market.

Goodman Bender, the contortionist, has been engaged by the Diaphragm Co. An unusual amount of flexibility is noticeable in his characterizations.

RIALTO Broadway & 42nd Street
Continuous from noon daily
12c—50c—50c.
THE TEMPLE OF THE MOTION PICTURE
DOUGLAS FAIRBANKS in "AMERICAN ARISTOCRACY," and Selected Keystone Comedy.

Expert Cameramen
FURNISHED
Phone: Bryant 6558
CINEMA CAMERA CLUB
1000 Times Bldg., N. Y. C.

VIRGINIA NORDEN
STARRING IN
GOTHAM FILM CORP.
FEATURES

MUTUAL FILM CORPORATION Presents

The \$670,000 per Year Comedian

Charlie Chaplin

IN

"Behind the Screen"

Newest Mutual Chaplin Special and Pronounced the Funniest. Released Nov. 13th. Seventh of a Series of Mutual-Chaplin Specials Now Booking ONLY at Mutual Exchanges.

MUTUAL-CHAPLIN SPECIALS

Now Playing:

The Floorwalker
The Vagabond
The Count

The Fireman
One A. M.
The Pawnshop

REPEAT

The Mutual-Chaplin's You've Shown
They're Good For Several Showings.

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 5

Bessie Barriscale in "A Corner in Collieens"

You and your patrons will be amused—and delighted—when they see Bessie Barriscale try to impersonate a man in "A Corner in Collieens," her latest TRIANGLE PLAY.

Never did a daintier bit of femininity try to wear trousers, and the comedy of the whole situation is immense.

In fact, the entire play is just one big rollicking piece of fun and frolic throughout—the story of a bright, happy Irish maid who plays all manner of jokes on her ardent lover. She never gives him a moment's peace, and your patrons won't have a moment to take their eyes off the screen.

Dorothy Gish in "Atta Boy's Last Race"

Everybody loves a snappy, racing tale—an exciting picture of adventure on the turf—and when this is coupled with a pretty love story it's a combination that can't be beaten.

"Atta Boy's Last Race," the latest TRIANGLE offering with Dorothy Gish as the star, is a rushing, exciting racing story, and its expectations are more than lived up to. There's the "peppy" little jockey, the sweetheart who hated racing, and the villain. Then there's a real horse race that makes the boy's fortune and a corking climax.

Keystone Comedies

Two tearing half miles of Keystone fun and frolic.

BLUEBIRD PHOTOPLAYS, (INC.)



An Unusual
Romantic Photo Play

"A Stranger From Somewhere"

With
Franklyn Farnum, Agnes Vernon,
Claire McDowell and a
Strong Supporting Cast

Directed by William Worthington

Watch for the Coming BLUEBIRD
"THE MEASURE OF A MAN"

Book through your local BLUEBIRD Exchange or Executive offices
BLUEBIRD Photo Plays (Inc.)
1600 Broadway, New York

BOUGHT AND PAID FOR.

Virginia Blaine.....Alice Brady
Fanny.....Josephine Drake
James Gilly.....Frank Conlan
Robert Stafford.....Montagu Love
Harley Knoles directed and Peerless produced the World Film release, "Bought and Paid For," a screen adaptation of the George H. Broadhurst play of the same name. Some half dozen companies toured the country for several years in this play, and this in itself should make it a strong drawing card for any picture house. Then again Alice Brady has her name up as the star of the production and she has proved a potent screen attraction. As to the intrinsic merit of the production, it is almost, if not quite, as good as the stage version. The full quota of the comedy so admirably handled by Frank Craven in the spoken presentation is partially lost in the silent version and there seems to have been a tendency on the part of the producer to "broaden" the psychology of the story, possibly to make certain that the plot be fully understandable to the proletariat. Alice Brady as the poor girl who marries a millionaire and gives it all up for a principle, was her usual excellent self, and contributed a sympathetic portrayal of a woman with high ideals. Montagu Love was the best possible selection among World Film players for the role of Robert Stafford. Weighing everything, "Bought and Paid For" looks like a Class A bet for World Film.

THE PRICE OF FAME.

John Thatcher.....Marc MacDermott
William Thatcher.....Naomi Childers
Constance Preston.....L. Rogers Lytton
Mrs. Thatcher.....Logan Paul
Mrs. Thatcher.....Mary Maurice
Butler.....Mr. Quinn
"The Price of Fame," Vitaphone Blue Ribbon feature released Nov. 13, was written and directed by Charles J. Brabin. It is a most ingenious piece of trick photography along the lines of double exposure, the two principal roles, twin brothers, being played by one man, Marc MacDermott. The story is conventional—the good son being successful, while the other, who has taken to drink, is rated a failure. When the good son is taken sick in the midst of his political campaign for senator the unsuccessful brother takes his place, and when the good son dies, the other, who has pulled himself together, reaps his reward, even to having his brother's fiancée fall in love with him. There is no comedy relief, which makes for an oppressive atmosphere throughout. The feature is interesting only from an appreciation of the protean art of Mr. MacDermott and the trick photography. If that is sufficient to hold a program audience, it's all right.

THE PRINCE OF GRAUSTARK.

Prince Robin of Graustark...Bryant Washburn
Princess of Dawsbergen...Marguerite Clayton
Count Quinnox...Sydney Alinsworth
William W. Blithers...Ernest Maupain
Mrs. Blithers...Florence Oberle
Bazon Dangles...John Cosmar
Essanay five reeler featuring Bryant Washburn and Marguerite Clayton. The story is a sequel to "Graustark," written by George Barr McCutcheon, directed by Fred E. Wright. The action of the story is laid equally in America and the fictional province of Graustark. The Prince of the latter, to secure a loan, sails for America, on the side searching for a wife. He meets a girl by accident, supposed to be the daughter of the millionaire supplying him with the necessary funds. The girl does not fall for him, but they meet again on the boat. His counselors say he must marry the Princess of Dawsbergen. Upon returning to Europe he and the girl he met are once more together, he believing all the time it is the banker's daughter. In the end it turns out the girl is the Princess and a satisfactory marriage is brought about. This is not a sickening love story, but holds the interest. The cast has been well selected with Washburn a fair representation of a dashing prince. Miss Clayton is youthful and attractive, playing the part to the best advantage. The remainder of the cast rounds up well with the production one of the best done by Essanay in some time. "The Prince of Graustark" is a fitting feature.



You Can Have
Beautiful
Eyebrows
and Eyelashes

They give charm, expression, loveliness to the face, adding wonderfully to your beauty and attractiveness. Society women and actresses get them by using

Lash-Brow-In

It promotes in a natural manner the growth of eyebrows and eyelashes, making them thick, long and silky, giving depth and soulful expression to the eyes. A guaranteed pure and harmless treatment. Send five cents and we'll mail LASH-BROW-IN and our FREE Beauty Booklet—prepared in plain sealed cover. Beware of worthless imitations. Genuine Lash-Brow-In sold only by Maybell Laboratories, 4000-64 Indiana Ave., Chicago

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

Another WORLD Triumph

Please accept my heartiest congratulations on the splendid picture you have made of "Bought and Paid For." The central story is directly and dramatically told and the comedy element is admirably handled.

I can see no reason whatever why your picture should not equal the success of the play itself both in this country and abroad.

George Broadhurst

Released Nov. 13th. with
ALICE BRADY as the Star

Reviews forecast tremendous success for "The Man Who Stood Still"

DRAMATIC MIRROR

October 28th

There is plenty of humanity in it, which is well brought out in the excellent acting and the direction. Lew Fields plays the title role with sincerity, and there are just enough humorous touches in his characterization to make the old jeweler most lovable and human. Doris Kenyon has the part of the daughter, and is appealing in the various vicissitudes of fortune that fall to her lot.

reason alone it becomes an interesting and entertaining offering. In addition to this, it contains two big stars in the leading roles, Lew Fields and Doris Kenyon, and it is hard to tell which pleases the most. Considered from the box office standpoint, this is a picture on which the exhibitor can go the limit on advertising and general methods of exploitation.

MOTION PICTURE MAIL

October 31st

Placed on the Honor Roll for the week's pictures. Of all the pictures we have seen not one has a stronger appeal than "The Man Who Stood Still." For the qualities which make

up drawing power, we have rarely seen a picture to surpass this.

MOVING PICTURE WORLD

November 4th

The author has handled his theme with real feeling and sound judgment, and the human quality of his work insures it a wide appeal. Mr. Fields is able to put over his points clearly, without undue effort.

SUNDAY TELEGRAPH

October 22nd

Here is a friendship; a homely and beautiful one spread upon the screen so that it hits you between the eyes. Here is plot. What do you wish? Here is life.

Lew Fields & Doris Kenyon—"Supreme Acting"

J. Stuart Blackton and Albert E. Smith PRESENT

A Unique and
Forceful Production—

Antonio Moreno
and
Naomi Childers

in
"The Devil's Prize"

Written and Directed by
Marguerite Bertsch
Author of "The Law Decides"

"What is a man profited if he shall gain the whole world and lose his own soul?"

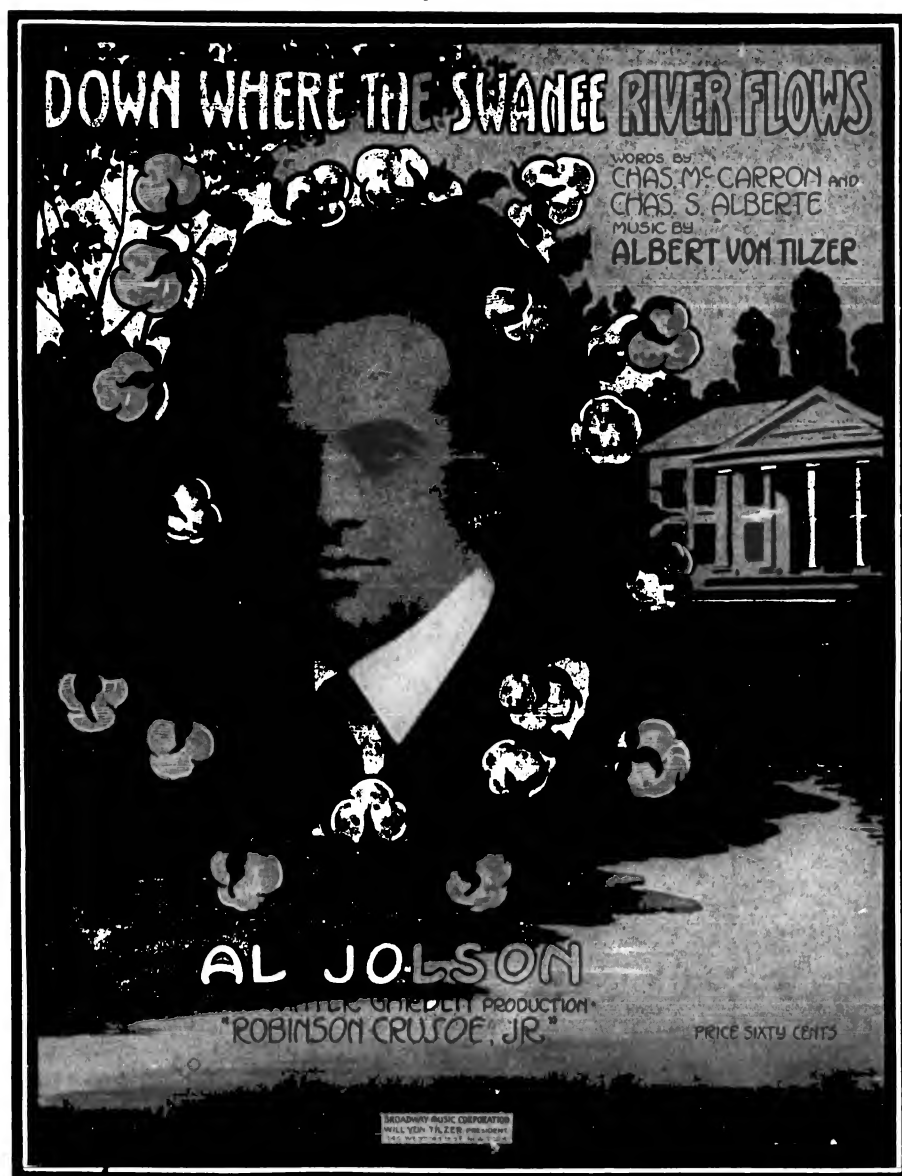
This is the theme of "The Devil's Prize"—the story of the downfall of a man who defies the laws of God and humanity.

A powerful, modern production, a Faust-like play—not an allegory, but a gripping drama of contending human passions—a second "Law Decides."

VITAGRAPH
V-L-S-E

ALBERT VON TILZER'S T

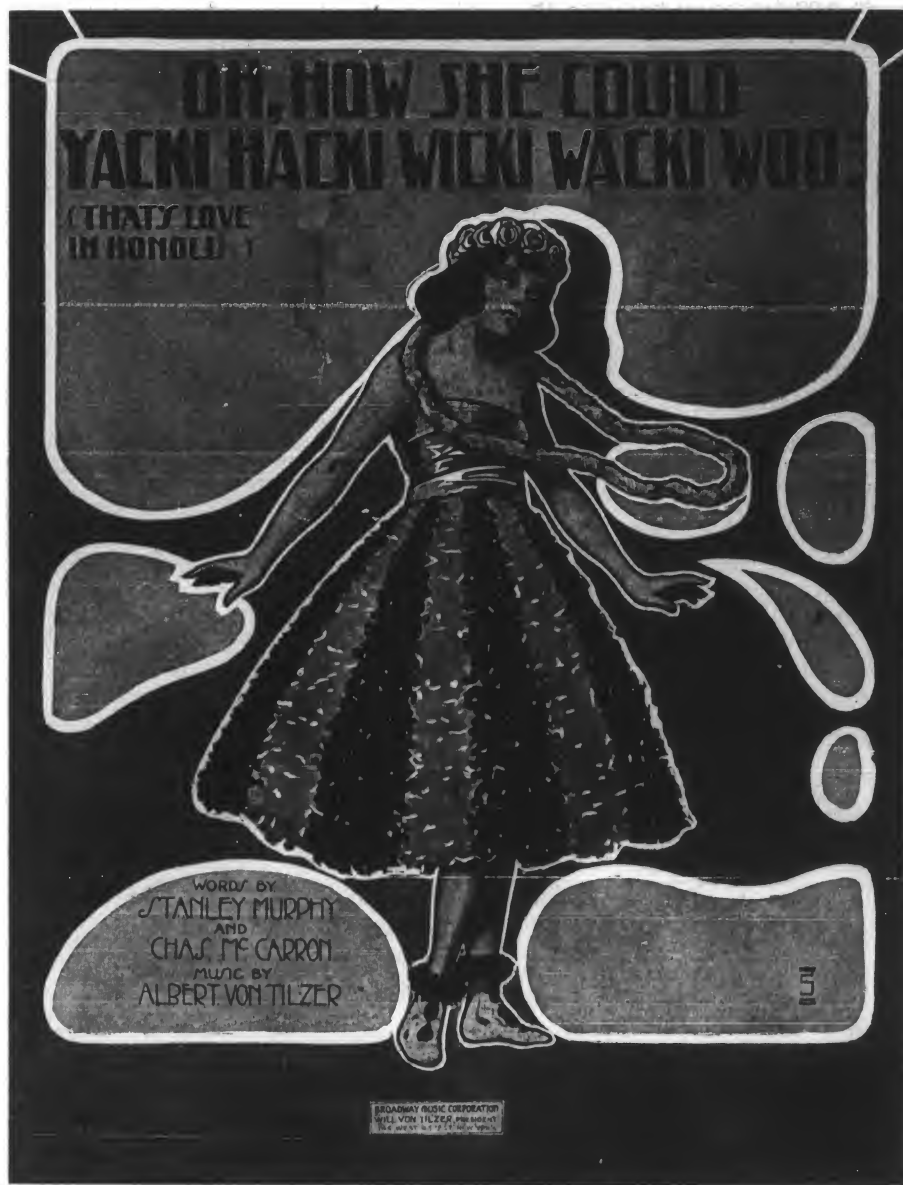
When we announced in this paper two weeks ago that Al Jolson granted us permission to release "Swanee River," we naturally expected to be flooded with requests for the song, as everybody knows that "SWANEE RIVER" is not only Al Jolson's pet song, but it is his biggest hit in his Wintergarden production, "Robinson Crusoe Jr.," but instead of a flood we have had a deluge of requests for a copy of the song from performers all over the country.



BROADWAY MUSIC CORP., WILL VON TILZER, PRES., 147 W. 45th St., N.Y.C. CHICAGO: 145 N. Clark St.

NO TERRIFIC SONG HITS

Liliuokalani, Queen of Hawaii, in her palmiest days was never half as popular as this wonderful Hawaiian song sensation is today. It is the clean-up number on every bill and is stopping more shows than any other song ever published. You know this is a fact, so why not be one of the lucky ones to sing it.



BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th St., N.Y.C. CHICAGO: 145 N. Clark St.

GLORIANA.

Gloriana Zoe Rae
Her Mother Virginia Feltz
Dr. Manning Wm. Canfield
Mrs. Manning Clarissa Selwynne
Miriam Gordon Griffith
Her Mother Irene Hunt
Mary Talbot

Perhaps the rarest thing in five-reelers is the featuring of a child yet Zoe Rae, a tot of about eight or nine years (though she looks younger), is the central figure in "Gloriana" (Bluebird), and her miming is as clever as any ever registered by a child. More unusual, is that tiny Mistress Rae succeeds in telling the screen story so sincerely that her "Gloriana" will bring a tear to many a woman's eye. At first she is seen as a child

wonder of the stage chaperoned by her mother, the father being in the fighting "somewhere in France." During the performance the mother receives a cablegram that her mate had been killed in battle and she dies of shock. Dr. Manning (Wm. Canfield), who is in the audience, is called to attend the woman. She asks the physician, who is a wealthy man with a young son (Gordon Griffith), to take care of her child, and so Gloriana comes to Dr. Manning's home. Mrs. Manning (Clarissa Selwynne) devotes her time and money to the poor of far-off India. One day she has a meeting of others "interested" in the same thing, and Gloriana hears her tell the gathering that one should help the poor at any price. Gloriana takes a sum of money from a desk and gives to the needy family of Miriam (Irene Hunt), who

is the governess in the Manning home. Suspicion falls on Miriam and her father, in whose possession the money is found, and then little Gloriana explains all, giving the words of Mrs. Manning to "help the poor at any price" as the incentive. The inclination to do charity at home first finds a mark in the breast of Gloriana's foster mother, and there is an idealistic finale. In one scene descriptive of a fairy tale about a selfish little girl told by Miriam to the children, a trained chimpanzee makes an interesting fifty feet. E. Mason Hopper wrote and directed the picture, the scenario coming from W. H. Lippert, and the photography was by S. S. Norton. Gordon Griffith in playing opposite to little Zoe also proved a very clever kid actor. Irene Hunt and the other principals did commendable work.

THE GATES OF EDEN.

Evelyn, the mother Viola Dana
Eve, her daughter Augustus Phillips
Joseph Robert Walker
William Bard Edward Earle
Rodney Drah Grace E. Stevens
Edress Sarah Fred Jones
Hurley Harry Linton
A Brother

Columbia Pictures Corporation (Metro) in "The Gates of Eden" has achieved the rarest of all desirable film story elements—gripping human appeal as opposed to dramatic interest. Dramatic effect may be secured by artifice of stagecraft; the sympathetic note is a more elusive thing that comes but seldom and then often by happy chance to back the inspiration. It is present in this picture whether by blessed accident or by design. The story has a splendid realism untainted by flavor of staginess; its people move through its incidents with the self-consciousness of the work-a-day actualities, and the settings of the tale are appropriately simple. Rev. William R. Danforth wrote the story; the adaptation for the screen is the handiwork of John H. Collins, who also directed the feature. John Arnold was the photographer. The result is a five-reel picture that never once approaches a theatrical situation and yet never once loses its hold upon the interest of the spectator. It is full of small details that carry fine bits of poetry. The setting is a Shaker village in America of the Twentieth Century. Evelyn (Viola Dana) and William Bard (Augustus Phillips), boy and girl of the community, set at naught the hard creeds of their elders. A child is born to them out of wedlock; the mother dies and the boy is bogged out of the village. He wins wealth and while his daughter, of whom he has no knowledge, grows to lovely womanhood, he gets the community into his power and in a spirit of vengeance proposes to make the Shakers homeless. His foster son, all unknowing, falls in love with Eve, whom he meets while motoring through the village. There begins the pretty love story which comes to a happy termination when the girl's antecedents are disclosed. Two little touches to illustrate the capital handling of ideas: The director desired to show at the outset that Eve partook of the rebellious high spirit of her mother. A little scene in which the girl enters a forbidden orchard, looks with envious eyes upon the apples and then boldly goes after them, put the situation most aptly. At another point the object is to shed light on the bleak existence of the romantic girl surrounded as she is by hard-featured, straight-laced Shaker women. The girl has stolen away from home at night to recover a flower given to her by her lover. Upon her return an old woman of the household, hatchet-faced and forbidding, seizes the love token and, as the girl weeps to her room, pulls it apart and steps upon the wreck with her squirrel-toed boot. Reds of film couldn't have put the situation better.

THE VOICE OF LOVE.

Mutual (American) five-reeler featuring Winifred Greenwood and Edward Coxen. Bearing the trade mark of a Mutual Masterpiece "The Voice of Love" shapes up poorly as a masterpiece in any sense of the word. The story is trivial. A widow lives in Chicago, with her daughter attending a boarding school in the East. The mother falls in love with a young man who later meets the daughter and falls in love with her. The mother, not knowing that it is her own daughter that the man loves, secures the aid of another man to break the affair off. With this aid she breaks off her daughter's engagement. Later the matter is cleared up when it is found that the man who had been the aid is the murderer of the widow's husband, which he tried to accuse her of. The final happy ending brings the daughter and her true lover together with a winning another man more her own age. It is such a commonplace five-reeler that little can be said in its favor.

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ARTCRAFT PICTURES CORPORATION

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HONORABLE ALGY.

The Honorable Algy.....Charles Ray
Grace Dryker.....Margaret Thompson
Lord Rockmore.....Howard Hickman
Patricia.....Margery Wilson
Len Bassett.....Albert Cody
Dad Harvey.....Jerome Storm
James Dryker.....Charles French
Mrs. Dryker.....Louise Brownell
The Marquis of Monteith.....Thomas S. Gules
Belle Delmore.....Katherine Kirkwood
The Vicar of Hadleigh.....Walt Whitman

Story of no special distinction, scattered interest, but with some few interesting scenes. One of those affairs where scenarioist and director have labored to give their star (Charles Ray) (Ince-Triangle) the centre of the stage. The plot: The Hon. Algy is the British younger son, called upon to re-establish the fallen fortunes of his noble house by marriage with an American heiress. He meets Grace Dryker, the American girl, on the steamship. A deep sea robber steals the Dryker diamonds and Algy recovers them. Grace gets Algy a job in a Wall street broker's office, persuades the broker to invest \$50,000, the reward for the recovery of the jewels, for Algy, and although the Briton doesn't get the girl he does get a fortune and goes back to England to wed his boyhood's love, while Patricia, good American girl that she is, marries the broker and wins the approval of the Made-in-America women picture fans.

SHADOWS AND SUNSHINE.

Little Mary.....Marie Osborne
Her mother.....Lucy Payton
Gilbert Jackson.....Daniel Giffether
Amelia Jackson.....Mollie McConnell

From the first few hundred feet right up to the last few hundred of Balboa's (Pathe) "Shadows and Sunshine" you get the impression that there is a glaring inconsistency in the scenario. This is swept away in the final clean-up and makes for a pretty little heart-interest story that could be told in a couple of reels, but is neatly padded out into a pleasurable five-reeler worthy to be played anywhere. A youth returns from college. He is the only child of doting parents. He informs his parents he married "a jewel of a wife" who had worked in a restaurant. His father had other plans for him and in a burst of resentment and anger, orders the boy from the house. The mother tells the father she will never speak to him again until her boy returns. This situation is continued for five years. Meantime a child has been born to the young couple and not a word of their whereabouts is communicated to the old folks. The boy goes west and the young mother and child rent a little cottage adjoining the home of the aged couple. The

child climbs under the fence separating the two homes and so ingratiates herself that the old lady visits the child's mother and offers her a post in the household as seamstress. The antics of the sweet little child, as portrayed by Marie Osborne, are wonderfully entertaining and genuinely amusing and you cannot blame the lonely old couple for taking the little girl to their hearts. Eventually the old man hires a detective agency to locate his son and wires him to come home. Then it is revealed that the young folks had framed up the taking of the adjoining cottage, feeling certain that when father once knew the little child he couldn't help being softened and forgiving. "We knew you couldn't see little Mary Sunshine without loving her and so we planned to make you forgive and forget the past." All the parts are capably played, but it is little Mary who well deserves to be featured as the star of this simple little domestic production. Jolo.

THE END OF THE RAINBOW.

Ruth Bennett.....Myrtle Gonzales
Elihu Bennett.....George Hernandez
Jerry Simpson.....Val Paul
Thursday Simpson.....Jack Curtis
Ferdinand Stocker.....Fred Church
Bill Hardy.....Joe Ryan
Sheriff Connelly.....Jack Connelly

Five-part Bluebird, written and produced by Lynn Reynolds, photographed by Clyde R. Crook, to be released Oct. 30. A melodrama of western lumber camp life, with good comedy relief. A lumber magnate is supposed to be an unscrupulous, hard-fisted villain who takes unfair advantage of the lumbermen who supply him with logs. His daughter manages to secure a position as stenographer to his superintendant and discovers he is a rascal. She meets the son of an old lumberman, a sort of lawyer who is the leader of the natives. After a series of very stirring happenings they finish the picture with a prospective marriage. "The End of the Rainbow" ranks with the best of the Bluebird releases. Jolo.

THE LOVE HERMIT.

Mutual (American) five-reeler possessing enough love stuff to suffice for a F. X. Bushman production. "The Love Hermit" starts off with the mush stuff and ends with it, with the in-between reels holding their own in this division. It's the story of a man who is jilted after he had fallen terribly hard, which causes him to turn against women and live the life of a hermit as far as they are concerned. He in the meantime makes his share of worldly goods, but when a lover was extremely minus the essential cash. The girl after some time comes back and tries

to make amends. She falls as heavily for him this time as he had done for her before. He in turn takes her mildly until the very last of the fifth reel, and then it is the customary heavy love stuff. The American did not provide a star for this production, doing it with a regulation stock cast, and owing to the inability of the Mutual to furnish a synopsis the names were lost. "The Love Hermit" should prove a good matinee picture, for the girls will all fall for the much loving business.

THE DEVIL'S PRIZE.

Hugh Roland.....Antonio Moreno
Adeline St. Clair.....Naomi Childers
Arnold St. Clair.....Albert S. Howson
Myra Roland.....Clio Ayres
Emmy Roland.....Mildred Platts
Mark Stratton.....Templar Saxe
John Baldwin.....Lark Taylor

Marguerite Bertsch, who is both author and director of the Vitagraph (V-L-S-E) Blue Ribbon feature, "The Devil's Prize," to be released Nov. 8, must be possessor of exceptional temerity. In her scenario of "The Devil's Prize" she has invaded the realm of melodramatic probability and compelled it to dance to her music with a reckless disregard of the consequences that is amazing, if not truly appalling. She employs as puppets for her show various kinds of villains, some calm and cold, others neurotic and hysterical, and whenever it becomes necessary to dispose of them they are either murdered or conveniently die. All the members of the cast are either related by legal marriage or without due process of law. It is asking much of the average screen spectator to believe so much villainy and intrigue could be encompassed in the hearts of so limited and closely knit a coterie of people. It is all excellently produced and acted most effectively by a fine company, with a capital vs. labor background to set off the main plot. Jolo.

THE SOUL OF KURA SAN.

Toyo.....Seasue Hayakawa
Anne Willoughby.....Myrtle Stedman
Kura-San.....Tsuru Oaki
Herbert Graham.....George Webb
Naguchi.....Thomas Kurihara
Ouki.....George Kuwa
Seasue Hayakawa is the star of the Lucky feature (Paramount) "The Soul of Kura-San" with Myrtle Stedman mentioned as the chief support, although it seems that Tsuru Oaki, a Japanese girl, and one of the three Japs in the supporting cast, should have that honor. As a screen actor Hayakawa is not brilliant, yet his pictures are always unusual. This feature is tinged with the tragic with the

settings in Japan and this country. Kura-San (Miss Oaki), whose father conducts a tea room in Tokio, is in love with Toyo (Mr. Hayakawa), a poor native artist. His suit is not welcome to Naguchi, the father. Toyo receives a letter from his uncle, a wealthy merchant in America, asking him to come and assist in his art shop. So Toyo sails away to make his fortune that he may come back to wed Kura-San. But the maiden is beguiled by an American artist to come to America to pose for him, though apparently she does not meet Toyo here. She finally returns to her native land to find Toyo back and well off, but rather than tell him of her trip and the assumed indiscretion, she kills herself. With her dying breath she tells him that the cause of her deed was an American artist. Toyo again comes to America, finally locating the artist, who is Toyo's brother, Willoughby. Toyo at first plans to murder the artist (George Webb), but decides to injure him through Anne. He decoys her to his country home, where there is the painting of Kura-San, whose soul "looks out of the eyes," so Anne tells him. It is this that saves Anne from Toyo's designs. Not much action, but an appeal probably more to the feminine. Photographically very good.

THE MICROSCOPE MYSTERY.

Doe Arnold.....Willfred Lucas
Ira Dayton.....F. A. Turner
Jessie.....Constance Talmadge
Dr. Horatio Bell.....Pomeroy Cannon
Hilda.....Winifred Westover
Jud.....Monte Blue

A Triangle-Fine Arts five-reeler whose chief virtue is that it is craftily nursed up to a fairly effective climax in a mystery solution and that it has several mildly interesting character types. The defects of the story are that the mystery does not develop until late in the action and the earlier proceedings are lacking in interest. The offering will pass as regular program stuff without attracting particular attention. The plot: An earnest, capable, but unassuming physician tells the rich man of the village there is nothing the matter with him. He is a hypochondriac and goes to a quack doctor who tries to bleed him of money. The physician falls in love with the rich man's daughter, but his suit is opposed by the father. The quack makes the old man sign a check for \$10,000. Daughter seeks to get it back, and in the struggle the quack falls dead, shot mysteriously. The girl is accused, but the doctor, by scientific sleuthing, discovers that the hand which held the fatal pistol belonged to a consumptive. He shows that a half-witted boy about the rich man's home saw the quack making love to the pretty maid of all work and shot him in a fit of jealousy.

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THE BRAND OF COWARDICE.

Cyril Hamilton.....Lionel Barrymore
 Marcia West.....Grace Valentine
 Colonel Gordon West.....Robert Cummings
 Mrs. West.....Kate Blanche
 Navarrete, Mexican bandit.....John Davidson
 Idiql, a Mexican Indian.....Frank Montgomery
 Corporal Mallin.....L. Welheim
 Rana, Idiql's daughter.....Tula Belle

When Charles Maigne wrote the scenario of "The Brand of Cowardice" he entirely overlooked a little thing like international law and the precedence that has been established by President Wilson in relation to border affairs. But Charles Maigne did it for the purpose of getting some action into a story that otherwise would have been very ordinary and therefore one might as well forgive his juggling with the affairs of nations. "The Brand of Cowardice" is a five-reel Rolfe feature (Metro) with Lionel Barrymore as the star and Grace Valentine as the featured member of his supporting cast. The picture was directed by John W. Noble, who has a more or less intimate knowledge of army affairs, and therefore one cannot condone some of the stuff that he has filmed in this picture. Of course a little thing like sending a battalion over into Mexico "to save one girl" isn't much, but when he pulled that skirmish and the round up of the bandits in the last five hundred feet! Well he just about put a fairly good picture on the bum altogether. The plot of the tale revolves about a "he butterfly" brought up at mother's apron strings and who in after life becomes a first class tea-fighter and wanders through the days with an expression on his face as if he had a pain in his "tummy." He is engaged to wed Marcia West (Grace Valentine), the daughter of Col. Gordon West, U. S. A., at the time of the call for the militia mobilization last summer. The "he butterfly" is much perturbed over the fact that his call to his regiment, he being an officer in the militia is going to interfere with his social duties and he resigns, being immediately branded a coward, and worst of all Marcia returns his ring. Then just to prove to himself that he isn't afraid he enlists as a private in one of the Irish regiments, goes to the border and in the course of training "finds" himself by handing a brutal corporal a beating. Marcia and her father are on the border, the latter with his regiment. Marcia strays into Mexican territory and is captured by a bandit leader. Mr. He Butterfly sees the capture occur and follows the girl to the bandit headquarters and effects a rescue. Of course after the "boys" get on the job and both are saved he wins the girl, but the events leading up to the finish of the picture are quite laughable. Incidentally several of the night scenes in the picture would be better off for

a little tinting. The picture is one that will make a popular appeal, providing the final scenes are cut so as to make them appear realistic.

THE HEART OF A HERO.

Nathan Hale.....Robert Warwick
 Col. Knowlton.....Alec B. Francis
 Guy Fitzroy.....George McQuarrie
 Tom Adams.....Clifford Gray
 Cunningham.....Henry West
 Thomas Jefferson.....Chas. Jackson
 Alice Adams.....Gail Kane
 Widow Chichester.....Clara Whipple
 Amy Brandon.....Mildred Havens

This is a six-reeler by the Peerless Studio (World Film) and is the heroic tale of Nathan Hale with its sad end, intertwined with a love story, credit being given to Clyde Fitch. The setting, naturally, is Colonial, the action having to do with the days just before and during the Rebellion. Gail Kane and Robert Warwick are featured. Nathan Hale (Mr. Warwick) is the teacher of a country school, where the pupils range from tots to those nearing maturity. Amongst them is Alice Adams (Miss Kane) with whom Nathan falls in love. When news of Concord comes he organizes a company and leaves to join the Minute Men. Nathan wins promotion by a show of bravery. When division headquarters are established in the Adams home, he is among the staff. At a crucial time when it is necessary to learn the British plans, a volunteer is called for to enter the red coat lines, and Nathan steps forth. Alice hears and implores him not to undertake the dangerous trip, but unsuccessfully. Hale all but succeeds. He is recognized by a Tory kin of the Adams' who to prove identity tricks Alice to come to the inn where the British officers are quartered. Alice at first treats her lover as a stranger, but when they think they are unobserved she goes to his arms, that proving the undoing of Nathan, who is ordered hung at sunrise. Both Mr. Warwick and Miss Kane are good in the roles, though they do embrace and kiss enough to be sure enough lovers. The picture should be cut to five reels for there are plenty of superfluous scenes. There is nothing unusual about the feature, still it holds interest.

BOOTS AND SADDLES.

John James English.....R. Henry Grey
 George Ferris.....Robyn Adair
 William Briscoe.....Norman W. Luke
 Walter Harrie.....Charles Dudley
 Charles Tallien.....George Thellen
 Lucy Ward.....Lillian West
 Beth Ward.....Claire Glenn

A B. S. Moss picture version of the Eugene Walter play, "Boots and Saddles." On the

screen the piece is no more, not as much, in fact, as might be expected from the title. The boots and the saddles are but here and there. The remainder of the time is villainy, that of a gambling hypocritical husband who married his wife for the money he evidently did not get. To marry him, she wife liked her griffood sweetheart, returned his wedding ring, and he joined the army as a private under another name. After that all the principal parties concerned were drawn together at Las Vegas, near where the army post was stationed. At this post the private, now promoted to sergeant, saved the wife from disgrace by refusing to reveal her husband's death had occurred at the hands of his wife, as the husband was attempting to rob his own household to secure the payroll money for the mine. There is other villainy and the finish is the former lovers reunited. It's not a strong story because it doesn't hit true in this scenario, nor does it run smoothly. The picture in its theme is of the customary run of this character, varied often but always with the same foundation. Perhaps there is no other, but still in the script and direction for the screen are opportunities to make it somewhat different. "Boots and Saddles" has a certain quantity of action of a kind, shooting, riding and a rough and tumble fight in a gambling hall. A soldiers' camp is shown sectionally and a drill that does not visualize is indicated. In a flashback showing how the husband met his death, the husband must have changed his mind about the manner of his dying, for there was a different version the second time. The direction and the playing of the several principles are on a par with the scenario, leaving the idea that if the film story had been better the picture would have correspondingly improved. "Boots and Saddles" is just so so, good enough to mildly interest as a feature exhibit, but without meaning anything either way beyond that.

THE HEIR TO THE HOORAH.

Joe Lacy.....Thomas Meighan
 Geraldine Kent.....Anita King
 Mrs. Kent, her mother.....Edythe Chapman
 Bud.....Horace B. Carpenter
 Bill.....Charles Ogie
 Mr. Marshall.....Ernest Joy
 Mrs. Marshall.....Joane Woodbury

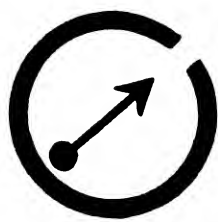
Although the names of Thomas Meighan and Anita King, who are starred in this Lasky feature, will not mean very much to the box office, the picture itself is one of the best story offerings that has been seen in some time. "The Heir to the Hoorah" was a good play; it combined good dramatics with comedy in just sufficient parts to make it a good picture subject, with the result that at the hands of the Lasky director a very entertaining feature has been turned out. Pic-

torially the subject is on a par with the direction and the story, and from an acting standpoint the cast could not have been very much improved upon. The three minor characters engage one's sympathies right at the start of the story, and from that point on one is heart and soul with the leading man and the girl that he marries. The machinations of the socially inclined mother are almost met with hisses, so well is the role played, and it is with relief that one sees her finally thwarted by the young husband, when he and his wife are reconciled over the oracle of the "heir to the Hoorah." Mr. Meighan is not the usual type of motion picture leading man, and for this one is thankful. He seems a sure enough two-faced customer who might be willing to take his chances in the west where they take the "likker straight." The picture ought to get money.

LOVE AND HATE.

Heleen Sterling.....Bertha Kalich
 George Howard.....Stuart Holmes
 Robert Sterling.....Kenneth Hunter
 Rita Lawson.....Madeleine Le Nard
 Willie Sterling.....Jane Lee
 Myrtle Sterling.....Katherine Lee

There are six characters that stand out in "Love and Hate," a new Fox six-reeler in which Bertha Kalich is starred. The six are played by Miss Kalich, Stuart Holmes, Kenneth Hunter, Madeleine Le Nard and the Lee kiddies. All of the others serve but to pad it out, there being some attempt at comedy with two characters that are entirely unnecessary, at least as far as the comedy scenes are concerned. "Love and Hate" was written by Mary Murillo, the idea being a simple enough one. Heleen Sterling (Bertha Kalich) is married to a man who follows the "market." The latter role is played by Kenneth Hunter. They have no children. Prior to his marriage he has had an affair with Rita Lawson (Madeleine Le Nard), who has never forgiven him because he threw her down for the woman he married. Rita is the bait with which George Howard (Stuart Holmes), a bad broker, catches "suckers." He and Rita frame to break Sterling, the former because he wants to "make" Mrs. Sterling and the latter because she wishes to be revenged on her former lover. Bonds worth \$50,000 are stolen from Sterling by Rita and although the theft causes his financial ruin in the third reel, the bonds forget to show up when the story is finally straightened out. After the loss and Sterling is finally broke he is led to suspect his wife, obtains a divorce, and after the wife kills the villain, they are reconciled. The story is weak, draggy and not at all worthy of Miss Kalich, but as an ordinary thriller it will do. Photography good, but direction only fair.



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What the Leading Critics of Cleveland Said This Week (Oct. 30) of the Incomparable

BELLE BAKER

ARCHIE BELL IN THE CLEVELAND "LEADER."

CAPTIVATING BELLE BAKER WALKS AWAY WITH HIPPODROME CROWD

Belle Baker picked up yesterday's bill at the Hippodrome, twirled it around her little finger and walked off with it, so far as the applause was concerned.

Without much exaggeration, I report that the audience received her as an audience might be expected to receive Madame Melba. Her songs brought as much of a response from the audience as Adelina Patti used to bring from her crowds, and, after she had gone through a long list, responding to an encore or two and making a speech, the crowd acted much as the crowd acts after Madame Schumann-Heink has sung one of her most popular numbers.

In her first selection, Miss Baker warbled that she liked to play on the p-i-a-n-o-o-o. In her second, she told about the fire that destroyed Abe's automobile, which was insured for twice as much as it was worth. In the third, about how Levi would fool Saint Peter at the gate of Heaven. In the fourth about the "ambush" of an Italian woman's husband. In the fifth, about a singer who lost his voice and got a job in a restaurant.

No, you have never heard Geraldine Farrar sing any of them, and you never will; nor Schumann-Heink, nor Melba. Perhaps they couldn't if they tried. At any rate, they will not try.

Be that as it may, however, there is but one Belle Baker, and she fills a peculiar niche in vaudeville. Without a voice that makes Gadski jealous, and without a face that makes Maxine Elliott less beautiful by comparison, she bounds to the stage with a fine, bubbling personality and sings her songs straight between the eyes of every man, woman and child in the audience, and said m., w. and c. like her tremendously. Probably she is the most popular single vaudeville comedienne who pays an annual visit to Cuyahoga ballwalk.

I believe that the Hippodrome is playing the most expensive bill it has ever presented here, with the exception of a few "freak" weeks, when thousand-dollar-a-day headliners were present. And it balances up in fine style, giving Miss Baker all the more difficult run as an applause getter.

IN HER NEW ACT

THE CLEVELAND "NEWS."

"Character Song" in New Clothes at the Hipp

Belle Baker is the miss who took old friend "character song" down to the modiste and clothed her frail and angular frame in alluring garments of originality. Which is by way of saying that it is not what she does or sings that makes her the headliner at the Hippodrome this week, but how she does it and how she sings it. To us her melodious characterizations were reminiscent of songs we heard before, but they were none the less pleasing. Her manner of rendition is undeniably that of an artist. She is to the character song what Mantell is to the Shakespearean role, which should in no way be construed as a reflection upon the tragedian's talents of interpretation.

CLEVELAND "PLAIN DEALER."

Hipp Acts Are All of First Variety Rank

Belle Baker is probably the hit of the bill at Keith's Hippodrome this week. At any rate, she was the only performer who came anywhere near holding up the show yesterday afternoon, because the audience could not be satisfied with the length of the act. Reluctantly the audience gave her up and let the performance proceed when Miss Baker made a nice little curtain speech, which ended in a grateful "God bless you all," from the actress.

BILLS NEXT WEEK.

(Continued from page 19.)

Williamsport, Pa.
FAMILY (ubo)
Shorty DeWitt
Doris Lester 8
Monaluo 6
(Two to fill)
2d half
Smith & Farmer
"Finders-Keepers"
Wells Norworth & M
"Joyland Girls"
(One to fill)
Wilmington, Del.
DOCKST'D'R'S (ubo)
8 Steindl Bros
Lockart & Waldron
Raymond Wilbert
"Gloria Ahead"
Goelt H & M
(Two to fill)
Winnipeg
ORPHEUM
Bankoff & Girle
Bernard & Harrington
G Aldo Randesger
Lightner & Alexander
Mme Doris & Dogs
Kenny & Hollis
Anna Chandler
PANTAGES (p)
Sterling & Marguerite
Joe Roberts
Gibber & North
La Scala 6
Le Maire & Dawson
Winston's Sea Lions
STRAND (wva)
Frank Palmer
Nelson Sisters
Mack & Dean
Larry Rally Co
Worcester, Mass.
POLTS (uba)
Francis & Ross

"The Scoop"
Morris & Miller
Vinton & Buster
"Oh Please Mr D"
2d half
Four Romees
Noon & Devan
Whipple Houston Co
Ashley & Allman
Sherman DeForest Co
PLAZA (ubo)
"Lady"
Noba & Phillips
Warren & Mann
Rogers Curdin & R
U S Boy Scouts
2d half
Albert Rouget Co
Billy Brown
Hughes Trio
"Motorboating"
(One to fill)
York, Pa.
O H (ubo)
Wilson & Larsen
"Finders-Keepers"
Will Ward Co
(Two to fill)
2d half
The Hennings
Will Oakland Co
Ward & Wilson
(Two to fill)
Youngstown, O.
HIP (ubo)
Mack & Walker
Clara Morton
Brown Harris & B
M & B Hart
Moore & Haeger
Bison City 4
Roy & Arthur
Billy Bouncer Co



MURRAY'S

420 STREET JUST WEST OF BROADWAY. TEL. 4535 BRYANT

Revolving Dance Floor Beautiful Roman Garden Fountain
Delightful Music Service a la Carte Fantasies

LUNCHEON UNEXCELLED 60c SURPASSING DINNER \$1.25
Cuisine and Service ALMOST PERFECT

Old Dominion Beefsteak Dinner (Every Eve. from 6 to 9 on the Balcony) \$1.25

EXQUISITELY DECORATED BANQUET HALL
Old Dominion and Beefsteak Room, 4-300.
PATRICK V. KYNE, Manager.

"Bon Tons" 6 Gayety Omaha 13 L O
"Bostonians" 6 Gayety Detroit 13 Gayety To-
ronto.
"Bowery Burlesquers" 6 Colonial Providence
13 Gayety Boston.
"Broadway Belles" 6 Olympic New York 13
Majestic Scranton
"Burlesque Revue" 6 Casino Boston 13 Grand
Hartford.
"Cabaret Girls" 6 Gayety Baltimore 13 Troca-
dero Philadelphia.
"Charming Widows" 6 Newark 7 Zanesville 8
Canton 9-11 Akron 13 Empire Cleveland.
"Cherry Blossoms" 5-7 O H Terre Haute 13
Gayety Chicago.
"Darlings of Paris" 6 Columbia New York 13
Casino Brooklyn.
"Frolics of 1917" 6 Savoy Hamilton Ont 13
Cadillac Detroit.
"French Follies" 6 Gayety Philadelphia 13
Olympic New York.
"Follies of Pleasure" 6 New Castle 7 John-
stown 9 Altoona 9 Harrisburg 10 York 11
Reading 13 Gayety Baltimore.
"Ginger Girls" 6 L O 13 Century Kansas City
Mo.
"Girls from Follies" 6 Orpheum New Bedford
Conn 13 Worcester Worcester Mass.
"Girls from Joyland" 6 Star Brooklyn 13-14
Holyoke Holyoke 15-19 Gilmore Springfield
Mass.
"Globe Trotters" 6 People's Philadelphia 13
Palace Baltimore.
"Golden Crook" 6 Gayety Kansas City 13 Gay-
ety St Louis Mo.
"Grown Up Babies" 6 L O 13 Englewood Chi-
cago.
"Hastings' Show" 6 Empire Newark 13 Casino
Philadelphia.
"Hello Girls" 6 Empire Cleveland 13-14 Erie
15 Ashtabula 17-10 Park Youngstown.
"Hello New York" 6 Gayety Pittsburgh 13 Star
Cleveland.
"Hello Paris" 6 Gayety Minneapolis 13 Star St
Paul.
"High Life Girls" 6 Gayety Chicago 13 Ma-
jestic Ft Wayne Ind.

"Hip Hip Hurray Girls" 6 Gayety Toronto 13
Gayety Buffalo.
"Howe's Sam Show" 6 Empire Albany 13
Casino Boston.
"Irwin's Show" 6 Empire Hoboken 16-18 Park
Bridgeport.
"Lady Buccaneers" 6 Star St Paul 13 L O.
"Liberty Girls" 6 Gayety St Louis 13 Star &
Garter Chicago.
"Majestic's" 6 Miner's Bronx New York 13
Empire Hoboken.
"Maids of America" 6-8 Cohen's Newburgh 9-11
Cohen's Poughkeepsie 13 New Hurlig & Sea-
mon's New York.
"Marion Dave Show" 6-8 Bastable Syracuse
9-11 Utica 13 Gayety Montreal.
"Merry Rounders" 6 Orpheum Paterson 13
Empire Hoboken.
"Midnight Maidens" 6 Lyceum Dayton 13
Olympic Cincinnati.
"Military Girls" 6 Gayety Milwaukee 13 Gay-
ety Minneapolis.
"Million Dollar Dolls" 6 Palace Baltimore 13
Gayety Washington.
"Mischiefs Makers" 6 Gayety Brooklyn 13
Academy Jersey City.
"Monte Carlo Girls" 6 Majestic Scranton 13
Gayety Brooklyn.
"Face Makers" 6 Lyceum Columbus 13 New-
ark 14 Zanesville 15 Akron 16-18 Park
Youngstown.
"Parisian Flirts" 6 Standard St Louis 12-14
O H Terre Haute Ind.
"Pina Pina" 6 Columbia Chicago 13 Berchel
Des Moines Ia.
"Record Breakers" 6-8 Broadway Camden 9-11
Grand Trenton 13 So Bethlehem 14 Easton
15-18 Majestic Wilkes-Barre Pa.
"Reveals Al Show" 6 Empire Toledo 13 Lyceum
Dayton.
"Review of 1917" 6 Majestic Ft Wayne Ind 13
Buckingham Louisville.
"Roeland Girls" 6 Casino Brooklyn 13 Em-
pire Newark.
"September Morning Glories" 6 Howard Bos-
ton 13-15 Orpheum New Bedford 16-18 Wor-
cester Worcester Mass.

"Sidman Sam Show" 6 Star Cleveland 13 Em-
pire Toledo.
"Sightseers" 6 Olympic Cincinnati 13 Star &
Garter Chicago.
"Social Follies" 6 Trocadero Philadelphia 13-
15 Broadway Camden 16-18 Grand Trenton.
"Some Show" 6 Gayety Montreal 13 Empire Al-
bany.
"Spiegel Review" 6 Jacques Waterbury Conn
13-15 Cohen's Newburgh 16-18 Cohen's
Poughkeepsie.
"Sporting Widows" 9-11 Park Bridgeport 13
Colonial Providence.
"Star & Garter" 6 Gayety Boston 13 Columbia
New York.
"Step Lively Girls" 6 Corinthian Rochester 13-
15 Syracuse 16-18 Limberg Utica.
"Stone & Pillard" 6 New Hurlig & Seamon's
New York 13 Orpheum Paterson.
"Sydell Rose Show" 6 L O 13 Gayety Kansas
City.
"Tango Queens" 6 So Bethlehem 7 Easton 8-11
Majestic Wilkes-Barre, Pa. 13 Star Brook-
lyn.
"Tempters" 6-7 Binghamton 8 Norwich 9
Oneida 10-11 Niagara Falls, N. Y.
"Thoroughbreds" 6 Academy Jersey City 13
Gayety Philadelphia.
"Tourists" 6 Century Kansas City 13 Stan-
dard St Louis.
"20th Century Maids" 6 Gayety Washington 13
Gayety Pittsburgh.
"U S Beauties" 6-7 Amsterdam Amsterdam 8-
11 Hudson Schenectady 13-14 Binghamton
14 Norwich 15 Oneida 16-18 Niagara Falls,
N. Y.
"Watson Billy Show" 6 Star & Garter Chicago
15 Gayety Detroit.
"Watson Wrote the Show" 6 Grand Hartford 13
Jacques Waterbury.

A. LEOPLSTAT
CREATOR
Gowns, Suits and Wraps at
ridiculously low prices.
127 West 47th Street,
Bet. Broadway and Sixth Ave., N. Y. City

BURLESQUE ROUTES

Nov. 6 and Nov. 11.

"A New York Girl" 6 Gayety Buffalo 13 Co-
rinthian Rochester.
"Americans" 6-7 Holyoke Holyoke 8-11 Gil-
more Springfield 13 Howard Boston.
"Auto Girls" 6 Buckingham Louisville 13 Ly-
ceum Columbus.
"Beauty Youth & Folly" 6-7 Erie 8 Ashtabula
9-11 Park Youngstown 13 New Castle 14
Johnstown 15 Altoona 16 Harrisburg 17 York
18 Reading.
"Behman Show" 6 Empire Hoboken 13 People's
Philadelphia.

Nat Lewis
HABERDAHFF
TO THE PROFESSION.
1578 and 1580 Broadway
Opposite Strand
Columbus Circle
5th Street
NEW YORK CITY

"Tribune"—

A youth whose face was unfamiliar to us, Sidney Phillips, scored the big, decisive hit which he deserved.

"Sun"—

The cleanest hit of the show was scored by Sidney Phillips.

THE PRESS UNANIMOUSLY DECLARE A DISTINCT HIT

SCORED BY

SIDNEY PHILLIPS

"SHOW OF WONDERS"

WINTER GARDEN

NOW

"Globe"—

Why didn't we get more of Sidney Phillips?
S. Jay Kaufman.

"Telegram"—

Among the comedians, Sidney Phillips scored most effectively.

Heartfelt thanks to my many friends for the telegrams and other communications of well wishes

Management
MESSRS. SHUBERT

Direction
MAX E. HAYES

The Fact That

MME. KAHN completely dressed the following SHUBERT Productions should be proof positive that the KAHN Establishment has and can deliver the right goods at the right time at the right price.

New Winter Garden Show

Anna Held's "Follow Me"

"Soldier Boy"

William Hodge "Fixing Sister"

"The Girl From Brazil"

"Blue Paradise"

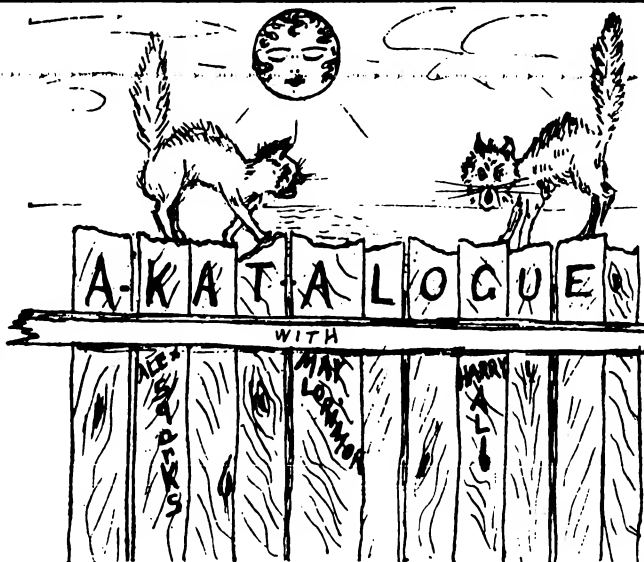
NOW is the time to consider the dressing of your act. There are numerous acts and movie stars that have been given a route and have been featured on the strength of KAHN Dressing. Get wise to yourself. See MME. KAHN who will give you her personal attention and NOT her sales-ladies.

Mme. Kahn

Creator of Gowns

One Forty-eight
West Forty-fourth Street
Near Broadway
New York City

Four Doors
West of
The Lamb's Club



Distinct Novelty. Originated by ALEX SPARKS.
Music by ROSS MOBLEY. Dances by HARRY ALL.

Direction, PETE MACK, Palace Theatre Building, New York.

"Welch Ben Show" 6 Borchel Des Moines, Ia.
13 Gayety Omaha Neb.
"White Pat Show" 6 Engelwood Chicago 18
Gayety Milwaukee.
"Williams Mollie Show" 6 Casino Philadelphia 13 New Hurlig & Seamon's New York.

INTERNATIONAL CIRCUIT.

Week Nov. 6.

"Bringing Up Father" Walnut Philadelphia.
"Broadway After Dark" Poli's Washington.
"Heart of Dixie" National Chicago.
"In Walked Jimmy" Majestic Buffalo.
"Keep Moving" Auditorium Baltimore.
"Little Girl in a Big City" Boyd's Omaha.
"Little Peggy O'Moore" Majestic Jersey City.
"Millionaire's Son and the Shop Girl" Crescent New Orleans.
"Murphy Mrs Second Husband" O H Brooklyn.
"Mutt & Jeff's Wedding" Lyceum Detroit.
"My Aunt From Utah" Imperial Chicago.
"My Mother's Rosary" Bijou Richmond.
"Peg o' My Heart" Bronx New York.
"Rolling Stones" Lyceum Pittsburgh.
"Step Lively" Orpheum Nashville.
"That Other Woman" Modern Providence.
"The Daughter of Mother Machree" Castle Sq Boston.
"The Eternal Magdalene" Orpheum Newark.
"The Girl He Couldn't Buy" Grand Worcester.
"The Girl Without a Chance" 8-8 Apollo Atlantic City 9-11 Broadway, Camden.
"The Hour of Temptation" Palace Toledo.
"The Man She Loved" Lyceum Paterson.
"The Old Homestead" Gayety Louisville.
"The Peddler" Prospect Cleveland.
"The Penalty of Sin" American St Louis.
"The Woman He Married" Lyric Memphis.
"The Woman Who Paid" Orpheum Philadelphia.
"Thurston" Garden Kansas City.
"Which One Shall I Marry" Park Indianapolis.

LETTERS

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

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

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

Reg following name indicates registered mail.

A
Adams Miss G
Adams Samuel
Ake L K (C)
Aldo Harry
Allan R (C)
Allen Claude E
Ardinger Cy
Armend Grace (C)
Armon Von G (C)
Armstrong Lucille
Arnold Geo (C)
Austin Mrs P

B
Baker Belle
Banks Geo S
Barnhardt Jack
Barr Arthur E
Barr Desele
Barton John
Bart Charlie
Baswell Mrs
Batchelor Billy
Beatty Kathryn (C)
Belarrio Mr
Bender Masie
Bennett Al
Bennett Eva

Bennett J H (C)
Benning W
Bennington Sisters
Berresford Harry (C)
Bernard Dean (C)
Bernier Frank
Bertrand Dixie
Best Mabel
Bierling Frank
Bigelow Eddie
Blimbe Chas (C)
Black John S
Blaney Mrs C S
Blice Isabell
Bluches The (C)
Bohannan Florence
Bolton M T (C)
Bolton Nate C
Rostelle Jessie (C)
Bottomly Joe
Boyd Warren (C)
Bradley Geo (C)
Bradley Helen (C)
Brads The
Brehm Kathryn
Brennon M T (C)
Brewster Nellis
Broglie Jean
Brown Ada
Buchman Wm (C)

Bunch Eck
Bundy Tom
Burke Dan
Burnett R G
Burnham Dolly
Burr Agnes (C)
Burton Richard
Busch Julia M
Butts Helen

Eichenbough C G (C)
Elliot Bill
Epps & Dutton
Evans Barbara
Evans & Newton (C)
Evelyn Eva (C)
Everts Joe H (C)
Ewald Edw

C
Cahill James
Callahan & Callahan
Camp Herbert
Cardinal Arthur
Carlsle Gertrude (P)
Carlton Ubert
Cannon James B
Caruse Little (C)
Chabot & Dixon
Cherry Chub
Chiaffarelli Miss A
Clark F
Clark Smith
Clayton Henry
Clay Miss Bobby
Clifford T H (C)
Coen Veronica
Cole Florence (C)
Collier Ruby
Collins Courtney (C)
Collins Ed
Collins Lottie
Conlin James
Cook Harold (C)
Cook Sisters (C)
Cook Mary
Cooke W H
Cornell Miss F
Cox Armor Corr (C)
Cox Lonso
Creighton J (C)
Cullen Ruth (C)
Cummings Jack
Curlin Dick (C)
Curtis Jane (C)
Curtis Trio (C)

D
Dahlberg M (C)
Dalbrance Geo
Dale Fred (C)
Dammore & Douglas
Davidson Ed
Davids Arthur E
Davis R Miss
Davis & Prather
Davis Sid (C)
Dawson Sid (C)
Dean Cal (C)
Dean Leta (C)
Deane Oris
DeArmo & Marguerite
DeHaven Al M
Dellaquila Mario
De Long Maudie (C)
De Neville Julia (C)
DeNoyer Eddie
DePere Grace
Derr A Monroe (C)
DeVere & Atkes
Devil Nell
Devoe & Leslie
DeVon Hattie
Dhabat-Dixon (C)
Diaghloff M (C)
Dial Eugene
Dickens Bert (C)
Dierle Arthur J
Don Frank T
Douglas J C
Downey Maurice (C)
DuBois Wilfred (C)
Duncan Mr
Dyson Jim

E
Fairbanks Evelyn
Fairchild Mattie (C)
Facer Al
Farnsworth R J
Farrington Miss
Fay Mrs H
Felder M G
Fenner Miss F
Ferrier Fern
Fields Sallie (C)
Fisher Mr
Fitzgerald Maud
Flaming Miss C
Flammings Kathleen
Florence Rose
Foan Billy
Follette Miss
Foroe & Williams
Ford Bert
Ford Max
Ford Mrs M
Fox Marie
Foy Mrs W
Francis Arthur (C)
Frank I S
Franklyn Blanche
Fredericks C
Fritzie Frits (C)

G
Gabriel Master
Gayne & Gassetto
Geodale Eva (C)
George Alvin D
Germaine Flor (C)
Goetz Geo
Gohler Al K
Gordan Gilbert J
Gould Madeline
Gould Venita (C)
Gray Walter
Grew W A
Grindeil & Mathie
Grover F R (C)
Guld Martin J
Gumm F A (C)

H
Hake G (C)
Hallen & Hunter
Halliday Stuart
Hall Howard R
Hamlin Dick
Harmont Sallie (C)
Hart Ruby
Heberhelm Karl (C)
Hebert Arthur
Hedget Lisette
Hennings Leo
Herman A W
Hewitt Mrs H
Hill Emma (C)
Hills Harry
Hills Mrs M
Hogan Jonny
Holmer & LeVere
Holmes F W
Holt Miss W
Hopper Perry P
Hufford Julia
Hutchinson Dot

I
Irvin Musical
Irving Victor

J
Jacklin Chas
Jarratt Mrs G
Jasper (C)
Jean Daley

Jenkins & Covert
Jessie Duo (C)
Johnson Ed
Jones Edith
Jones Edith (C)

Kay Miss B
Kay Lillian
Kayne Agnes (C)
Kennedy Beulah
Kenney & LaFrance
Kent & Kingsley
King & Millard
King Jessie
King Mary A
Kramer & Ross

L
La Belle & Tenney (C)
LaBarbe Jules
Lakewood Daisy
Lane Ted (C)
La Mar Thelma (C)
Lane Henrietta
Langdon Mrs H
LaPierre Margaret
LaRue Ethel
Levan Bros
Lawrence Miss L
Law Robert
Lawson Bill (C)
Lee James
Leighton Bert
Leighton Bert (C)
Leland The (C)
Lemley Jack
LeRoy & Hall
Levolio Julia
Lewis Henry
Linney Horace
Linder Mr & Mrs C
Leon Eva
Lounder Dorothy B
Lowe John
Loyd K B
Lurie Julius J

M
Mack Joe
Mack Phyllis
MacPherson B & B
Marion Ruby
Marquis Wm
Marrell Dot

Marshall Jane
Marston Rose
Martin Bradley (C)
Massey John W (C)
Matthews Mrs Den (C)
Matreus "Starline" (C)
Maverlink Barnet (P)
Mayo Louise (C)
Maxwell Florence
Mayotte Yvonne
May Arthur O
McCauley Ines
McClay Helen
McCormack Joe
McCullough Carl
McDermott Mae (P)
McDonald Etta
McEwen J P
McKenna Thomas
McNaughton Chas
Melling Bee
Melrose Bert (C)
Melville W J (C)
Merrill Bessie F
Merrill Fred
Mistress Mrs J
Miller B A (C)
Miller B P (C)
Miller Joe (C)
Miller L (C)
Millman Dolly
Mills Robt J
Mitchell B A (C)
Moestnick Elsie
Monde Ray
Mooney Jack (C)
Moore Helen J
Moore Mabel
Moran Haseil (C)
Morgan Miss L
Morton Mrs J (P)
Mosely Freddie
Mudge Leland
Murdock Clyde
Myers Bob (C)
Myers Edw (C)

N
Nardoe Mr
Navin & Navin (C)
Nawn Tom
Newman W (C)
Newton James
Nicholas Sisters (C)

FURS

Special For This Week

A fortunate collection made up especially for our wholesale trade—offered to you at prices that no lover of style can resist. Particularly attractive to the profession.

Fur Coats

Hudson Seal

Full ripple skirt; new models; 48-inch..... \$125.00

Hudson Seal

Trimmed with skunk collar, border and cuffs. 48-inch model.. \$165.50

Real Scotch Mole

Elaborately trimmed on cuffs, collar and six-inch border with Faupe Fox or Skunk.. \$350.00

Muffs and Neckpieces

	Muffs	Scarfs
Skunk	\$15.00	\$12.50
Scotch Mole	25.00	22.50
Hudson Seal	12.00	10.00
Raccoon	9.50	8.50
Beaver	15.00	12.50

Hudson Seal Stole.. 35.00
Scotch Mole Stole.. 50.00

Special Discount to the Profession

The Nation's Furrier

A. Ratkowsky

28-30-32-34 West 34th St.

Advertisers' Chance

Under Present Rates

There will be a change in Variety's rates for the standing 12-time prepaid advertisements for players after Nov. 17, 1916. Paralleled schedules of rates are published below, giving the present prices for 12 insertions and the prices which will prevail after Nov. 17.

Advertisers at the present time or those in the issue of Nov. 17 will not be subjected to the new rates for future business, in accordance with an announcement in Variety some time ago that it seemed quite probable from the increased cost of publication these low rates could not be maintained very much longer. The 12-time advertisements have been printed by Variety at an actual loss for several months past. The rates were made, in the first place, upon a non-profit basis, to stimulate advertising by players.

In order that Variety shall not be looked upon as having attempted an advantage in raising rates, two weeks' notice of the increase is given, with the privilege of any player placing an advertisement up to Nov. 17 under the present rate, and while the advertisement is running it may be continued as long as it remains in the paper at the rate first paid. Variety has never raised the rate for a continuous weekly advertiser.

The paper this is printed upon has increased in price over 300% within the past year. The cost of printing Variety prohibits the former rates standing beyond Nov. 17, although the increase of cost for the 12-time rate is a moderate one.

There is no increase in rates for single insertions. Nor no change in rates for the Anniversary Number.

Variety advertising is an investment. It does double service, giving the fullest publicity possible in the profession all over the world and saves the advertiser the expense of repeating the advertisement in any other publication.

Below are the present and new 12-time rates:

NOW		
Space	12 times (issues)	Amount
12 inches		\$200.00
8 "	"	135.00
4 "	"	70.00
2 "	"	35.00
1 inch	"	20.00
1/2 "	"	12.50
1/2 "	(double column)	24.00
1 "	Across page (four columns)	75.00

(Larger space pro rata.)

Prepaid (for players only)

Single insertion, 1 page, \$125—1/2 page, \$65—1/4 page, \$35

After November 17, 1916

Space	12 times (issues)	Amount
12 inches (1/4 page) (single or double column)		\$225.00
8 "	"	150.00
6 "	"	120.00
4 "	"	80.00
3 "	"	65.00
2 "	"	45.00
1 inch	(single column)	25.00
1/2 "	"	14.00
1/2 "	(across two columns)	27.50
1 "	(across page)	95.00
1/2 "	"	60.00

(Larger space and longer time pro rata.)

All spaces from 3 to 12 inches across page (4 columns), 20% advance on above rates.

When prepaid at ordering for 24 times, 5% discount allowed—prepaid at ordering for 48 times, 10% discount allowed. Rates as above for 12 times, net, prepaid, no discount.

No preferred position under these rates. Advertisements grouped together and to work into top position or position on certain pages in natural course.

Advertisements may be changed weekly.

Prepaid (for players only)

(Single insertion, 1 page, \$125—1/2 page, \$65—1/4 page, \$35)

THE REAL RESTAURANTS AND CABARETS



Everybody's Talking About the Winter Garden's Great

After Theatre Show

From 11 to 1 o'clock

An exceptionally high class entertainment by the best vaudeville talent obtainable. Dancing by guests during intermissions. Splendid music and the largest dance floor in the loop.

Winter Garden Restaurant

214 S. State St. (Consumers Bldg.), CHICAGO

CAFE MAXIM

110 West 38th Street, New York

"COME ON DOWN"

Stars from all lands. Beautiful girls galore. Wonderful costumes and settings. Lunch, 60c. Dinner and Supper a la Carte

THE BEST ITALIAN DINNER IN THE CITY

Lunch 50 Cents

With Wine

GIOLITO

Dinner 75 Cents

With Wine

108-110 W. 49th St.

5252 Bryant NEW YORK CITY

"THE RENDEZVOUS OF THEATRICAL'S BEST"

THE ONLY BRIGHT SPOT IN THE OCEAN

NAT GOODWIN CAFE

DANCING

SANTA MONICA, CAL. (25 minutes from Los Angeles)

"College Inn Sextette" (Late B. F. Keith's Palace Theatre)

BATHING

The Most Famous Bohemia West of Chicago

PAUL W. SCHENCK, President

PEKIN

ENLARGED
REDECORATED
IMPROVED

RESTAURANT—B'WAY at 47th ST.

\$1.25 NEW YORK'S FINEST \$1.25

DINNER with POMMARD

Served 8 to 8:30 Eight Generous Courses. American or Oriental

A la Carte Specialties.

Don Dody Presents

A la Carte Specialties.

An Entirely New Version of

'Fads and Fashions'

Stunning Girls

Gorgeous Costumes

All Star Principals

1917 Creation

Nightly at 7 and 12

Dancing with an Orchestra that Plays "Real Music"

Thomas Healy's



MAIN DINING ROOM

BALCONADES



SOLI'S

MARIMBA BAND

No other establishment in New York presents as many unique forms of entertainment under one roof.

Broadway AND 66 St.

DESCH-AN-DORIS

BROADWAY AT 48TH STREET

Broadway's Big Revue

Under the management of Lea Horrick. Produced by Max Scheck of "Watch Your Step" fame.

Featuring the "TABASCO" SEXTETTE with AN ALL STAR cast and chorus of AMERICAN BEAUTIES. Twice nightly, 8 and 11:30.

Continuous Cabaret. Spacious Dance Floor

A SINGING AND DANCING ORCHESTRA THAT IS A BROADWAY NOVELTY.

One of the Brightest Spots on the "Path of Light" Under the New Management of C. E. (Blondy) Wallace.

Every WEDNESDAY NIGHT a special feature is staged.

SPECIAL SOUVENIRS THE PALACE OF MERRIMENT—A LA CARTE SERVICE.

EL DORADO

ROTISSERIE—RESTAURANT

1599-1601 B'way

Bet. 48th and 49th Sts.

RAZZETTI & CELLA, Inc.

SPECIALTIES

Chicken .30.40

Duck .45

Goose .45

Turkey .55

Lamb .30

Pork .30

Veal .35

Beef .40

Spaghetti .25

Palm Garden—Music Table d'Hote Lunch 45c. Imp. & Dom. Wines & Liqueurs Open until 1 A. M. Phone: Bryant 6895

Nichols Sisters
Niven Phil
Noble Jessie
Northlane Mrs
North Robert
Noyes Elsie

P
Palette Babish
Pearl Lucille
Pelham
Philbrick Will
Preston Bobbie
Prince & Deerie (C)
Pruitters The

O
O'Brien Miss A A
Odell Thomas
Ohrman L C (C)
Olsen Mrs H

R
Rafferty Helen (C)
Raines Elmer (C)

Broadway



At 48th Street

The Ideal Restaurant in the Ideal Location for Professionals. Moderate Charges Service a la Carte—Music

Rambora Natacha (C)
Randall Russell G
Rawson Guy (C)
Raymond Mrs R
Raymond & Temple
Reaves Roe
Regal Emil
Rent Annie (C)
Rhoades Stanley W
Richards Jack
Rich & Ray
Roberts Helen
Roberts C J (C)
Robertson Wm (C)
Rogers Duke (P)
Ronla Monano & M
Root & White

Roth Ben
Rouse C
Roy Phil (C)
Rudolph Jack
Rull Mrs Alex
Russell Flo (C)
Russell Flo
Russell Frank
Russell Vincent
Russell & Frank

S
Santell Rudolph (C)
Scholder Helen
Scott & Marke
Sheen F J
Shepard Barton (P)
Skelly James L (C)

SPECIAL ANNOUNCEMENT

"How's Every Little Thing in Dixie?"

By JACK YELLEN and ALBERT GUMBLE.

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Ward John J
Wayne Eugene L (C)
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Webb Amy
Well Allen
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West Miss
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White Wilfred
Wicks Elsie

Wilbur Miss B
Williams Dollie (C)
Williams E
Williams Geo
Wilson Al
Wilson Dale (C)
Wilson Maud
Wilson Joe
Wise Celua (C)
Wold Sigvard
Wood Arthur J

Woods Mildred (C)
Wood Delpha
Yalto Mrs Karl
Yarndley R E
Yeakle Walter W
Young Buelah
Young Jeanette
Zatterfeld (C)
Zira Lillian (C)
Ziras The (C)

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.
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Fred Le Compte has had to go to a local hospital for an appendicitis operation.

C. E. Hodkins has lost his Galveston house, it is said, and is through booking Houston.

A NEW ACT AND A HIT

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The Grand, Batherville, Ia., plays its first Association "tab" Nov. 21.

Billie Burke cavorted about the Majestic building with Tink Humphrey last week.

Lew Cantor was in New York last week to attend the Manhattan premieres of two of his acts.

Maud Allan dances at the Grand for three afternoons, starting Nov. 19.

Claude Humphrey spent the week end at French Lick Springs easing up his mind a bit.

Walter Meekin now has access to the Association floor through booking the Indiana theatre with Walter Downie.

Harry Spingold, after a ten days' business trip to New York, was expected back at his Chicago office this week.

Dave Beebler has a new black derby. Some contrast from that golf cap he has been wearing.

Robert Millikin came within an act of leaving "The Suffragette Court" last week, but was induced to remain with it.

E. O. Blackburn's wife obtained a divorce from Judge Thompson last week on grounds of cruelty.

Dave Maurice, who operates the Family, La Fayette, Ind., was in town last week looking over his future shows.

Colonel Billy Roche, former manager of the Columbia, has become attached to the picture company controlling the exhibition of "The Unborn."

Claire Rochester and her husband, while auto riding near Gary, Ind., last week, had to drive into a ditch to avoid a freight train. Both suffered slight injuries.

The Wall theatre, Freemont, Neb., and Grand, Waupaca, Wis., have been added to Paul Goudron's Association books. Both open within two weeks.

Mme. Luxanne, who has been with the Luxanne dancing act, has severed connections with the turn, and is now getting a new offering ready which will have special scenery.

The noise in the hallway of the ninth floor last Saturday was caused by Helen Murphy's

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new furniture being rolled out of the elevator.

Charlie Mack (Dolly and Mack), former vaudevillian, is now doing a banjo turn at the Prima Gardens. Mack recently purchased a new bungalow in Wilmette.

The Fay Templeton-Ward DeWolf act is laying off in Chicago this week. DeWolf recently closed with the Hernden road shows. "The Elopers," having been featured with it.

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Elsie Ferguson is listed to open in her new play, "Shirley Kaye," at the Blackstone, Nov. 13. "The Boomerang" opens here the same day at Powers.

Roy D. Murphy returned last week from New York and immediately began a layout for routes for numerous acts now lined up for the Fuller Circuit.

"Katsenjammer Kids" will become an International Circuit production around the holidays. Several one nighters will also be put out by Gazzolo, Gatts & Clifford.

The Fourth annual ball of the Chicago Theatrical Protective Union (Local No. 2) I. A. T. S. E. will be held at the Coliseum Feb. 19, the proceeds to be devoted to the sick fund.

Hubert Dyer (Hubert Dyer and Co.) is laying off this week in Chicago, owing to an injured digit on the left hand. The finger was sprained accidentally last week.

Charlie Shapiro, who was one of the Associ-

ation boys for a long time, has his right eye under treatment. He caught cold in the optic and it swelled up like a sponge.

Manager Beck, of the "Martha" grand opera



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company, headed by Joseph Sheehan, was in Chicago the latter part of last week conferring with Sam Thall over winter bookings.

James Wingfield did double duty last week. At day he looked after his booking office, and at night managed the Grand while Harry Ridings was in New York.

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One of Joe Roganny's troupes, working fairs for Fred Barnes in Texas, had an attachment last week for \$200 alleged to be due B. Meyers for commissions.

The H. B. Marinelli local office is closed through young Max Reichart, who was in charge of its accepting employment elsewhere. The Marinelli bookings here have been turned over to the Simon Agency.

Mitch Locali says that he will think twice before booking any turn for two consecutive weeks at the Wilson Avenue. His second week of the Helsen revue did not pan out as anticipated.

While Evelyn and Dolly were at McVicker's last week the rumor spread one of the girls was planning a matrimonial plunge. When the orange blossoms fall the vaudeville partnership will be dissolved.

Joe Morris, of the Joe Morris Music Co., is



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expected to land on music row here Thursday to give the Chicago office his personal inspection. Walter Wilson, local manager, may give him a jazz band reception.

Dorothy Vaughan has obtained routes for the following: Moore and St. Clair, Jack Lamey, Van Alstyne Brothers, Brown and Kennedy, Ogden and Benson, and Clifford and Willy.

General Pisano was mad last Saturday. He went into a restaurant for lunch and hung up his hat. When he started to leave his hat was gone. The General paced up and down Monroe street "hatless" until he cooled off long enough to buy a new one.

The Irving Theatre Co. has leased from Ambrosia Race the theatre portion of the

fair and park bookings, departs for New York Nov. 5, where he will remain for two weeks or more signing up new acts for a ten weeks' tour of fairs on a "play or pay" contract, all acts having optional Association time to follow.

Bobby Barker has things pretty easy now as to bookings. His musical comedy repertoire company is now booked weekly by Walter Downie (Association) as follows: Two days, Broadway, Gary; Wednesday, Ashland, Chicago; Friday, Erie, and Saturday and Sunday, Parkway, Chicago.

Frank (Dad) Logan, for many years associated with burlesque companies, and for the past three years stage doortender of the Chicago Hippodrome, has been pensioned by Messrs. Millard & Bennett, owners of the H.P. for faithful performance of duty. Dad has been in ill health for some time so the M-B firm surprised him with a weekly pension.

Burke and Burke recently had time cancelled by the U. B. O. at this point. Joe Burke heard that he had been classified as an "agitator," but claims he is not a Rat. Burke interviewed Claude Humphrey last week, and his time was given back to him. Bush and Shapiro have been reinstated in the good graces of the booking powers. They "resigned" from the Rats. The United had cancelled their route.

J. J. Bowen, now in Chicago, was robbed of his gold watch and some money while en route here from Colorado. He went to the smoker, and while sitting with an actor friend, they took a nap. The latter told Bowen he dreamed two buck negroes had touched them. Bowen felt for his watch. Gone. Quick action landed the negroes at Trinidad, and last week Bowen received word that his watch would be sent on, but that he should return to Trinidad and prosecute the thieves.

The outlying vaudeville houses did not ring up the big business during the week-end that has been coming their way since the opening of the season, and it was believed by the managers that the political meetings were the main opposition. Teddy Roosevelt was here and whopped things up at two big meetings, and State's Attorney Hoyne has become quite an attraction at meetings since he raided the city hall recently, and followed it up with sensational charges against the chief of police.

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structure recently at the southwest corner of Irving Park boulevard and Crawford avenue for a period of ten years from Dec. 1, at an aggregate rental of \$100,000 for the term.

Robbie Gordone's mother, severely injured last May by being struck by an auto (hip dislocated), is traveling with her daughter although incapacitated from any great activity owing to the effects of the accident. Mrs. Gordone settled with the auto owner out of court.

Fred Lowenthal, attorney for the White Rats here, left for Detroit and two other Michigan towns Tuesday morning to transact some legal business for the Rats at those points. Joe Birnes, the Rats' representative, has been down through Indiana on a gumshoeing trip in the interests of the organization.

Edward Marsh, in charge of the Association's

Stories drifting in from the South on booking conditions have vaudeville managers, now seeking "permanent connections," switching from one source to another for their shows, and showing no willingness to sign any form of lasting contract until the South becomes more settled. In the local Rats office there are any number of complaints against some of the

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booking conditions now existing in independent sections, and not a week passes by that the incoming mail or telegraph doesn't bring some new hue and cry.

They put over a nifty one. Tom Carmody, at the Academy Thursday night, last week. "They" takes in Joe Pilgrim, manager, and a number of Tom's friends who had been waiting for the chance. Tom and a bunch of agents showed up at the first show to look the bill over. When Adler and Blanco had finished, a card with the word "extra" was flashed. In a minute Carmody was after Pilgrim saying the show was plenty long enough, and that the extra should be taken off at once. Joe stalled him until the "extra" had gotten a good start. The act was Kelly and Galvin, and they went on for the one show through a bet made at a spaghetti dinner that evening at which Pilgrim was a guest. The audience kept the Italian comedians working overtime. Carmody bought the cigars.

With a heart full of longing for old Broadway, to which he became very much attached during a several weeks' stay in New York, Harry Muller, one of Ben Fuller's right-hand managers in Australia, pulled out of Chicago Monday night for Los Angeles. Muller sets sail from San Francisco next Tuesday for his Australian home. Muller said he returns with nothing but grateful remembrances for all the American managers, agents and friends who treated him so cordially and considerately while here and in New York. Upon his return he will report some ideas evolved through his American trip to the Fuller directorate that may be adopted by the Fuller theatres. Roy D. Murphy, who accompanied Muller to New York and instilled him into some of the mysteries of both New York and Chicago, is again in

charge of the Fuller offices on the Association floor here.

AUDITORIUM (Clafonte Campinini, gen. dir.).—"My Home Town Girl" (Hyams and McIntyre) closed its policemen's beast stay Monday night.

BLACKSTONE (Edwin Wappler, mgr.).—Margaret Anglin in "Caroline" opened Monday night.

COHAN'S GRAND (Harry Ridings, mgr.).—"The Great Lover" (Leo Dietrichstein), capacity (fifth week).

CHICAGO (Frank O. Miller, mgr.).—"The Blue Paradise" (Cecil Lean) doing nicely (seventh week).

CORT (U. J. Herman, mgr.).—"Fair & Warmer" doing unusually well (thirteenth week).

COLUMBIA (E. A. Wood, mgr.).—"The Bostonians" (Frank Finney).

ENGLEWOOD (J. W. Whitehead, mgr.).—"Military Maids" (burlesque).

GARRICK (J. J. Garrity, mgr.).—"Princess Pat," not holding up very well; end of engagement soon (fifth week).

GAYETY (Robt. Schonecker, mgr.).—"Big Review 1917" (burlesque).

HAYMARKET (Art. H. Moeller, mgr.).—"Tango Beauties" (burlesque).

IMPERIAL (Will Spink, mgr.).—"Which One Shall I Marry?"

ILLINOIS (Rolla Timponi, mgr.).—"Alone At Last," doing fairly well (third week).

LA SALLE (Harry Earl, mgr.).—"Where Are My Children?" winding up long and profitable engagement this Friday (fourteenth week).

LITTLE THEATRE (Maurice Browne, mgr.).—"Mary Broome" (third week).

NATIONAL (John Barrett, mgr.).—"The Penalty of Sin."

OLYMPIC (Charles Warren, mgr.).—"Common Clay" (John Mason), drawing nicely with transients in the majority (tenth week).

POWERS (Harry Powers, Jr., mgr.).—"Justice" (John Barrymore), drawing (third week).

PRINCESS (Sam Gerson, mgr.).—"The Unchastened Woman" (Emily Stevens), shows brisk demand at h. o. (fifth week).

STAR & GARTER (Charles Walters, mgr.).—Ben Welch Big Show.

STUDEBAKER (Louis Jones, mgr.).—"20,000 Leagues Under the Sea" (film).

MAJESTIC (Fred C. Eberts, mgr.; agent Orpheum).—Monday's matinee had quite a number of politicians and writers in its audience. Among the bunch were some of the authors and poets (including a well-known playwright), who were in Chicago Sunday to attend the James Whitcomb Riley memorial services. This contingent seemed to obtain entertainment and amusement out of the show, and anyone who has been attending a memorial and then can follow it up with a laugh the next day must be sitting in on a good performance. There was a goodly contribution of comedy by the acts. It was sort of Morton reunion week, too, as Sam and Kitty were right next on the bill to Clara Morton and Frank Sheen. Sam and Kitty's middle name is comedy and they registered their usual laughing score. Emmett Corrigan was the headliner in a new sketch, "The Van Lowe Diamond." The author, Oliver White, is sure the busy little surprise twister on Monday and in the Corrigan skit there is the usual White air of mystery attending the words and actions of one of the principals. Few can deny Corrigan has about the best voice right now in vaudeville when it comes to spitting courageous English and keeping his lines at the proper dramatic pitch. White writes well. At times his pen seems to run away from him, while at others he is perfect, absolute and masterly command. One may not consider "The Van Lowe Diamond" as White's best effort, but through the work of Corrigan and (Miss) Bluffie Long, its dramatic intensity and mystification was sustained to the very end. Leo Beers was next to closing. He held the spot nicely, his whistling, singing and piano work serving him well. However, there are many who will contend that the Mortons should have been in Beers' spot and, judging from the hit made by Seven Honey Boys Minstrels in fourth position, they could have held any spot farther down. Features are still the dancing of Tommy Hyde and the yodeling of Paul Van Dyke with the blackfaced turn. The Jordan Girls opened. Did their entire wire routine without a slip and the act was applauded. Girls look young, dress attractively for their stage duties, and gave the show a good start. Howard, Kibel and Herbert were on so early that the opening section of their turn suffered. In the closing rounds of their act they captured the audience completely. The boys have worked a new comedy "bit" on the three writing a song piece-meal and get much out of it. Their singing collectively was applauded. Harold Woolf and Helen Stewart have tried mighty hard to get away from the beaten path of vaudeville sketches, and considerable novelty is to be gotten from the way they span an unknown acquaintance by using a big ironing board as the "safety bridge" between the two fat buildings. Some pretty strong imaginative business in the turn. Hard workers be Woolf and Miss Stewart, with the latter showing her heels in a series of "kicks" that were splendidly executed. Act well received. In succession followed the Honey Boys, Clara Morton, Sam and Kitty Morton and the Corrigan act. Miss Clara is doing the same act she presented on her last appearance, but she got more out of her musical and dancing medley at the close. Sam and Kitty have made some changes, but it doesn't matter much what they do, the folks just sit and laugh. After Leo Beers appeared Roshanara, closing the show and doing the trick most satisfactorily and artistically. The dancer shows some improvement, her snake dance in particular proving very effective.

PALACE (Harry Slinger, mgr.; agent Orpheum).—Looks like "old piano week" at the Palace. Three acts use the hand-played music box for all it is worth, but the audience seemed as though it could have stood for a piano in every turn and enjoyed every minute of it. The show ran until after eleven Monday night, owing to the length of the James B. Carson and Ellis and Bordonni turns. The Carson offering, "The Models Abroad," is a sequel to Carson's former vehicle, "The Redheads," Carson carrying the Jake Kaufman role to London and Paris, but having a display of the modiste's art that looked mighty rich and classy Monday. On the program is stated that scene two would show by pictures the escape of Kaufman from the hotel in London, but there was no film, the set going from the hotel scene to the Paris dressing salon. There was a stage wait, however, between the two scenes. "The Models Abroad" is sure-enough musical comedy boiled down, but not as condensed as it might be, although the circuit theatres can stand all of the Carson turn and get a mighty big flash for the money. There's a dash and snap to the numbers that ought to be followed by Carson's tab producers. Typical musical comedy is what the Carson turn is, and it runs along a merry



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vein calculated to give succor to the tired business man's jaded system. Carson is far busier than he was in "The Redheads." The Palace received the whole offering with open arms. Melville Ellis and Irene Bordonni got their share. The piano-playing Mel seemed to devote more time than heretofore at the keys, but this may have been due to a cold that troubled Miss Bordonni but was not noticeable to any extent in her voice. The Ellis piano work was a revelation notwithstanding that the ivories had been used in two preceding acts. The pianist with Natalie Alt played the chorus of "Pretty Baby" in a medley and there was immediate recognition. Ellis played it and Miss Bordonni sang it in French, and there was greater recognition. Not that it was in French, but that the number was given more play. Miss Bordonni has now a pretty complete and attractive wardrobe. Her best number as far as the Palacegoers were concerned, was the "Pretty Baby" number with "South Sea Isle" running a close second. Miss Alt was very well received and her numbers applauded. She has a fine voice. It was a different act that she presented here than when at the Palace, New York, recently. At the Palace here Miss Alt is not surrounded on all sides by her own musicians, and neither is Leo Edwards, her accompanist. Neither does Edwards' name appear on the local program and neither does the program give the names of any of the shows Miss Alt has been identified with. This latter should be done in all event where road dates are concerned. A modest little fellow played the piano and played it well, his medley alone getting much applause. Miss Alt doesn't gesture much and renders her numbers more manikin-like than anything else. The best liked of her solos were "Down Where the Suwannee River Flows" and "Bamboozle Shack," with the chorus of "Adèle" used for an encore. She sang five numbers, including the encore. Just before the "Adèle" she rendered one about "Mary and the Little Sunshine" that sounded brand new to Chicago. The show was opened by the Werner & Amoros Company in a conglomeration of stage antics which embraced instrumental music, with a piano a busy piece of paraphernalia. The young man wearing the wig fooled a few, but the Charlie Chaplin imitation went bigger than one would expect at this late date. Nate Leipzig both entertained and mystified, his routine being somewhat chancier since last showing at the Majestic. Leipzig is sure a past-master with card tricks and is a bonafide exponent of the saying that "the motion is quicker than the eye." The Carson turn was in "No. 3," too early for such a big act, but that Palace audience is never exacting, so all ended well. Miss Alt was fourth. In fifth position were Moon and Morris, who had things easy. Substantial hit. After the Ellis-Bordonni act came Clark and Verdi, and it goes without saying that they scored a large-sized hit. Maxine Brooker and Bobby closed successfully and held nearly everybody in.

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Loew).—Nobody thought much of Monday's show; not even the audience. This was wholly due to the fact that there was a continual drag to the bill and none of the acts garnered much in the way of applause but one, and that was a turn which had more

music than anything else. Two sketches followed each other closely and that did not help matters. The old show just wouldn't show any speed, i. e., the regulation vaudeville speed naturally expected of a nine-act bill. Business was immense Monday, and the

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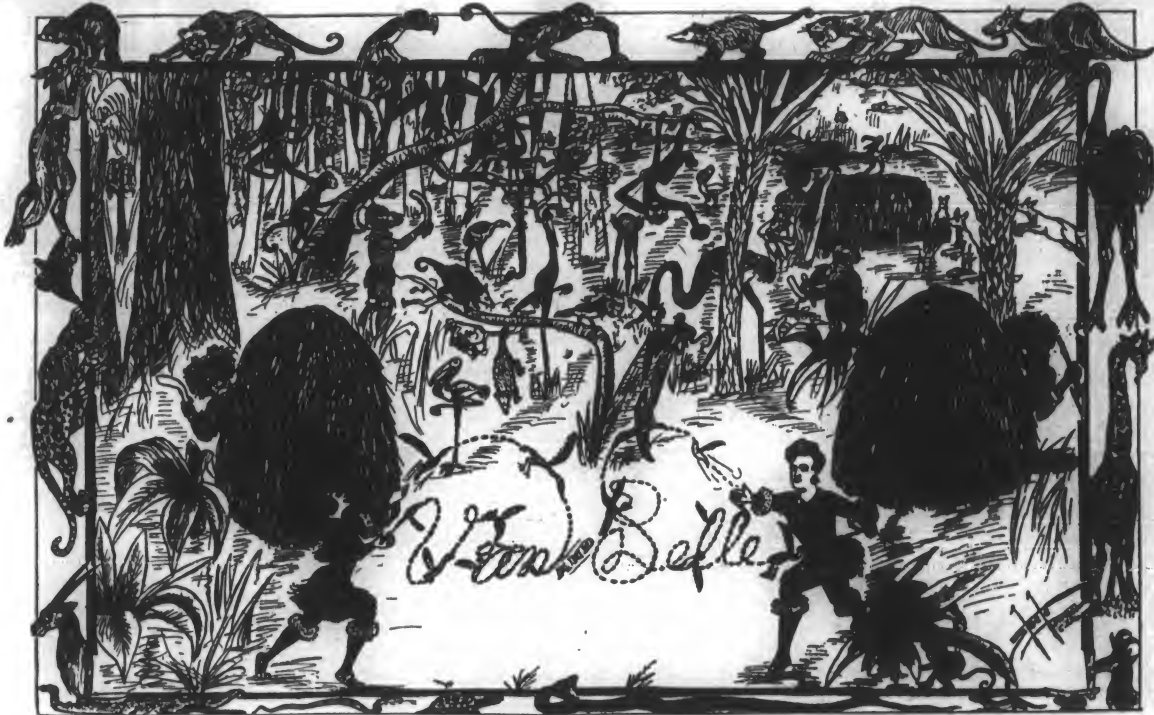
crowd seemed to get in earlier than usual. Aaron Jones was back in his accustomed box seat and few were the smiles and snickers that came from him and Aaron is not consid-

ered a hard audience. He enjoys a good laugh as well as anybody, and isn't a bit ashamed to laugh right out loud at McVick-er's. Of course it has to have the right

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ring or the laugh isn't there. When things go wrong with any show in any house there is always an alibi, maybe a dozen, but even the best sort of program twisting and turning wouldn't have helped the bill very much Monday. There was a girl act as the headliner, another of George Choo's offerings, but on comparison with the last one George handed McVicker's, did not compare so favorably. There were some pleasing changes of costumes by the six girls and feminine principals, but the comedy was not so prominent. The turn has a number of gulps that border on the "blue," and in some houses would no doubt have to pass muster. An English "silly ass" and a long drawn-out "hee-haw" have become passe as laughgetters, although the Englishman in "The Earl and the Girls" tries hard not to overdo his part. Act made a pretty good flash and on costuming stacks up as well as the average. The McVicker's audience seemed to get considerable comedy and entertainment out of the turn. The act that copped the big applause at the first show Monday was Goldsmith and Pinard, who have a quiet comedy turn fashioned after the old Goldsmith and Hoppe turn to a great extent, with Goldsmith and Pinard making their biggest score with their numbers on the different musical instruments. The advance sheets carried the names of the Kin-head Kitties and Herbert and Dennis, but having their bookings switched to the Grand, Atlanta, other local substitutions were made. Tessie Mae Hall was in the bill with one of those "Princess Patches" types of taterdemallion that strove more for comedy than anything else, although there was a tug at the heartstrings through a kid prayer by Miss Hall. Two men assist Miss Hall. Miss Hall has been identified with the sort of role she is now doing so long that the passing of years does not enable her to carry the natural makeup of the no-nothing worthless feminine chick who is always ex-

pected to be cute, kiddish and girlish. Miss Hall does well, everything considered, and with the allowances all summed for the character the average pop audiences will accept her in good faith. A far-fetched idea is the present skit, but stage licenses stand for a wide scope in stage types. The show opened with Gaston Palmer juggling. The second turn was Chisholm and Brent in a talkative sketch that ended with the young couple doing a travesty on "Oliver Twist." The burlesque idea found favor. The opening is pretty quiet and the act doesn't advance very far until it strikes the Bill and Nancy Sykes fol de rol at the close. Lee Filiter is a violinist. Not a bad musician. Not at all. His make-up was all wrong. He had one of those new-fangled hair cuts which did not jibe with that part Latin quarter-part American outfit. He might try a nice eddlemack design of evening clothes and note the improvement. His program pleased but was not arranged for the best results. Following Jessie Mae Hall appeared the Adah Delbridge Trio (formerly the Rostelle Singers), who sang ballads galore and got the most applause on "The Sunshine of Virginia" harmony. The Gleasons and Houllhan act had some good dancing. The act lacks class as now presented, and too much is expected of the imagination on that old man transitory idea. Good groundwork for a good dancing turn. The cabaret stage and dancing floor theme could be worked up far more advantageously than it is now. There is no excuse for the dragginess imparted through that dramastuff of the old man. It fails to reach. The dancing numbers were well produced and splendidly received. Following Goldsmith and Pinard "The Earl and the Girls," with Grace De Winters receiving the next vaudeville spot. WINDSOR (D. L. Swartz, mgr.; agent, W. V. M. A.).—Business off last half. Election celebrities and brass bands principle alibi.

Roattino and Shelly opened the show. Some hearty laughter over awkwardness of the girl fruit vender in the musician's home. Most applause bestowed upon singing of woman and violin playing of man. Hayes and Neal had comedy relished. Act relies mostly on its patter between soap salesman and doing the walking past the openings in the drop while the woman was singing. The Mozarts have an act long been in vaudeville, but it is still there with novelty and entertainment, and the Windsor audience applauded. Ray Snow was the big laughing hit, and this slender, fair-haired character, monologic style that reminds one of Stuart Barnes merry jabs about the young man and his sweetheart was an emphatic hit. For an encore he did a sentimental "bit" that was applauded. The show stopped with Snow, although the new act, "The Funny Sheet," Menlo Moore is sponsoring. The show, "The Funny Sheet" is nothing more than a vaudeville version of "Mutt and Jeff," with Ed. West (doing Slim Stow-away in a Mutt makeup) and Henry Washer (as Shrimp in a Jeff outfit) being featured. There were five girls and a man and woman doing the "straights." The bits garnering the biggest laughs came when the Mutt and Jeff pair appeared in female attire and when the tearing of the cloth indicated that the men, later in sailor garb, had torn their apparel, and the usual reference to the "feel a draft, etc." was made. Old stuff. "The Funny Sheet" misses fire. The day has passed when makeup of Mutt and Jeff and Charlie Chaplin are good for sound laughter. As seen on deck at the Windsor, the Mutt and Jeff characters were too mechanical, the men showing no personality, and the gags being spied in a manner most unfunny. An effort for novelty came with a glass mirror reflection on the "Wonderful Glasses of Mine" number. Fairly effective. The Billy Payne-Mildred Goodfellow duet was one of the best numbers in the turn. "The Funny Sheet" could stand a lot of fixing, and needs just what its name implies—fun.

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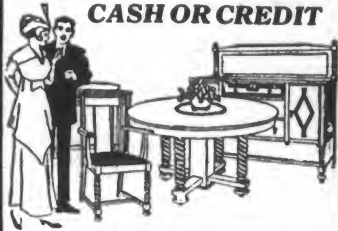
ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—Roife and Maddox's "The Bride Shop," with Andrew Tombes, huge success. Claire Vincent in "The Recall," comedy, a splendid sketch. Paul Morton and Naomi Glass were out of the show, being switched to Oakland. Laura Nelson Hall repeated last week's success with "The Cat and the Kitten." Herbert Williams and Hilda Wolfus, comedy offering, scored the comedy hit of the bill. Jack Wyatt and his Scotch Lads and Lassies, held interest in the closing position. Ernest Ball stopped the show. Maud Lambert, always a favorite here, as she has been identified with numerous musical comedy successes in local houses. The Geraldine, musical turn, won many encores. EMPRESS.—"The Unborn," feature film. Best thing about it is title. Charles Hendrick Co. in "The Schoolmaster," satisfactory. The Ross-Fenton Players in "The Moderns Cleopatra" went very well. McKay's Scotch revue was switched to the Hippodrome. The Three Lilliputs, enjoyable. Yardman, pleased. Adlyne Lowe and Gog made a very good impression opening the show. Stone and Manning are very good stagers. PANTAGES.—Tong Tack Sam, class of show, held 'em in at close. Keno and Green, very good. Gaylord and Lenston, using Cameron and Flanagan old vehicle, "On and Off," went well. Eva Shirley was in the voice. Willis Gilbert, in "Masked Follies,"

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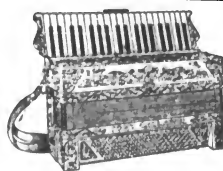
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opened the show. The items added to the bill
were Dooley and Nelson, songs and dances,
went big.

CORT (Homer F. Curran, mgr.).—Eva
Tanguay Vaudeville Road Show (2d and last
week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—
"Intolerance" film (3d week).

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

WIGWAM (Joe F. Bauer, mgr.).—Del. S.
Lawrence Dramatic Players (78th week).

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

Francis P. Shanley, the satorially perfect
landlord of the Continental, is at present in
Los Angeles managing the Southern Continental.

John C. Brickell, real estate man, is suing
for a divorce from Elsie Brickell, known
theatrically as Elsie Arden, singer and
cabaret entertainer. Brickell alleges that his
wife deserted him.

The Stanford University, Palo Alto, is to
have an open-air theatre of its own, which
will have a seating capacity to accommodate
the entire student body. The site has been
chosen, but the present appropriation is not
sufficient to cover the cost of building.

"Intolerance," now in its third week at
the Columbia, will stay there five weeks
longer.

"Canary Cottage," will return to the Cort
next week for a couple of weeks after which
the new road shows will begin to make their
appearance.

The Savoy has ceased to be a road show
house, and gone over to a straight policy of
films. So far it is said that the new policy
is meeting with success.

Ralph Pincus and Joseph F. Bauer have
pulled their "Girl From Rector's" road com-
pany in off the road until after election, when
it will resume its tour of the interior.

Workmen are busy preparing the foundation
of the new theatre to be erected at the corner

of Fourth and Market streets. The office build-
ing which formerly stood on the site has
been razed.

Despite the previous announcements that
everything pertaining to the late "Aids" pro-
duction had been settled satisfactorily, it now
appears that such is not the case. Originally
the performance was to have been given in
the open air, Ewing Field. So sure were the
promoters that rain would not interfere, the
Lloyds of London were prevailed upon to issue
a policy covering the cost of the production
in event it rained. Rain it did and the Lloyds
settled to the tune of \$25,000. Since then there
has been a dispute between the sponsors of the
"Aids" performance and the Lloyds. The
question is: Who is entitled to the \$3,000 ad-
vance sale money, the Lloyds or the pro-
moters? As no agreement has been reached
between the parties in dispute, it looks as
though the controversy will be carried into
court for adjustment.

BALTIMORE.

By FRANCIS D. O'TOOLE,
MARYLAND (F. C. Schanberger, mgr.).—
Tempest and Sunshine are the bright spots
on weak bill. "The Age of Reason," futurist
playlet by the Washington Square Players,
novelty but without any special merit. "Love
Gamblers," presented by Grace Leigh and
Dave Jones, contains the usual chorus girl
and fake baron, but has unexpected ending.
Charles Fletcher returns with his characteri-
zation, not as well received as formerly be-
cause of his tendency to "knock" one of the
leading parties in the coming election. Willie,
Norworth and Moore, comedy singers, good.
Gene Green, sings; Golet, Harris and Morey,
in musical melange; Daisy Marie, in a by-
ing ring act; and Retter Bros. in tumbling.
FORD'S (C. E. Ford, mgr.).—A gay comedy
of absurd situations enriched by the local
favorite, May Irwin, in "No. 33 Washington
Square," which opened here to a great house
Monday evening.

ACADEMY (H. Henkil, mgr.).—"The Merry
Wives of Windsor," with an all-star cast,
including Thomas A. Wise, Constance Collier
and Isabelle Irving, was presented by Silvio
Hein. The comedy is superbly interpreted
and displays its perfection from every point
of view. Thomas A. Wise forsakes the tra-
ditional interpretation of Falstaff for one of
his own that makes the famous old knight as
alert as a fox, and he was received with
round after round of applause as the play
progressed.

AUDITORIUM (L. McLoughlin, mgr.; In-
ternational Circuit).—"The Woman Who
Paid," a spirited and well acted political
melodrama of the West, plays to a fair house.
The shows in this house have been of the
cheap class and the patronage is falling off.

HIPPODROME (Geo. McDermott, mgr.).—
Franklin Ardell's sketch, "Her Honor, the
Mayor," presented by Ann W. Ardell and
company, headlines and is well received. Gray
and Old Rose, who share the top line honors,
dance well. Gray and Klunkie, comedy sing-
ers and dancers, score hit. Fred Hildebrand,
monologue; Hill and Ackerman, acrobats; Joe
Burns and Murray Klassen sing. Deddo's Cir-
cus completes the bill.

NIXON'S (Chas. Thropp, mgr.).—"In
Mexico," by Lew Williams and Co., headlines
this week and is well received. Second hon-
ors go to Ella Melrose in her clever little
skit, "Sunshine Mary." Malcomb and Devere
entertain. Zeno and Mandell have a musical
act. Gordon's Dogs show intelligence.

GARDEN (Geo. Schneider, mgr.).—James
Mack and a company of twenty present the
musical comedy, "Mother Goose." Bragger
Brothers, acrobats; Hayward and Hayward,
yiddish artists; and Russel Volkes and his
dog.

GAYETY.—"French Frolics."
PALACE.—"Twentieth Century Maids."
HOLLIDAY STREET.—"Whirly-Girly
Girls."

BOSTON.

By LEN LIBBEY.
KEITH'S (Robert G. Laine, mgr.; agent,
U. B. O.).—Snappy bill that panned out far

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their old one; Page, Hack and Mack, excel-
lent; Byal and Early, big; Mrs. Gene Hughes
in coking sketch; Rae Eleanor Ball, good as
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NEXT WEEK (Nov. 6) MARYLAND THEATRE, BALTIMORE

Direction, FRANK EVANS

PLYMOUTH (E. D. Smith, mgr.).—Marie Tempest in "A Lady's Name" opened Monday night to a good house and cordial reception.

WILBUR (E. D. Smith, mgr.).—"Very Good Eddie" on its 12th week to corking business.

PARK SQUARE (Fred Wright, mgr.).—"The House of Glass" opened Monday night. Good house, but performance was disappointment to a few, who expected more because of its big run in New York.

COLONIAL (Charles J. Rich, mgr.).—"Sylvia" opened Monday to a capacity house. Good for a run.

HOLLIS (Charles J. Rich, mgr.).—Sir Herbert Tree shifted from "Henry the Eighth" to "The Merry Wives of Windsor" Tuesday, with Laura Hope Crews assuming the role of Mistress Ford.

TREMONT (John B. Schoeffel, mgr.).—Mrs. Fluke in "Erastus Susan" doing fair business on second week.

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—Last week of the Abornas. Fair. The Hippodrome show opens Monday and should make a real killing.

CASTLE SQUARE (John Craig, mgr.).—Harry Clay Blaney in "In Walked Jimmy" pulling the best business of the International season here.

COPLLEY (G. H. Pattee, mgr.).—"Jim the Penman," produced by the Henry Jewett Players, easily the best stock production of the season. "Sweet Lavender" next week. Looks like a permanent proposition which John Craig will have to combat next spring when he resumes stock at the Castle Square at the termination of the International season.

CASINO (Charles Waldron, mgr.).—"The Foolies of the Day." Excellent.

GAIETY (Charles Batcheller, mgr.).—"Wrote and Watson Burlesquers." Big.

HOWARD (George Lothrop, mgr.).—"Girls from the Follies." Capacity.

A benefit performance for the victims of infantile paralysis will be given at the Boston opera house Friday afternoon of this week with every theatre in town contributing to the program.

Harry Gustin, for years connected with the Keith houses here, is now with the Pickford film interests on the road.

Frank Hookello has replaced J. E. Comerford as manager of Gordon's Olympia, the change causing much comment in local circles because of the excellent work Comerford has accomplished. James J. McGuinness has taken active charge of the Scollay Olympia, which hitherto has been in charge of A. H. Malley.

BUFFALO, N. Y.

By W. B. STEPHAN.

GARDEN (Wm. Graham, mgr.).—"The Madcap Beauties" drawing satisfactorily.

GAYETY (Chas. Taylor, mgr.).—"Stop Lively Girls" doing nicely.

TECK (John Olshel, mgr.).—Boston Opera Co. and Ballet Russe first half of week. Maud Allen and her company complete week.

STAR (P. C. Cornell, mgr.).—Sarah Bernhardt Monday night only, capacity house. Richard Bennett in "Zack" next two days, followed by Rose Stahl in "Our Mrs. McChesney" completing week.

MAJESTIC (Chas. Lawrence, mgr.).—"Rolling Stones" clever comedy, well received, with business up to the house standard.

SHEA'S (Henry Carr, mgr.).—Attractive bill successfully headlined by May Naudain, who is followed closely by Capt. Anson and Daughters; Two Tomboys, open fair; Frank Crumit, well applauded; Toney and Norman, big hit; Hans Robert and Co., very good; Bob

Matthews and Co. in "Dreamland," good; Australian Creightons, close unusually well.

LYRIC (H. B. Franklin, mgr.).—Good bill, which includes Wright's Hawaiians, very good; Chas. Statter and Co., clever; Charles Kenna, hit; Mott and Maxfield, snappy novelty; "A Night at the Club," musical satire, headline; Two Macks, well received.

OLYMPIC (Bruce Fowler, mgr.).—Well assembled bill, headlined by "The Society Buds," musical tab; Jerome and Starr, good; Brown and Brown, very clever; The Five Gregorays, novelty hoop rolling; Paul Poole, magic, good; pictures to close.

ACADEMY (Julius Michael, mgr.).—Fine bill, with "The College Girl's Frolic" headlining the first half, which includes Four Windermores, Nagel and Gray and Helen Keeley. Last half a complete change. Specialty nights being featured.

Numerous acts containing juveniles coming from Canada across the border are experiencing difficulties owing to inspectors requiring a satisfactory health record for each child, which many fail to obtain before leaving the Canadian cities.

JACKSONVILLE.

By F. D. RICHARDSON.

ORPHEUM (H. C. Fourton, mgr.; U. B. O.).—Five Gormans, featured; Ferry, pleased; Stone and Hayes, fair; Antrim and Vale, good; DeLisle and Vernon, hit. Last half includes Bert Melrose, Majestic Musical Four, Elsie Williams, Burton's Review.

DUVAL (H. C. Fourton, mgr.).—Maud Adams, to capacity.

STAR.—Burlesque at pop prices.

ARCADE, REPUBLIC AND PRINCE features with one act. Business good.

The Orpheum has installed a pipe organ.

L. D. Joel has sold out his interests in the

Price theatre to S. H. McKay of Nashville. Mr. McKay took charge Sunday. Mr. Joel is one of the pioneers in the picture business in this city.

Arthur Loeb, hero of the Eastland disaster, is at the Savoy, giving a descriptive talk regarding the disaster showing pictures of himself rescuing people from the water. He was well received.

NEW ORLEANS.

By O. M. SAMUELS.

ORPHEUM (Charles E. Bray, Southern Representative).—Nina Payne's brilliant dancing number stands out clearly. This week Dyer and Fay are the comedy hit. McClelland and Carson impressed emphatically with an excellent skating turn. Trovato did well. Homer Miles' sketch lacks sincerity. Mary Gray moderately entertaining. "The New Producer" will do.

TULANE (T. C. Campbell, mgr.).—"Very Good, Eddie."

CRESCENT (T. C. Campbell, mgr.).—Field's Minstrels.

FRENCH O. H. (Emile Durieu, mgr.).—Silligardi Opera Co.

LAFAYETTE (Lloyd Spencer, mgr.).—Cleora Miller Trio, Anita Primrose, Flying Baldwins, Mrs. Fred Allen & Co.

LYRIC (Lew Rose, mgr.).—Stock burlesque.

ALAMO (Will Gueringer, mgr.).—Brown's Musical Revue.

Sal Roman has engaged Myra Kelly for his Orchard cabaret.

Herb Trustees, long the foremost exponent of the "Jazz" in the local cabarets, left here Sunday to join the Amy Butler act at Cleveland.

A corporation has been formed to operate the Triangle, Columbia and the new Liberty, now

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OF

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December 22nd

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Early reservations give the favored positions in the first forms that go to press.

being erected next the Orpheum, by Ernst Boehringer, manager of the three houses. Stock to the amount of \$125,000 is being offered the public.

Those pictures of the South Sea Islands, which were displayed in the better vaudeville theatres by Martin Johnson, are being shown at the Columbia.

Local I. A. T. S. E. hall Nov. 23.

Ruth Hoyt, soubret at the Lyric for three weeks, and cancelled for incompetence, is suing the management for alleged breach of contract. Miss Hoyt, in turn, is being sued for non-payment of a board bill.

Charles E. Bray is using special "paper" for the Orpheum stands about town.

Mary and Lyda Cox leave Jimmie Brown's revue at the Alamo Saturday.

F. C. Schang, representing the Ballet Russe, is here making arrangements for its opening at the French opera house Thanksgiving night.

PHILADELPHIA, PA.

B. F. KEITH'S (H. T. Jordan, mgr.).—Few better bills, taking the general average, have been given in this theatre. There were several big applause hits, with the honors liberally distributed. Jack Norworth, who had the headline position, was given a warm welcome in his home city after an absence of about two years, and his songs and stories, most of them about London and what he saw and heard about the war on the other side, seemed to place them just as much as some of the more popular ditties he has been identified with on former visits. It seemed quite unusual to see Jack working in "one" instead of full stage and with the make-up of an English actor, cane, spats, hat and all, but when they finally got used to him he carried off quite a good sized hit with a "local" song of the "Months and Months" variety. Norworth did not have it all his own way, however, for Harry Green and Co. in the Aaron Hoffman sketch, "The Cherry Tree," and Chic Sale with his "Sunday School Benefit," shared the honors. The "Cherry Tree" sketch made a big hit here. Chic Sale is better than ever in his new edition of rural life. The more you see of this fellow the better you like him. He gets far away from the usual type of mimics and impersonators and makes real types of the characters he represents, while his comedy is clean cut and the kind that no one can miss. Bobby Heath with a troupe of six girls is trying out a new vehicle which falls short of "big time" calibre. Heath may be getting too far away from his song revue for his own good, for the comedy is not there in this act. It is nicely staged and with more singing and less comedy business, it will make a stronger appeal than in its present shape. Jarvis and Dare offered an operetta called "The Bride Tamer." It is a sort of a "tah" musical comedy employing only the two principals and theme may have been taken from the story of "The Misdemeanor Lady," for it is almost identical with it. Jarvis carries the piece along and is responsible for any success it may attain. Miss Dare adds an attractive appearance, but does not possess the vocal ability the part calls for. The pair act with plenty of fervor, however, and were very well received. Clara Howard, a newcomer, put over a very likeable single singing turn. She is a pleasing person, with winning mannerisms, has some new songs and mixes in a few stories which she tells well. She was a good sized hit in an important spot on the bill. The Saxo Sextet did very nicely with their saxophone selections. These boys stick a bit too closely to the syncopated stuff to draw full value from their offering. It is not necessary that they use classical numbers, but a popular ballad, played as a separate number, would relieve the monotony and give greater effect to the syncopated medleys. Nolan and Nolan have

a first-class juggling act, and in the opening position got away with a big slice of the favors. The man is not only a clever juggler, but handles the comedy well. He works pretty close to an imitation of W. C. Fields, but does not infringe on any of the tricks originally identified with Fields. He won several bows, which is going pretty strong for an opener here. Paul Gordon, the wire walker, who was featured so long with the "Midnight Frolic," put over an applause hit in the closing spot. He deserves to be classed as a wonder on the wire. The Bell-Tribune pictures did not rate very high this week.

COLONIAL (H. A. Smith, mgr.).—Seymour Felix, formerly of Felix and Claire, heads "The Mimic World of 1916," presented by a company of 35, as the feature of the week's vaudeville bill. Others are Tiny May's Circus, Louise Kent and Co. in "Sold," Maude and Claude Cleveland in "Still At It," Bettie Fields. "The Ragged Princess," with June Caprice and the Lee children, is the film feature.

GRAND OPERA HOUSE (W. G. Wegert, mgr.).—"The Bachelor Dinner," with a company of 18, featured. Others, Harkins, McKee and Loftus, The Hennings, Nell O'Connell, Nelson and Nelson, Greenlee and Drayton. Pictures.

BROADWAY (J. Cohen, mgr.).—Bertha Kalisch, in "Love and Hate," is the film feature of this bill this week, surrounded with the following vaudeville acts: "Going Up," a musical tab with a company of 11, Canfield and Bonds, Ed Dowling, Yamamoto Bros.

CROSS KEYS (Sablowsky & McGurk, mgrs.).—"The Joyland Girls," a musical tab, headlines the bill for the first half of the week, with the following supporting bill: Harry Anger and King Sisters, Keyo and Nelson in "Ambition," Davis and Peters, McGowan and Gordon, Ruth Howell Trio. Second half: "The Lingerie Girl," another musical offering, tops the bill, supported by Edwina Barry and Co. in "Hope," Annie Kent, Morris and Campbell, Ti Ling Sing and The Havelocks. Pictures featured both halves.

WILLIAM PENN (W. W. Miller, mgr.).—"Town Hall Follies," headlined for the first half. Others, Jimmy Lucas and Co. in "Playmates," Howard, ventriloquist; Kennedy and Burt, Bessie Barriscale, in "Plain Jane," the film feature. Second half: Eva LaRue, in "The Broadway Revue," featured. Others, Worth and Bennett, Fiske McDonough and Co., Skipper and Kasnup, William S. Hart, in "The Return of Draw Egan," is the film feature.

KEYSTONE (M. W. Taylor, mgr.).—"Miss Hamlet" featured. Others are June Mills, Thomas Players, Kelly and Sylvane, Sheetz and Eldert, Florenz Duo. The film features are "The Bolted Door" and "The Shielding Shadow."

GLOBE—"The Cabaret Girls," featured. Others are Five Salsudas, Grace St. Clair and Co., Burke and Toughy, Mumford and

Thompson, Rhoda Nichols, Meehan and Pond, B. Kelly Forest, Dancing LaVellies, Cabaret dogs, pictures.

It was announced today that all but \$6,000 of the \$100,000 endowment fund required annually, making a total of \$300,000 to support the Philadelphia Orchestra for five years, had been subscribed. On Oct. 20 \$72,000 a year for five years had been subscribed and since then the fund has grown steadily. Thomas McKean, of Rosemont today put his name down for \$5,000 a year for five years and Josef Hoffman subscribed \$1,000 a year. The certain consummation of the endowment fund also means that Stokowski will remain as leader of the orchestra for five years, or three years more than his present contract calls for. This is recognized as a great triumph for music in Philadelphia.

PORTLAND, ORE.

ORPHEUM.—Week 23.—"The Bride Shop," headliner; Ball & Lambert, entertained; Raymond, Bond & Co., good; De Witt, Burns & Torrance, pleased; Bernard & Scarth, good; The Geraldts, fine.

PANTAGES (J. A. Johnson, mgr.).—Nester & Sweethearts, excellent; The Regolette Bros., fine; Crowford & Broderick, good; The Great Lester, pleased; Three Barbers, good; Franklin Wynn, fine.

HIPPODROME, Vaudeville and Pictures. Everything is moving along with the new Alcazar Players, who open the dramatic stock season at the Baker, Oct. 23, in "On Trial." Portland appears hungry for a high class stock, and the Baker offices have been besieged with inquiries about plays, etc. Baker policy will be maintained.

The opening week of the musical stock at the Lyric proved the popularity of this original home of this class of amusement is still on the map for all performances were crowded to the doors.

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DANCES

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IF IMITATION IS FLATTERY

Then I am the most sincerely
flattered actor in vaudeville

JACK WILSON

ST. LOUIS.

By REX.

Indiana life, as described by James Whitcomb Riley through the medium of his many poems and interesting characters, were disclosed by noted players, including Orrin Johnson, Frederick Burton and Agnes Findley in "An Old Sweetheart of Mine" at the Shubert-Garrick. Advance notices in no manner whatever gave the theatregoer an idea of what was to be expected, yet the pleasing effect of the production fully fulfilled any and all expectations. The poetic stage pictures should be a big road success.

"Chin Chin," held over for a second week's run, big business.

Thurston packed the American, despite his many previous appearances in the city.

The "Girl Question," as presented by the Park Opera company, with additional dancing specialties, played to good audiences.

"Get Rich Quick Wallingford," as presented by the Players with Mitchell Harris in the lead, is easily the best of comedy dramatic efforts attempted by this able stock cast. Capacity audiences prevailed throughout the week. Miss Jane Carleton, recently at Hammerstein's, joined the Players this week.

James J. Corbett, headlined at the Columbia with his usual success; Stand-Stanley, funny; Two Fays and Coleys, good; Albright and Rodolf, featured; Derkins' Dogs, pleased; Brent Hayes, entertained; Myrl and Delmar, fair.

ST. PAUL.

By C. J. BENTHAM.

ORPHEUM (Martin Beck, gen. mgr.; E. C. Burroughs, res. mgr.)—Clark and Hamilton,

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Two Real Singers and Yodlers "EXTRAORDINARY"

"Petticoats," Boudini Brothers, Water Lilies, Mary Melville, Vera Sabina and Co., The Volunteers.

HIPPODROME (Geo. Boyer, res. mgr.)—Pitt Roff, Thompson and Berri, Kawana Japs, Willis Hall and Co., Jack Lamey, first half of week's bill.

PRINCESS (Bert Goldman, res. mgr.)—First half: Lonoe Hawaiian Quintet, May and Kliduff, Sprague and McNeese; Jack Lavier, pictures. Second half billed: Bert Lamont's

Western Days, George and Lillie Garden, Adele Jason.

METROPOLITAN (L. N. Scott, mgr.)—29-1st, Aborn Opera Co. in "The Bohemian Girl." Next week, "Strength and Virtue," photodrama.

SHUBERT (Frank Priest, res. mgr.)—Shubert Stock Co. in "The Charity Ball." Next week, "Excuse Me."

STAR (John P. Kirk, res. mgr.)—"The Ginger Girls," burlesques.

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JIM

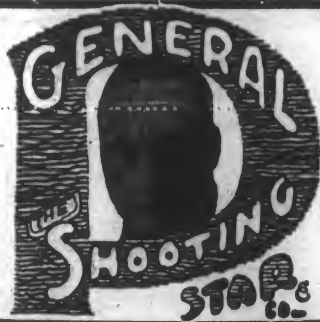
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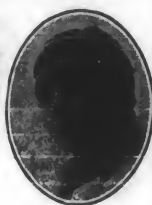
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Supported by "SIR" JAS. DWYER in "THE LAW BREAKER"

BOWERS, WALTERS and CROOKER

WITH AL JOLSON'S "ROBINSON CRUSOE, JR."

ALFREDO KEIT and DE MONT

Address Care VARIETY, London

with IRWIN'S "MAJESTICS"

EUROPE'S CRYING

FOR PEACE

MANAGERS ARE CRYING FOR

Harry Sydel

Next to closing at American Now
Leav 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



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



BILLY LLOYD and GEORGE BRITT

In a "Mixture of Vaudeville," by Ned Dandy
Next Week (Nov. 6)—Keith's, Providence, R. I.
Direction, HARRY FITZGERALD



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

RITA MARIO

And Her
Inimitable Orchestra
Headlining U. B. O. and W. V. M. A.

THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN

Harry Keen and Kate Williams

A real comedy act in "one."
(Special Scenery) United Time

SAM DODY

Playing Monsieur Duval in Low 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

THE ORIGINAL IDEA



"KOKOMAYNIA" CLUB

We would like to hear from our Traveling Organizers. Received dues from Frank Gaby and Co. Thanks, Frank, regards to the wife and the dummies. Applications are coming in daily from all over the country for membership, so get in line and join. New members—Jes Phillips, the Hokum Dispenser; Jack Markus, the singing acrobat; Harry West, Harry Sydel, and Jimmy Lyons. Please Send in Your Dues.

TRANSFIELD



SISTERS

WHAT'S THE MATTER?

We are having another three-day lay-off, and I know lots of managers would be tickled to death to have us work for them.

You know good acts are hard to get.

McINTOSH
AND HIS
MUSICAL MAIDS



About the only thing that would answer for a flag of all nations is a petticoat.
Fred (Hank)

FENTON
and
HARRY (Zeko)
GREEN
(and Cat)
In "Magic Pills"

THE
BOX OFFICE
ATTRACTION
Catherine Crawford
AND HER
FASHION GIRLS



Direction, **Arthur Pearson**


? **IT MAKES NO DIFFERENCE**

WHO IS ELECTED PRESIDENT?
Frank Parish & Steve Peru
UNANIMOUSLY ELECTED
VAUDEVILLE'S CLEVEREST NOVELTY
IN ONE
DIRECTION - FRANK EVANS.

This week (Oct. 30)-Empress, Grand Rapids
Next week (Nov. 6)-Majestic, Milwaukee

MESSRS. HUGHES AND SMITH
Present
THE FIVE-SIZE PAIR
JOE LAURIE
AND
ALEEN BRONSON
in
"LOST AND FOUND"

Billy Parker, of Eckert and Parker, is great. He gave me a shot. Eckert may develop-if he keeps his promise. Tom Kerr may make good. Al Lloyd is trading four shots for a lot. Come in, boys. Sizes 14-14 1/2.




A cat may have nine lives but it cannot creak as often as a frog.

BILLY BEARD
"The Party from the South"
Direction
Harry Weber

WHERE WE WILL BE FOR A FEW WEEKS
Nov. 6-Lynn, Mass., and Nashua, N. H.
Nov. 13-Haverhill and Brockton, Mass.
Nov. 20-Fitchburg, Mass., and Bridgeport, Conn.
Nov. 27-Waterbury and Hartford, Conn.
Dec. 4-Wilkes-Barre and Scranton, Pa.
Dec. 14-Temple, Detroit.
Dec. 25-Temple, Rochester.
Jan. 1-Montreal and Ottawa, Can.
Jan. 8-Temple, Hamilton, Can.

NOLAN and NOLAN
Direction, **NORMAN JEFFERIES**
Booked solid U. B. O.



CHALKBOARD
DON'T LET CUSTOM AND TRADITION KEEP YOU IN A RUT. JUST BECAUSE AN IDEA OR A PLAN WAS SUCCESSFUL A FEW YEARS AGO IS NO REASON IT WILL WIN OUT NOW. NEW METHODS COME FORWARD HOURLY. GET OUT OF THE RUT! DODGE THE BEATEN PATH! THINK FOR YOURSELF!

EDWARD MARSHALL
CHALKBOARD LECTURE
BIRMINGHAM, OHIO, NEW YORK, BOSTON, WASHINGTON, D. C.

"MR. MANHATTAN"
Fred Duprez
Says:
You must be English to get this:
Scene: A London dramatic agency.
Cast: A nearly actor and the Agent.
Actor: "Any vacancies this morning?"
Agent: "What's your line?"
Actor: "General business; very versatile; play anything."
Agent: "Have you ever played leads?"
Actor: "No, but I'm a great favorite in Sheffield."
Curtain.

The VENTRILOQUIST
WITH A PRODUCTION
ED. F. REYNARD
Permanent address, Marion Theatre, Marion, O.

HOLDEN AND GRAHAM
Artistic Bits of Versatility
Direction, **TOM JONES**

HOWARD LANGFORD
Principal Comedian with
"Kathleen"
Direction, **Chamberlain Brown**

MARTYN and FLORENCE
(Vaudeville's Best Opening Act)
Next Week (Nov. 6)-Lyric, Hoboken, and
7th Ave., New York
Personal Direction, **MARK LEVY**

NOTICE
The Philadelphia Peanut Vendor's Assn. will meet Friday night at headquarters, HOME, "D" VAUDE-VIL, Bijou Theatre, Philadelphia.
During the progress of the meeting the following will be present: **ALF GRANT, HOLDEN and HARRON, NOLAN and NOLAN, BILLY JAMES, and SMALL, BILL WILSON.**
Absentees:
Past Big Nut, **BILL McCALLUM.**
Past Sample Nut, **BIG BILL WILSON.**
Past Bump Nut, **RICHARD BLACK.**
P. S.-Meeting will be called to order by Supreme Cat Nut, **JOS. DOUGHERTY.**
JIM AND MARIAN HARKINS
Direction, **NORMAN JEFFERIES**

A Missed Que Que

Tom Jones discovered a fiddling Chink, Three hundred he invested.
Said Chinaman skipped with Jones' dough; New Tom wants him arrested.

NEIMAN AND KENNEDY
"THE ROUNDHOUSE TENORS"
P. S.-Above don't go. Chink just wired he is coming back.
DIRECTOR, **MARK LEVY**
Low Time.

HOW TO
BECOME AN AGENT
FOR TEN CENTS
1st-Get index book and line of bull.
2nd-Scour back-parlors for undeveloped talent. When bookers ask you "What is open last half," you're an AGENT.
JIMMY FLETCHER
Automat-Hamatician
Direction,
Mark Levy Working, thank you.

WRIGHT AND DAVIS
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 nearly always see the point. I'd rather break my arm than have my sense of humor out of joint.

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

MODELS DE LUXE
Big Stewart and Downing
A Feature on Pantages Circuit

INFORMATION

Dear Folks:

There is a letter here addressed **Rawson and Clara**, Woodside Kennels, from **Gus Sun**; what will I do with it?

Oswald

P. S.-This is a boarding house for dogs and that lets Rawson and Clara 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**

J. J. M.

4

B.F.K. ORPH. BROOK.

E.F.A. and E.V.D.

AL. HARRIS and GRACE LYMAN
A Variable Pair
W. V. M. A. AND U. B. O.
BOOKED SOLID
Direction
Lew L. Goldberg

GEORGE SKIPPER
AND
MYRTLE KASTRUP

MAX OBERNDORF

Artist's Representative

1493 BROADWAY PUTNAM BUILDING NEW YORK

I AM NOW READY TO ARRANGE WITH ACTS FOR 1917 FAIR SEASON

Nothing too big and nothing too small.

Can advertise you from coast to coast in the largest Fair and Publicity Catalogue in America.

Booked the following acts at Fairs this season:—

Oscar V. Babeock: Slayman Ali's Arabs: Shareff's Arabs: 7 American Whirlwinds: 4 Danubes: Glendale Troupe: 4 Victors: Leach La Quinlan Trio: 4 Aerial Belles: Costa Troupe: Motor Madness: Riva Larsen Troupe: Albers Bears: Staine's Circus: Leon's Ponies: De Vries Troupe: La Tow Sisters: Zeno Jordan and Zeno: Theodore Trio: Dunbar, Banvard and Dunbar: 3 Emersons: 3 Daring Sisters: 3 Balzer Sisters: Walthour Trio: McDonald Trio: Kanazawa Trio: 3 Alex: La France Trio: Taylor Trio: Taisei Brothers: Hamilton Brothers: Braggaa Brothers: Martine Brothers; The Karesses: Emily Sisters: Helene and Emilion: Revelle and Derry: Chas. Ledegar: and many others.

Booking All Fair Attractions for HENRY MEYERHOFF, Inc., Exclusively
CAN ALWAYS GIVE NEW ACTS A NEW YORK SHOWING

W. HORELICK Presents A Ballet Divertisement, Entitled

"THE GYPSY CAMP"

NOW TOURING THE MARCUS LOEW AND PANTAGES CIRCUITS

Management, MAX OBERNDORF

THREE MORI BROTHERS

The Original Japanese Acrobatic Comedians

NOW TOURING THE MARCUS LOEW AND PANTAGES CIRCUITS AND RE-ENGAGED

Management, MAX OBERNDORF

JACK BIRCHLEY

The Original Singing, Dancing and Talking Contortionist

Opened in London, England, July, 1916

BOOKED SOLID UNTIL NOVEMBER 24th, 1917

THANK YOU, MR. BRAFF

Management, MAX OBERNDORF

TEN CENTS

VARIETY

VOL. XLIV, No. 11

NEW YORK CITY, FRIDAY, NOVEMBER 10, 1916

PRICE TEN CENTS

Pictures

DOROTHY GREEN

JULIA SWIFT

Dramatic

Variety

JUANITA HANSEN

REINA VALDEZ

CARLOTTA DE FELICE

EDGAR M. MILLER N.Y.

IN PREPARATION

FOR VAUDEVILLE

BY ARRANGEMENT WITH

MR. E. F. ALBEE

A Unique Entertainment Entitled the

“GIRLIES’ GAMBOL”

Enacted by A COMPANY OF TWENTY, Headed by

**MARGARET
IVING**

and a Dozen Dainty Dollies

GENE BUCK—LYRICS

DAVE STAMPER—TUNES

“TOMMY” GRAY—LAUGHS

MILLER—SHOES

BRUNTON—PROPS

SCHNEIDER-ANDERSON—TOGGERIE

H. ROBERT LAW—DECORATIONS

MANAGED AND STAGED BY

NED WAYBURN

1482 Broadway

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New York City

VARIETY

VO L. XLIV, No. 11

NEW YORK CITY, FRIDAY, NOVEMBER 10, 1916

PRICE TEN CENT

THEATRE BUILDING EPIDEMIC HITS REAL ESTATE PROMOTERS

**Unprecedented Demand for Production Houses in New York
This Season Starts Promotion and Building Boom.
Three New Theatres Projected in Times Square Dis-
trict. Two on Side Streets and One on Broadway.**

This season has brought about a revival of the theatre building craze. All the real estate brokers with affiliations in the theatrical set, as well as a number of managers on the outside are trying to promote building deals. Last week immediately after the story of the new theatre at 49th street and Broadway on the Barney Estate property came to light, three other theatre sites were offered along the Rialto.

Two of these are side street locations and the third is on Broadway, almost opposite the Barney location. The latter is the most important of the lot. If the deal as contemplated at present goes through it will mean a theatre with a seating capacity larger than that of the Strand. The house will have a Broadway entrance and extend through from one side street to another.

The larger of the two side street deals contemplates a building of a theatre on a site 110x100 west of Broadway somewhere between 44th and 49th streets, to seat about 1,400. The promoters want to lease this site for 21 or 42 years at an annual rental of \$40,000, with the rental for the last year deposited in advance.

The other side street theatre is on a smaller plot, 80x100, and will have a seating capacity of 900. The rental asked for this house is \$25,000 annually. It is on a side street between 45th and 50th streets east of Seventh avenue.

Those promoting the three houses have had several talks with producing managers in the market and in all likelihood the deal for the larger side street theatre will be closed next week.

The promoters have been urged into activity this season because of the fact that producers have been unable to get theatres in New York for new productions and outright rentals as high as \$4,000 a week have been turned down. Guarantees of as high as \$3,000 weekly were common throughout the early part of the season.

George Backer, a prominent builder and owner of the new film edifice at the corner of Seventh avenue and 49th street, in association with George W. Lederer, is about to begin the erection of two model theatres, one on 46th street

and the other on 49th street, both sites being east of Broadway.

Lederer, by the way, has secured three plays through Sanger & Jordan, which he expects to produce during the current season.

CENSORING "CISSIES."

Boston, Nov. 8.

City Censor John Casey, who has been rigidly carrying out Mayor Curley's famous morality code for the past two years, with especial reference to bare legs and suggestive gags, is now out after dope scenes and "Cissy" characters.

Al Jolson struck a snag this week after "Robinson Crusoe, Jr." had been witnessed by Casey, objection being made to the scene where the spirit of Captain Kidd, the pirate, emerges from a magic well and speaks in an effeminate manner. The feature, a real laugh producer, will be modified, but not eliminated.

HOUDINI IN SERMON.

Rochester, N. Y., Nov. 8.

The sermon Sunday by the Rev. Clark, pastor of the Genesee Street Baptist Church, was "Houdini, and the Art of Getting Out of Things."

Houdini was the feature attraction at the Temple here last week. The "Evening Times" Saturday editorially commented on Houdini's drawing power which brought an overflowing crowd Friday night at the Temple. It obliged the management to accommodate many with seats upon the stage.

"GO TO IT" GOING.

"Go To It" will take to the road Nov. 25, replaced at the Princess, Thanks-giving week by the English comedian, Sam Sothern, in "Such Is Life." Mr. Sothern first appeared here in "A Pair of Silk Stockings."

"Go To It" failed to repeat "Very Good Eddie's" success, but on the road, before coming in, was a money-maker. Even though tickets have been on sale at Joe LeBlanc's cut rate office since the opening, the show failed to draw capacity in the small Princess, Saturday night last.

BIGGEST ELECTION NIGHT.

New York theatrical managers report Tuesday night was the biggest Election night ever in the point of receipts for the theatres. Monday afternoon it was impossible to obtain a single seat in any one of the regular houses for the Tuesday night performances. The prices all over were boosted to \$2.50 and the agencies and speculators realized in most cases double the box office price for the holiday night.

The Amsterdam theatre hung up a new record for a \$2.50 top scale and topped all previous high figures at the house by \$204.

Managers all over town are figuring on another gala night for the box office Nov. 25, which will be the night following the Army and Navy football game. Several managers overlooked the date entirely and permitted the hotel agencies to secure their seats at \$2, but when they awoke to the realization they tilted the scale to \$2.50.

JIM McWILLIAMS CANCELED.

Following his appearance last week at the Fifth Avenue and Greenpoint theatres, Jim McWilliams, a monologist, had his name taken off all time previously given him in the United Booking Offices.

McWilliams in the two theatres mentioned did his monologistic turn that had in it a "copy" of the operatic burlesque as done by Charles Olcott on the big time. McWilliams had played the same act some months on the small time before going into the Keith "show" theatres.

Upon hearing of the "copy" the United booking men took McWilliams out of the several weeks his name had been placed for in the big houses. At the U. B. O. it was stated the reason for the cancellation was the "copy" McWilliams did of Olcott.

HARD GETTING PAPER.

The shortage of paper and lithograph companies delaying deliveries are seriously handicapping productions opening on the road.

"Gypsy Love," opening Nov. 18 in Allentown, will from present appearances go into that town without paper.

TYSON CO. ASKING \$175,000.

The reported asking price for the Tyson Company, the hotel theatre ticket agency, is \$175,000, about \$75,000 in excess of what the company could have been purchased for about a year ago.

Several of the ticket brokers in town are said to be on the verge of forming a combination to take over the Tyson Company, if they can get it at their price, considerably less than that asked.

White Rats News

will be found on
Pages 12-13.

MARRIED TOO SOON, INDICTED.

Chicago, Nov. 8.

Morris W. Babb, known professionally as Morris Cook (Cook and Rother) has been indicted here by the Grand Jury on two counts, one charging the actor with violating the Illinois statute prohibiting the marriage of divorces within a year of their divorce and the other with perjury in connection with the estate of his second wife.

The last legislature passed a bill providing an act performed in another state for the obvious purpose of avoiding a law of Illinois becomes null in Illinois. This refers specifically to the divorce law, which provides that parties to a divorce may not wed (except they marry each other) within a year. Since the law went into effect there have been thousands of such marriages. If the Babb indictment is pressed and a conviction obtained a storm of indictments may be expected.

KICK ON RAILROAD RATES.

Chicago, Nov. 8.

Why does the Santa Fe charge three cents a mile for transportation when it should only charge 2 4-10 cents? That is what Sam Thall would like to know and his desire to know why such a condition exists resulted in Thall writing a letter Monday to the Interstate Commerce Commission at Washington, D. C.

Thall has bookings for players jumping on interstate mileage, but the charge has been three cents a mile.

PICTURE OFFERS TO TANGUAY.

Los Angeles, Nov. 8.

Eva Tanguay is in town considering offers from film concerns for her appearance in pictures. Several producers are competing for her services.

She has also received offers from eastern picture makers offering her alluring inducements to pose.

UKELELE CONTESTS.

Chicago, Nov. 8.

The W. S. Butterfield Circuit has inaugurated local ukelele contests and is offering a loving-cup in the different towns to the best players.

The first will be held in Kalamazoo and Battle Creek when the Royal Hawaiians play a split week, Nov. 19.

The contests are decided by the audience.

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

IN LONDON

London, Oct. 30. Madge Titheradge will be the principal boy in Arthur Collins' forthcoming pantomime at Drury Lane, and Florence Smithson, the principal girl.

Two members of the Hippodrome company have fallen on the field of honor. Lieut. Eric Roper and Lieut. Lawford Davidson. Albert de Courville is placing a memorial in the theatre to commemorate the gallantry of these promising actors, who obeyed the call.

Julien Henry, the popular baritone, has collected over \$17,000 during the last year by selling Stolla War Seals to found homes for wounded soldiers.

J. P. Huntley and Margaret Kaye will be seen in a new sketch, "Selling a Pup," by Margaret Kaye, at the Coliseum, Nov. 20. Later Huntley will go into management and produce a new comedy by Letchmere Worrall and Margaret Kaye, which after a trial trip in the Provinces will be brought to the West End.

Andre Charlot, by arrangement with Tom B. Davis, will provide the next attraction at the Apollo, after "Hobson's Choice" has run its course. This makes four West-End theatres under his management, the Vaudeville, Comedy, Shaftesbury and Apollo.

"The Best of Luck" has caught on at Drury Lane theatre, and Arthur Collins is giving ten performances weekly.

"Chu Chen Chow" has passed its 50th performance and is one of the biggest successes of the season, playing nine performances weekly.

The Royal Victoria Hall, otherwise the "Old Vic," has opened with a Shakespearean season under the direction of Ben Greet.

Richard Lambart—the only actor D. S. O.—cousin to General Earl of Cavan, and leading man in the touring company, "The Happy Day," has collected \$2,125 for a motor ambulance sent to the front.

Frank Curzon and Gerald du Maurier have secured a new play by A. Neil Lyons and Gladys Unger entitled "London Pride." It is described as a war revue without music and will follow "The Old Country" when needed.

The touring company of "Razzie-Dazzle," after a five weeks' season at the Coliseum, Glasgow, Oct. 16, the great Scottish scene, "Scotland for Ever," creating a furor.

Chris Davis, a journalist and a prolific writer of comedy matter for variety stars, has lost his only son at the front. Young Chris' case is particularly hard. He was wounded four times previously, and while being carried to a dressing station after the glorious charge of the Guards, comparatively slightly wounded, was struck by a shell and killed at Ginchy. Many American variety artists will remember the bereaved father, who has lost his only son, who, although only seventeen, was one of the first to respond to his country's call.

"Mr. Jubilee Drax" at the Haymarket has been reformed. The story is no longer partly told in scraps by the aid of the kinema, and there is now no going back to explain scenes. The incidents run in their proper order and

the story gathers strength and becomes more thrilling than before.

Seymour Hicks revives at the Prince's theatre early in December "Bluebell in Fairyland," with new music by Herman Darewski.

200,000 WOODEN LEGS WANTED.

A business proposal from the British government is employing all the attention at present of Billy Gibson, a dancer in vaudeville, who is noted for dancing with both legs, although one is wooden.

The British has offered to manufacture 200,000 of the wooden legs from Gibson's patent on it, paying the dancer a royalty. There is an air-cushion adjustment of some sort in the leg that gives it an almost natural flexibility for movement.

Gibson wants to make the legs himself. Marvin Welt, the agent, is interested in the proposition. He and Gibson or either may leave for the other side regarding it.

SINGERS IN GERMANY NEUTRAL.

Chicago, Nov. 8. Operatic singers of any nationality are looked upon in Germany as neutral, according to Mrs. Francis McLennan of the Chicago Grand Opera Co., who returned here with her husband last week.

Mrs. McLennan declares the foreign operatic field is free from war hate. She says French, Italian and Russian artists are appearing throughout the German Empire without encountering molestation.

ADA REEVE LEAVING.

London, Nov. 8. Ada Reeve with a complete company is leaving for a world's tour. Among the plays in the Reeve repertoire will be "Hobson's Choice," "Half An Hour" and "A Modern Eve."

Upon returning to London Miss Reeve will appear in a West End theatre through an arrangement with Alfred Butt.

"VANITY FAIR" SUCCEEDS.

London, Nov. 8. "Vanity Fair" was produced at the Palace Nov. 6, with great success. It contains many beautiful scenes, Herman Finck's music is melodious and Arthur Wimperis' comedy requires some toning down.

The cast all scored, especially Regine Flory, Arthur Playfair, Nelson Keys.

AGENTS IN SUIT.

London, Nov. 8. Ernest Edelsten is suing Paul Murray for \$1,500, money alleged to have been advanced to his former business associate.

When the European war broke out Murray was a partner in Edelsten & Burns. He enlisted and Edelsten agreed to send Mrs. Murray a weekly sum for her maintenance, to be deducted from Murray's share of the profits of the agency.

"300 DAYS IN GERMANY."

London, Nov. 8. At His Majesty's, Nov. 5, Thomas Curtin, an American journalist lectured on "My 300 Days in Germany" to a packed house.

Ray Cox Leaving Hippodrome.

London, Nov. 8. Ray Cox who has a short scene in "Flying Colors" at the Hippodrome is leaving there for a tour of the variety theatres.

LEADING MEN CHANGE.

London, Nov. 8. Reno Kelly is out of "Daddy Long Legs" at the Duke of York's this week, under the advice of her physician. She was on the verge of a nervous breakdown.

Miss Kelly will return next Monday night, when Aubrey Smith, on his way from America, will make his London debut in the role opposite her.

Charles D. Waldron, the American leading man playing opposite Miss Kelly, for the last seven months is to return to the States next week.

The second company of "Daddy Long Legs" will open in Cardiff, Feb. 5, and will tour the English provinces.

OPPOSES STOLL LICENSE.

London, Nov. 8. Oswald Stoll's application for a renewal of his license for his Middlesex music hall was strongly opposed on the ground that he had introduced there indecent French revues and continued the presentation of suggestive productions. The license was renewed, however, with a warning.

For the seventh successive year Oswald Stoll has been refused a license for the Fulham Hippodrome.

USUAL RESULT.

London, Nov. 8. General Smith-Dorrien's crusade against revue indicacies is packing the variety houses.

Many visitors to those places whose expectations are unrealized are expressing disgust at the accusations.

HENRY LEWIS.

Henry Lewis has entered into a contract with the Shuberts. He opened Monday with the Al Jolson show, "Robinson Crusoe, Jr.," at the Shubert, Boston.

Mr. Lewis has a week in vaudeville, commencing Monday next at the Orpheum, Brooklyn. He may play that engagement, returning to the Jolson show after it.

ERNEST POLDEN DIES.

London, Nov. 8. Ernest Polden, chairman of the board of directors of the Palace theatre corporation, died Oct. 31.

SKIT IN REVUE.

London, Nov. 8. C. B. Cochran introduced in the Ambassadors' "Pell Mell" revue a skit on "Chu Chin Chow," by Keble Howard, music by Edward Jones.

COMPOSER ON STAGE.

London, Nov. 8. Max Darewski, the youthful composer, successfully made his variety debut with pianoforte selections at Finsbury Park Empire.



RUSSIAN BALLET ON TOUR.

Serge de Diaghileff's Russian Ballet Russe got away last week on a tour that will end in March, taking in practically every important city in this country and Canada. The ballet in addition to being the largest road organization ever sent out here (save the circuses), has a publicity department larger than any theatrical venture.

E. L. Bernays is in charge of the department, which is resident in New York. His assistants are Frank W. Tuttle (formerly assistant editor of "Vanity Fair"), Rose Rosener (formerly with the "Dry Goods Economist"), Marie Huyler and Carl Dyenforth. In the publicity scheme is Mr. Bernays' system of routing exhibits. There are six of these displayed in stores in the various cities before and during the ballet's appearance. They are the Bakst combs of the ballet, the ornaments being in colors and numbering a hundred; two art exhibits of 100 colored drawings; a scarf exhibit and one of hats, besides books and music. The exhibits move automatically, the house managers seeing they are shipped away on schedule. Five men in advance are Fred'k Schang, W. F. A. Engel, Max Elser, Sr., Ben Stern, Frank Kinsing.

WON'T LET DORALDINA GO.

Clifford C. Fischer's contract with Doralinda to play the Montemarte Hawaiian dancer at least 30 weeks yearly, is interfering with an offer of \$1,000 weekly for four weeks Charles Bornhaupt secured for Doralinda from Oswald Stoll, of London.

Mr. Stoll placed the dates for January. Mr. Fischer agreed to release Doralinda for the time wanted, but when the Stoll contracts arrived in New York Fischer stated transportation would be necessary in addition.

The Stoll offices have been advised by Bornhaupt of Fischer's demands. Mr. Bornhaupt says it is unlikely they will be granted as he will not recommend that they be. He blames Fischer for over zealotness in attempting to obtain further concessions after having agreed to the original understanding, which was entirely agreeable to Doralinda.

MYSTERIOUS "IMMORAL" LETTER.

A Broadway theatre noted for its girly shows is being troubled by some mysterious letter writer, who seems to have selected a very exclusive set for the epistles.

The letter asks if the addressee has seen blank show and if the blank theatre is ever visited. It advises the recipient to remain away, as the shows at that house are invariably immoral, and the theatre is largely patronized by the denizens of the underworld, though, of course, the underworld visitors are disguised by fashionable dress, and are not easily detected.

The authorship of these letters could not be hit upon by several who tried to trace their possible source.

The letter appears to bring a result, however, as in the theatre the other evening a party of men and women during intermission told each other how they happened to be there. Both sides to the party mentioned the letter they had received as the direct cause.

NO BAR TO GERMANS.

The German Branch, White Rats Actors' Union, issued a statement this week, signed by President Otto Steinert, setting forth that "All German amusement places, are playing only White Rats-Actors' Union people and not one act has been cancelled on the date of Nov. 1."

CASTING "GYPSY LOVE."

Andreas Dippel is selecting the cast for the revival of "Gypsy Love," which he is going to send on tour in December. The first applicants were interviewed this week.

INDEPENDENT BURLESQUE WHEEL SUSPENDS FOR THE TIME BEING

Former Houses Playing Stock, With Expectation of Renewal of Wheel After New Year's. Reorganization Started But Abandoned. Heuck Retires from Burlesque.

Cincinnati, Nov. 8.

The closing of People's Saturday marks the retirement from burlesque of Carl Hubert Heuck, president of the Heuck Amusement Co. and owner of that house, Heuck's opera house and the Lyric Theatre. Mr. Heuck will devote his future time to his legitimate and picture interests. His friends say that it was politics more than anything else that drove him out of the new field. Heuck was continually hampered by the present prudish Republican administration, which stands in deathly fear of the local ministerial associations.

Perhaps an equal cause of Heuck's troubles was the scarcity of shows on the Independent Circuit. Gus Arnold's Buffalo company played four engagements at People's since the opening of the theatre late in August; Billy Hexter's show was there twice; Max Armstrong's, twice; Mark Lee's, once; and the Chicago show, twice.

On each occasion the shows came here under a different name, but it did not take the public long to recognize the familiar faces of the cast.

Hubert Heuck says he does not know what he will do with People's. He will consider selling it either as a theatre or as a site for a flat building.

The reorganization of the Independent Burlesque Circuit, in progress for some time, is now practically at a standstill owing to the desire of the directors to start the circuit anew after the first of the year. The houses at present controlled by the Independent are largely playing stock, especially those in the east, with a few shows still remaining in the western territory. The stock policy has been installed in order to retain the houses until the circuit recommences operations. The Independent wheel at present has houses in Chicago, Detroit, Pittsburgh, Buffalo, Cincinnati, Indianapolis, Washington, Baltimore, Philadelphia and Brooklyn. It is reported that the owner of a circuit of vaudeville houses is shortly to visit all of his theatres and decide which would be suitable for burlesque, to be turned over to the Independent.

The Independent Circuit lost the Gotham, Brooklyn, this week when Manager Frank Girard put in a show produced by Ben Kahn, who controls the Union Square and Lincoln, Union Hill. Sam Micals' "Jolly Jesters" at the Gotham last week was cancelled Friday night by Manager Girard owing to Micals cutting down the number of principals and going on Friday night with ten girls in the chorus. The house remained dark Saturday afternoon, with a new show secured by Kahn opening there Saturday night. The Gotham, commencing this week, will be in the circuit of three houses including the two Kahn theatres. A company will play a week in each house, after which a new piece will be put on with new principals added occasionally. The Micals show disbanded after the closing Friday, with salaries reported due. The Independent shows have been jumping from Baltimore to the Gotham and from there to Buffalo.

Dunn and Abrahamoff, the Independent Detroit interests, have taken over the Empire, Indianapolis, and will install a stock under the direction of Max Armstrong. Mark Lee, a former

Independent producer, has taken the Lyceum, Washington, and will install stock.

The Independent Burlesque Circuit was organized in the summer as an outgrowth of the Heuck Circuit (burlesque) of last season. Hubert Heuck, the prime mover, has retired from burlesque, as is published elsewhere in this issue in a dispatch from Cincinnati. The Independent has had to meet the organized burlesque opposition of the Columbia and American circuits. This, with the much superior shows given on those two wheels, spelled disaster for the Independents.

BIRTHS.

Mr. and Mrs. Hugh Lloyd, in London, Aug. 16, son.

Mr. and Mrs. Frederick Schwartz at their New York home, daughter.

Mr. and Mrs. Berkeley Haswell at Kansas City, Nov. 2, son. Haswell has for the past several seasons been starred in "Billy the Kid."

Mr. and Mrs. Arthur Piantadosi, son. The father, as well as his brother, Al, is connected with the Shapiro-Bernstein Music Co.

MARRIAGES.

Olive Fremstad, the grand opera singer, to Harry Lewis Brainard, of New York, at Mme. Fremstad's summer home in Bridgton, Me., Nov. 4. Mme. Fremstad secured a divorce from her first husband, a U. S. naval officer in 1911. Mr. Brainard is a teacher of music.

"Bobbie" Burnett (Welch Big Show) to Fred Mahon (treasurer of the Haymarket, Chicago) in Chicago, last week.

HARD IN OHIO.

Cincinnati, Nov. 8. Keep away from Cincy, player people, if you want to file suit for divorce. This is no Reno. Daisy Caprio, 22, former chorus girl in burlesque, had this fact impressed on her when Judge Hoffman, in the Court of Domestic Relations, refused to grant her a separation from Joseph Caprio, an itinerant photographer, on the ground that she had not lived in Ohio long enough to file the suit. She is the empty umptieth would-be divorcee to be turned down by Hoffman.

BILLY ROCK BEATEN UP.

William Rock (Rock and White) was badly beaten by a negro hallboy Sunday afternoon, his assailant wielding a club about Rock's head and shoulders in such a manner to cut the victim's face in several places.

Rock was searching for an apartment on Riverside drive. Upon applying in answer to an advertisement, he was advised there were no vacancies. Rock insisted on seeing the superintendent. While proceeding to the latter's quarters, he was set upon by the negro, who was later arrested on a charge of felonious assault.

WALTERS IN HOSPITAL.

Chicago, Nov. 8. Charles Walters, manager of the Star & Carter and one of the best liked managers in Chicago, is very sick at Henry Hospital. His condition Monday was reported somewhat better.

Richard Brewer is looking after the house until Walters returns.

COMMERCIAL AMERICAN DIRIGIBLE

A flight of the first American rigid dirigible, of Zeppelin type, to circulate the entire country, the estimated length of the trip consuming from six months to a year and beginning next spring, is the plan of the American Aircraft Co., a newly formed corporation designed to build aeroplanes and dirigibles. In a store in the 1600's on Broadway is a model of the airship which the company says it proposes to build.

More interesting is that this American dirigible, to be known as Type A-3, will be routed like a circus (for it will be a purely commercial proposition); will be preceded by a crew of advance men who will bill towns like any sawdust show; in fact the entire flight, save in the actual operation of the ship, will be managed by men of accepted expert "big top" experience.

The flight is to begin next spring, first going southward. It will be anchored in ball parks or exposition grounds and admission will be charged with an additional charge for those who care to inspect the airship. Advertising matter of various sorts will be carried and distributed and the revenue from that, together with exhibition earnings, lead the promoters to hope the trip will net them \$1,000,000. Guarantees will be asked from the proposed stopping places, these to be given by the various local chambers of commerce. It is pointed out that when Atwood made his aeroplane flight from St. Louis to New York, he received \$50,000 from the cities in which he alighted.

Arthur Bennett, formerly with the Sells-Floto shows, and who for the past two years has been writing circus stories for the Saturday "Evening Post" (using the pen name of Y. B. Yates), has been tentatively offered the management of the flight. When asked about it, Mr. Bennett said that if the dirigible is practical, there is no doubt the proposed trip will be an excellent proposition, once around, and he is inclined to accept the commission, granted the airship works.

The American Type A-3 is called a Zeppelin type because of the wide publicity given that class of dirigible, although the A-3 is an American idea. The Schuette-Lanz dirigible, also a German conception, won most of the competitive prizes held in Germany before the war. Count Zeppelin later established an aerial transportation service and though several accidents occurred, it appeared to meet the public favor. A statement from an officer of the company said:

"It is claimed the total cost of the making of the American Type A-3 will not exceed \$90,000. Work on it will begin next month. It will be 309 feet long, 69 feet in width, 72 feet in height, provide a lifting power of 26,800 pounds, have a maximum speed of 55 miles an hour, a cruising radius of 660 miles and at maximum speed be able to continue for 12 hours, although it could stay aloft seven days. It is claimed a crew of five men will be able to operate the dirigible and 30 passengers can be accommodated.

"On a 363-acre plot fronting Merrick Road between Amityville and Babylon, L. I., over a score of men have been at work for the past few months readying the field for aviation purposes. Forty-eight aeroplane and hydro-aeroplane hangars are to be built with the large hangar in which the dirigible will be made, first to be erected. This plot is under lease to the American Aircraft Co."

The American's proposed dirigible is quite different from the ill-fated balloons built in Atlantic City some years ago by Wellman and Vanniman. The latter pair constructed a non-rigid type but the American's ship is of Zeppelin or rigid type and will have eleven inflation compartments.

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UNIFORM COURTESY DEMANDED.

Uniform courtesy of attaches is to be the stringency insisted on at all the popular priced houses booked through the United Booking Offices. While that is also expected at the big time theatres, the complaints of late received have been directed against the smaller houses (in prices of admission).

One complaint was from a citizen against Proctor's 58th Street theatre. It was particularly vehement and as apparently well founded. The 58th Street complaint mentioned at the time of the occurrence which displeased the patron, the manager of the theatre could not be found. The letter concluded as follows: "I consider them (58th Street) the most unscrupulous and discourteous help I have ever come in contact with. This is a very small matter in cents, but one of principle which might interest the public these theatres are supposed to serve."

The complaint against the other house (one of the Keith small times around New York) had as just cause.

Both complaints came before J. J. Murdock of the United Booking Offices, through their importance to the owners of a theatre who pay all employees a salary for their duties, included in which is the common theatrical law of politeness and courtesy at all times and under any circumstances, to lift the house into the highest favor of its patrons.

Mr. Murdock, after reading them, said: "Make a story just as strong as you possibly can that we will take immediate action against any employee in any of our theatres who is discourteous to a patron. It must not be done and we will not permit it."

"I have been hearing right along of too much brusqueness and too little attention in our box offices, but I can fix it upon no single theatre. I only wish I could. It commences with the box office men and extends to doormen, ushers and everybody about the theatre. That takes in the house manager also."

"The treasurers have assistants and we shall hold the treasurers responsible for the conduct of their assistants toward people who come up to the box office."

"This thing of discourtesy by anyone in the theatre must be stopped and is going to be stopped if we have to place a new staff in every one of our houses. Just give them fair warning."

"I can't imagine an employe being competent who will so far disregard the interest of his employer as to be inconsiderate on courtesy and politeness, the first things expected of him."

"These matters are so important to the conduct of a theatre—all theatres of any class or description, not ours alone—that a complaint on these grounds is about the most valuable information a manager could receive on the operation of his houses."

It was reported around the U. B. O. a day or so after Mr. Murdock made the statement that a secret service of lay people, to test the attention at all the Keith houses, had been organized and would be maintained permanently, with reports of the slightest instances of incivility or inattention noted to be forwarded immediately to the main office.

INJURED GIRLS TO SUE.

Buffalo, N. Y., Nov. 8. Helen Carpenter and Elsie Brackney, the two members of "The Maids of the Movies" act, who were injured when a railroad train struck a motor in which they were riding with Clyde MacDougall, son of a local banker, and Theodore Allen, are to sue to recover for the injuries sustained.

The girls are at the Sisters Hospital here, their expenses defrayed by E. D. Berg, the manager of the act. The parents of both girls, as guardians, have given the manager the power to act for them in the suits. The girls will be out of the hospital in about a week.

MANAGERS PLAN SALARY CUT TO MEET "NO SUNDAY" THREAT

Rats Deny Knowledge of Any Cancellation, But Gossip Names Alleged Victims. Schenck Defines Loew Policy. Western Managers Pledge Support to V. M. P. A.

The vaudeville situation, following the date of the advertised "dead line," (Oct. 31), is still in a decidedly unsettled condition, with the executives of both the artists' and managers' organization sitting "tight" on what they consider individual victories.

The most important angle of the question now deals with the possibility of a general Sunday closing movement started by the Rats. It is understood this question was brought out at the last meeting of the Vaudeville Managers' Protective Association and the members of that body decided on a plan of retaliation should the White Rats make legislative appeals for a Sunday closing. The managers, according to a report, have concluded on a general salary cut ranging from 20 to 30 per cent. in any town where the Sunday law is invoked, but have practically assured the National Vaudeville Artists such a cut will not affect members of that organization, dealing only with non-members. When question by a VARIETY representative as to whether the Sunday closing would be attempted by the Rats, Harry Mountford refused to discuss the topic.

The executives of the White Rats claim they have no official knowledge of any member of the W. R. A. U. being cancelled, although it was reported around the street several prominent acts had lost routes because of their connection with the artists' association. Those prominently mentioned included Dorothy Jardon, Stella Mayhew and Billie Taylor, Durkin's Dogs, Willie Solar and Wilson Brothers. At the V. M. P. A. offices it was stated the managers were going ahead quietly but effectively, cancelling all those acts known to be White Rats as quickly as they consistently could without interfering with the general layout of programs.

The position taken by Jos. M. Schenck, general booking manager for the Loew Circuit was made plain by Mr. Schenck, in response to a question concerning his stand on the matter of playing White Rats in the Loew houses.

Mr. Schenck said: "Right here before me in VARIETY it says under the signature of the president and international executive of the White Rats that they have been empowered by the International executive of the White Rats and the International Board of the organization to order at their will and pleasure any or all White Rats acts out of any program.

"Consequently I can not but believe a White Rat act under those circumstances would be unreliable and is not in a position to play a contract it signs; therefore to protect our program I will not be able to play a member of the White Rats, if I know it, or unless such a member resigns."

The Loew agency also books for the Pantages, Jones, Linick & Schaeffer and the Miles circuits.

The Wilson Brothers, stating they were White Rats and refusing to resign from the order, were canceled last week by Mr. Schenck for the remainder of their Loew time and the Pantages Circuit, where they were to

open next week. Later the Wilson Brothers submitted an affidavit to Mr. Schenck and Walter Keefe (who books the Pantages Circuit in the Loew office), saying they had resigned from the Rats when the cancellations were revoked, the Wilsons opening at Loew's Palace, Brooklyn, Monday.

Eddie Foyer, who was looked upon as a rabid White Rat, opens on the Loew Circuit next week. This week he is at the B. S. Moss house.

Chicago, Nov. 8.

Every vaudeville manager in Chicago pledged his fullest support to the Vaudeville Managers' Protective Association at a meeting of the Chicago managers at the Hotel Sherman last week. Aaron Jones, president of the local branch of the V. M. P. A., called the meeting to order and introduced Pat Casey as the principal speaker. Mr. Casey launched into the full details of the emergency plan of the Association and as its official spokesman told what the V. M. P. A. had done so far in the present movement.

The managers were preparing to meet any emergency, but the main idea was to increase the Association fund in order that the first Rats' contingency might be met promptly. A contingency fund of \$200,000 is to be raised by the V. M. P. A.

Before going back east Pat Casey had a conference with all of the tabloid managers and producers on the Association floor last Friday and the latter to a man signified intentions of endorsing the movements of the V. M. P. A. They were not asked to contribute to the fund, however.

At the Chicago Federation of Labor meeting Sunday Joseph Birnes, the local representative of the Rats, made a speech on the Rats' "strike trouble" in Oklahoma and distributed handbills calling attention to certain acts that were booked to play Chicago vaudeville houses this week. Birnes declared the acts named were "unfair to organized labor," and that it behooved the union men in the different theatre neighborhoods to make a direct complaint to the managers against the playing of acts branded by the Rats as "strike breakers."

This is the first list of names to be distributed to the other labor bodies, and it contained the following acts: Sunday, Nov. 5, only, "Martha Washington Girls," Lincoln; first half present week: Kane and Herman, Windsor; Gossler and Von Bergen, Majestic, all week; Green, McHenry and Dean, Avenue, first half; Six Sernadiers (Willard Jarvis, manager), Kedzie, last half; Adroit Bros., last half; Wilson; Marion and Willard, first half Victoria and last half at Crown. Kane and Herman are also at the Wilson the last half.

Another change of heart by Bush and Shapiro (recently reinstated in the booking graces of the local agencies, particularly the United Booking Office), resulted in Joe Bush for the team writing Claude Humphrey (U. B. O.) and refusing to play Tulsa and Oklahoma City ("strike towns") as they recently agreed to do following their resignation from the Rats.

Detroit, Nov. 8.

The dismissal from the Orpheum theatre (C. H. Miles vaudeville) of its drummer, Leelliott, has brought a

threat, according to the theatre management, from the White Rats to close the Orpheum Sunday, through the local authorities, unless Leelliott is reinstated.

The threat was made, it is reported through a Detroit attorney with whom Harry Mountford of the Rats communicated.

Leelliott, unknown to the Orpheum's management, was a deputy organizer for the Rats. He continued to absent himself from the theatre for the Monday morning rehearsals, the most important time for the drummer to be on hand.

The Orpheum orchestra is a union band. It is said the local musical union sanctioned the dismissal on the grounds given.

The Orpheum states it will not reinstate the dismissed man, having replaced him.

Vaudeville plays here seven days weekly.

IN AND OUT.

Sully and Arnold walked out of the bill at Keeney's, Newark, Friday, last week, when moved from "No. 3" to opening the show. The act requested that their baggage be taken from the theatre, but the management refused to allow it, claiming the act would go into another house.

Santos and Hayes were out the Hip show, Terre Haute, Ind., Sunday, owing to one of the women being quite ill. Valyda and her Brazilian Nuts retired from the bill at the Fifth Avenue after the Tuesday matinee because of illness. The act was replaced for the night show by Phina and Picks.

The Rianos were obliged to leave the Alhambra program after the Tuesday night performance, owing to the death of their mother in Boston.

J., L. & S. BLDG. ANNOUNCEMENT.

Chicago, Nov. 8.

According to an announcement of Jones, Linick & Schaeffer, the Wilson Avenue theatre, owned and operated by Mitch. Licalzi, will have opposition next season, the State street firm having decided to build at the corner of Broadway and Lawrence avenue, two blocks north.

Jones, Linick & Schaeffer formerly held a half interest in the Wilson Avenue, but two seasons ago sold out to Licalzi. At that time there was a rush of rumors, an opposition house would be built in the Wilson avenue section, but the Cuneo interests were supporting Licalzi and they promised to provide a site and the necessary funds to erect a hippodrome just around the corner, provided Licalzi's holdings were not jeopardized. Licalzi claims he will offset any opposing move by building a larger theatre and claims in addition to hold options on three neighborhood sites.

The Wilson Avenue was at one time the best paying "pop" vaudeville house in the country, located in the heart of Chicago's busiest neighborhood section and apparently immune from opposition because of the lack of ground. The Lawrence avenue location, two blocks north is somewhat out of the line of activity, but acknowledged the best spot on the North Side with the exception of Wilson avenue proper. The invaders promise a house seating 3,000 and expect an orchestra seating 2,100.

Work is to be begun at once with a prospective opening next July.

This is said to be the first of a chain of six contemplated theatres to be built by Jones, Linick & Schaeffer in the outlying sections of Chicago, all expected to be ready by September, 1917.

Now that J. L. & S. have invaded the North Side, Mitch Licalzi, owning the Wilson, may also build a new house in the Wilson neighborhood. Licalzi has the site and money.

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don't advertise.

NEW ACTS.

Olive Wyndham entered vaudeville under May Tully's direction, Thursday, when she gave Ruth Comfort Mitchell's Chinese playlet, "The Sweetmeat Game," at the Neighborhood Playhouse. This is in the nature of a tryout, managers having been invited to attend, the sketch staying for three days. Miss Wyndham enacts the role of a Chinese wife. The settings by Henry Ives Cobb, Jr., are said to be pretentious. The staging was done by Lawrence Marsden.

The complete cast for the revived Willard Mack sketch, "The Double Exposure," which opens shortly, includes Jack Webster, Fanchon Campbell, Pierre La May, Bert Wilcox, and George Roberts (Joe Hart).

Creighton Hale and Sheldon Lewis, principals in "The Iron Claw" film serial, in a comedy playlet by Herbert Hall Winslow.

Skipper, Kennedy and Reeves, new act by J. Brandon Walsh.

Olive Wyndham in Chinese act, "Sweetmeat Game," by Ruth Comfort Mitchell.

Claude Payton and Phyllis Gilmore (stock leads) in sketch, "Every Woman's Problem," by E. W. Cortez.

Charles Grohs (Barabon and Grohs) and Dottie King, with two people, dancing act.

Dolly Hackett (formerly of Morrissey and Hackett), single (Geo. O'Brien).

Clayton White and Co. in "The Stage Carpenter," formerly played by Thos. Wise.

Blanche Yurka in a sketch by Geo. Druary Hart, supported by Helen Travers and Walter Fenner.

Haviland-Thornton Co. (3), comedy (Harry Weber).

Billy Morrissey, with Fred Clinton at piano.

Chuck Reisener (formerly Reisener and Gore), single.

Jed Dooley (Jed and Ethel Dooley), single.

"Three of a Kind," comedy sketch with three people, by Paul Armstrong.

"In Wrong," comedy, with four people, by Pierre Pelletier.

Leona Thurber and Harriett Lorraine.

Teddy Boyle (Denny and Boyle) and Harry Brown (Brown and Small).

Harry First in sketch by Hugh Herbert.

Tessie Cardell, Earl Rickard and Jimmy Shea.

Edna Mae Spooner in a dramatic sketch with Leah De Picon.

Ruth Mitchell in "Top of the Andes." Bernard and Lloyd, rejoined.

Sammy Smith and Billy Vandever Tom Herbert and Tahalassa.

Wm. Ebs Co. (3 men) comedy.

Rogers, Curzon and Rogers.

Nat Weston, scenic model act.

Leo Dwyer and Betty Duval.

Francolini, prima donna.

Fitzgerald Case Up Today.

The "agency" action brought against Harry Fitzgerald by James Oliver, of the Tumbling Demons comes up today in the 54th Street police court. It is for a violation of the Agency Law, Oliver alleging Fitzgerald charged him a commission for booking his act, without being licensed to do an agency business.

181ST ST. CONTRACT LET.

The contract to build B. S. Moss' theatre at Broadway and 181st street was let last week for \$415,000 (without interior decorations or furnishings) to the Beaumont Contracting Co. The site covers 14 city lots, having three corners, and extending back to Bennett avenue. The plot cost \$300,000. It is said B. S. Moss was offered a profit of \$75,000 before signing the building contract. Previously the property had not changed in 70 years.

The building will have a two-story front, 50x100 on Broadway, to be finished by March 1 next. The theatre is to be delivered by Sept. 1.

AMONG THE WOMEN

By THE SKIRT

The Century theatre has the sensation of the season in the new production, "The Century Girl." The dressing of the women is magnificent. In the first scene Hazel Dawn wears a silver gown trimmed in white fox. Seven of the Ziegfeld beauties vie with each other in honors for the handsomest costume in this scene. A stunning effect was when a large number of girls appeared in orchid satin dresses made with extended hips and large hats. School girls were attired in blue velvet short knickers with smocks of the same shade. A curious head arrangement was nun-like with the hair concealed. Elsie Janis was an Irish miss in a blue accordeon plaited skirt and green hood. In "The Chicken Walk" Miss Janis was in a dress that took in all the shades of brown and yellow. One of Miss Dawn's prettiest dresses was a white taffeta made in the old fashioned hoop skirt. The entire skirt was cut in petals. A patriotic costume was of solid beads of king blue. Florence Walton wore a dancing frock of many layers of net, shading from purple to cerise. The bodice was in chains of iridescent braid reaching to the neck band. Vera Maxwell was shapely in black lace tights. Marie Dressler was never funnier. Even her clothes bespoke mirth.

Another observation on the "Show of Wonders" at the Winter Garden is of the liberty allowed the chorus girls in the ball-throwing finale of the first part and during the "Naughty, Naughty" song. Each of these is what is called a "chorus number" in burlesque, when the girls of the line have a chance for individual prominence. In the Winter Garden production the girls accept the chances as an opportunity to indicate "dates with Johns." The ball throwing in the main develops into a double contest, between a certain girl and one or more fellows down front, while the business of "Naughty" permits of the girls standing on the runway or in the aisles, shaking their fingers at the men as they exclaim "naughty! naughty!" or even going so far as to chuck the men under the chin. If the plan that thought this out also figured that with so much chorus girl excitement during the performance, down front seats would be held at a high premium, it might have an object, but the same plan likely never guessed at the number of wives with their husbands, or young girls with sweethearts who might become displeased when seated alongside escorts to have the "John play" brazenly made right under their noses. The producer of the Garden show could get quite an inside line on the work of some of the chorus girls (especially the pretty little chickens who are thrown into the front line) by watching them at close range from down front.

"Come Out of the Kitchen" will probably result in Ruth Chatterton's coming out of the Cohan theatre before long. Miss Chatterton is equally as sweet as she was in "Daddy Long Legs" but the play is just unreal. Even with Bruce McKae as Miss Chatterton's leading man that clever pair of players can't put over this poor play. In the first act a tan tailored suit is worn by Miss Chatterton. As a waitress in the last act a black uniform with white apron, cuffs, and cap are most becoming to her.

The Princess theatre says "Go to It." But don't go. Unless you want to see a musical production with jokes like these: "Will you send me flowers every day?" "No, but I'll send you the seeds." "I could waltz to Heaven with you. Can you reverse?" Cross and Josephine, from vaudeville, have the prettiest numbers which they handle in their best style. Percival Knight has little to do but does it in a funny way. His "Little

by Little" and "Bit by Bit" song isn't new. Another old song is also used, "Keep Me From Falling Asleep." The characters walk off and on the stage, usually in twos, do their bit and make way for the next two. The chorus is dressed in extremely stylish clothes. Lois Josephine in the first act wore a white taffeta. The bodice was short and laced in front, the skirt was full, having one large tuck around the hips. The sleeves were in Georgette. Miss Josephine's latter dress was of tiny ruffles of silver over a pink foundation. Tiny blue ribbons were introduced in the linings. Gertrude Vanderbilt does little in a small role. A riding habit of white breeches and black velvet coat piped in white, was Miss Vanderbilt's entrance costume. In the second act Miss Vanderbilt wore the brocade over silver. The dress was oddly put together, inasmuch as the skirt had an open shirring at the hip line tied with a silver cord. Emma Janvier never looked better, but never has been so unfunny. It wasn't her fault, for she tried hard to make something of nothing. Miss Janvier wore a pale blue cloth suit trimmed in the fox. Underneath was a yellow bodice with a wide hip sash of yellow. The sash was all wrong. An elaborate evening gown of chartreuse brocaded in silver with silver petticoats and a bodice draped in brilliants was worn by Miss Janvier in the second act.

The picture called "The Cossack's Whip" is the old Russian revenge story, but well done by the Edison company. Viola Dana is the lead and does good work. The picture gives Miss Dana plenty of opportunity for elaborate dressing. A handsome ermine cloak is worn over a dress of solid beads draped from the shoulders. A black net dress has a long waist of brocade. In ballet costume Miss Dana was especially pretty.

Lady Duff Gordon in a Hearst Weekly shows some headresses not only homely, but barbaric.

At the Orpheum Monday Louise Dresser appeared despite a bad cold. Miss Dresser sang three well written songs and apologized to the audience for her voice. A simple white net dress was worn by her. Marie Annis (with Walter Shannon) appeared in a yellow cloth suit trimmed in blue leather. An oriental costume is her second change. One riot were Larie and Bronson. Aleen Bronson wears a white suit. Mrs. Haines doesn't help her husband's (Robert Haines) sketch at all. Jule York (with J. C. Nugent) wore a sport suit of red and white.

At the American the first half, the girls of Lowry and Lacy Sisters in a dancing act, wear white brocade skirts with short jackets. A badly made dancing frock was of gray and blue cloth. The Whirl of Song and Dance has five women in the act. The costumes were all more or less good looking. Three of the girls appear in pink and blue chiffon made with a crystal panel in front. A blue taffeta was puffed over petticoats of lace. Especially pretty was a gold dress made in tiny ruffles over yellow. There was a frock of purple net over gold and a red net over white.

The Palace's first show ran off very smoothly Election night in spite of the returns. Expecting early Hughes would be elected, the huge audience seemed well pleased. Nan Halperin grows better every performance. Three times I have seen Miss Halperin in as many weeks and each time she has worn a different outfit. The divorce number was done

in a stunning chartreuse satin draped over petticoats of gold lace. The bodice and belt were of purple sequins. A fan of peacock feathers was carried. Her new wedding gown was made in fetching lines. The plain skirt was of lace. At the sides were panels of white satin embossed in silver. The veil was becomingly arranged in a flat band. Elsie Pilcer has improved greatly since last season. Her first dress was of white net in three flounces piped in black. A pink mantle was worn over a dress of pink crystals. A dandy dancing frock was of black and orange chiffon. The chiffon was cut in squares caught in the center and hung from jet buttons. The effect was of numerous handkerchiefs floating. Still another change was of gold cloth shading to red and trimmed with red poppies. Beatrice Herford, always an acquisition to any bill, was gowned in black jet with silver applique on a Princess model. Dore Plowdon (with Perry and Montgomery) wore a pretty dress of pink brocade draped over chiffon petticoats. (Billy Montgomery chewed gum during the entire act.) Gus Edwards brought down the Martinique Review to help him out and they all did very well. The holiday crowd liked the college number. Signe Paterson (Hale and Paterson) wore a dancing frock of different shades of chiffon, cut in similar style to Miss Pilcer's orange and black. A Hula dance was done by Miss Paterson in a straw costume in purple and orange.

Blutch Cooper's "Roseland Girls" at the Columbia last week is a one-man show. Solly Ward as a Dutchman is funny. As a Hebrew in the second part he is not so good. Mr. Ward has a real funny bit with a suit case. One incident in this burlesque is vaguely familiar. At the Princess theatre not so long ago a sketch was put on where a husband returns and finds three lovers of his wife concealed in her boudoir. The wife declares they are robbers and makes them give up gifts they had presumably brought her. This is the incident. The chorus in the finale of the first act wear Spanish costumes in red mauve, blue and yellow velvet. It is the only set of costumes in the show that look like money. (Miss) Lynn Cantor has a pleasing soprano voice, but her clothes were shoddy. Minerva Emmett was the best dressed woman, and her clothes, while inexpensive, were at least clean.

NO WELLS SPLIT.

W. Graynor Neal, associated with Jake Wells in the operation of southern theatres, makes emphatic denial of any difference with the theatrical man, and asks VARIETY to correct its report of a division in the Wells financial forces.

The reports grew out of Neal's suit against Robert Waitt, described by an error as a Wells employee. Mr. Neal declares that Waitt was never connected with the Wells interests, and the suit against him was in connection with the settlement of an estate of which he (Neal) was executor.

TO TRY OUT PICTURES.

New Haven, Nov. 8. The Olympia, which plays six acts booked through the Shedy Agency, will try straight pictures next week with the Mary Pickford feature "Less Than the Dust." Should the attraction prove exceptionally strong the picture idea may be retained as a permanent policy.

CHURCHILL BUMPED.

Chicago, Nov. 8. Ed. P. Churchill took over the Gayety, Kankakee, and the house so far has given him a severe bumping at the box office. The Gayety will play road attractions, starting Nov. 12.

LOEW WILL ADD OTHERS.

Three southern cities are in contemplation by Marcus Loew as full week stands for his vaudeville, in addition to Atlanta, that had Loew vaudeville at the Grand there for the first time last week.

Mr. Loew spent the week in the south, returning Sunday. While away he visited Birmingham, Memphis and Richmond. It will be necessary to build theatres in each of the cities, said Mr. Loew, although in Memphis and Richmond he may find houses fairly suitable to operate with pop vaudeville until the new theatres are completed.

The opening week at Loew's Grand, Atlanta, with vaudeville and a feature picture, packed the theatre continuously, added Mr. Loew. Through the distribution of paper an immense amount of money was turned away from the box office, the "paper" being taken care of. This was distributed through the leading department stores and brought all classes to the house. The Loew method of opening a theatre was a revelation to Atlanta, Mr. Loew declared, and the Grand so often had a line from its box office extending into the street, it caused much comment.

Besides the five acts of vaudeville, the Grand showed as the feature film "The Heart of a Hero," with Gail Kane and Robert Warwick. The Grand is using the World Film service for its weekly features.

MANAGERS TO SUE HEREAFTER.

Chicago, Nov. 8. Vaudeville managers in this vicinity will sue all acts making sudden cancellations or jumping out of bills without just provocation for liquidated damages, now that the Finn & Helman offices has secured judgment against Norwood and Hall for "walking out" of the American bill recently.

3,800 ON TWO FLOORS.

Work on razing the "Unique," on 14th street, which will, with the old Dewey site (already cleared), be the location of William Fox's new theatre, has begun. Something new in theatre construction is promised. There will be but two floors, which will seat 3,800 people.

MEYERHOFF ACTS PAID.

Henry Meyerhoff offers this explanation of the attachment proceedings against some of his show property in Lynchburg, Va., last month:

"In April we ordered two sleeping cars and one privilege car to be delivered to us at Orange, N. J. The sleeping cars were delivered on time and accepted. The privilege car, from which we expected to derive the greater profit, did not arrive until late August and we refused to accept delivery. This transaction gave rise to a business dispute which ended in the Lynchburg attachment proceedings. The writ has not been raised."

The free acts of the show, booked by Max Oberdorfer, were paid each week during the show's travels and received their money for the Lynchburg date when returning to New York.

Association's Two in the Dakotas.

Chicago, Nov. 8. The Western Vaudeville Managers' Association has added two houses to its northwestern list—the opera house at Bismarck, N. D., and the Orpheum, Aberdeen, S. D. Harry Miller will supply the attractions, splitting the week with "family" grade shows.

Pantages' Second Open Week.

The Pantages Circuit has a second week of open time, for travel from Denver to Kansas City. The other week is between Portland and San Francisco.

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

THE NONSENSE OF NOWLIN

Question—Is it nonsense to jump from an obscure and unknown actor to fame within the short space of ONE WEEK?

Answer—This is what has happened to Dave Nowlin and his act. Since my ad in Variety, entitled "Who is the Simp?" I have been deluged with congratulations and hearty handshakes from both actors and managers high in the theatrical world. Also I have secured about a half page of free advertising from Mountford, paid for out of the dues of "every brainy, disciplined, obedient, devoted, honest, whole-hearted actor and actress in America." These adjectived actors paid for the insertion of the name of Nowlin eight times on one page and once by pointed inference on another. They even paid to have Mountford mention my billing matter, for which I thank them.

Some nonsense—eh?

Again I repeat, "WHO IS THE SIMP?"

Would any sane man counsel me to pay dues into an order when these dues are spent in advertising an obscure actor at the rate of \$150 per page?

I am not contradicting the accusation that I am looking for work. I was under the impression that that is what most of us are in the business for. It's a cinch I am not in the business to strike and let some other fellow get my job. Maybe Mr. Mountford is sponsor for some of the boys the Automat put out of business; lads who think his organization will be the stepping stone from hash slinging to honka-tonk. I remember in the old days there used to be several of these birds flopping about the arches of Agitation.

I do feel a bit sorry for the misguided artists, who, while remaining loyal are sacrificing their time and earnings while Mumbling Mountford is spilling the beans.

The Oklahoma strike is a good example of this. Where, oh, where are the loyal boys who, to uplift the Uplifter, walked out in that far off land? Are you working, fellow sufferers; or is the bulging (?) treasury opened to you as you mournfully beat it to the bench after your sacrifice bunt? If either of these are true, what a beautiful chance our alert little Napoleon has overlooked as a due-getting advertisement. Speak up out of the gloom, ye brave lads who did your master's bidding. He is screeching for help and sorely needs your voices.

Dues, Dues, DUES. That's all he's after. In summarizing any advertisement since his campaign to rejuvenate a defunct organization, all you can arrive at is DUES. That's his business. Get the dues. Use threats, persuasion, vilification, subornation—anything—but get the DUES. Save the old ship. Bunk the Boobs with a flow of linguistic literature and bombastic boasting. What does Mountford and his board care about the suffering actor.

Therefore, I'm off him. He may dig into the treasury and pay for my ads if he choose, but he gets no more of my dues.

Regarding his reference to my claim that the actor is responsible for excessive commissions, I again make the assertion and challenge him to disprove it. The actor and no one else, excepting Mountford himself, is responsible for commissions. And after this now necessary adjunct to the vaudeville business has been established by one actor, another actor comes along and offers the agent more commission. Then what does the dishonest actor do? Gets his route, and after getting as far West as St. Louis, forgets to send his agent the money he promised him for getting him the job. Hence, the Vaudeville Collection Agency. Mr. Actor, Mr. Agent, am I right?

Now, Mr. Mountford, because you were so kind in donating the valuable advertising, I am going to give you a little pointer on horse-trading that may be valuable to you at some future date.

If you are trying to sell your horse and are having a hard time convincing the other fellow that you are not trying to sell him a mule, and you see about one hundred traders galloping up with horses to sell, you've got to talk business quickly. You've got to THROW IN YOUR SADDLE TO BOOT.

It's funny, is it not? Horse-trading, Vaudeville, Due-getting, "sure am some slippery." But I'll take the first two for mine.

Think this over, my nimble-witted little prophet.

And to those who care to read my ravings farther, here's a story in which my esteemed critic may also find some fiction.

MISTER FIFTY-FIFTY

Once upon a time, some vaudeville actors banded together for the purpose of eliminating some evils that beset their business. They were competitors. Some of them were honest and stuck to their order. Some were not honest. These were the FIFTY-FIFTY boys. Fifty per cent four-flush loyalty and fifty per cent getting the jobs vacated by their more loyal brothers. BLUEY—went the organization.

Once again the actors got together and formed another crusade. Same result. Same MR. FIFTY-FIFTY. This time the bombs that were set off inside the ship blew her so full of holes that even the captain's deck was awash. She was fast settling beneath the waves. There was a mad scramble for boats but most of them had been taken by the men who mined the ship. The captain was washed overboard.

The few who were about to sink with the ship threw the captain a rope. He climbed aboard and began shouting lustily for help. Many of the loyal returned at his call, thinking to salvage the water-logged craft.

They are at it now, frantically tugging, trying to raise the old wreck. MR. FIFTY-FIFTY is there, too, yanking away with one hand. In his other hand is a fresh mine which he is slipping into the hold. There's going to be another explosion, boys. Look out. It's bound to come. Bang. Bang. Bang.

Who's going to drown, Mr. LOYAL or Mr. FIFTY-FIFTY?

There is one class of business men who are out in the open sailing along merrily, on the good ship N. V. A. These are the 100% men. 'Tis a water tight little craft, this N. V. A., bearing a saleable cargo of goods. But there is no danger of MR. FIFTY-FIFTY on board the N. V. A. We expect, maybe, to find one stowed away somewhere. What do we care. We know his fingerprints and his birth-marks. Let him come. We are fully insured against him and his bombs. Heave ho, me lads. Here we are in Booking Bay surrounded by a flotilla of managerial barges. Let's unload and go ashore. No trouble to sell in this market for they know that we give a dollar's value for every dollar paid for our goods.

Yours for health and wealth,
DAVE NOWLIN

THE JOY FIENDS
Dave—NOWLIN and ST. CLAIR—Gertie
IN A LOT OF
BURLESKOPRY and ANIMAL MOCKING

VARIETY

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Single Copies, 10 cents

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Max Ford expects to leave for England Jan. 6.

Leffler & Bratton have arranged with Comstock & Gest for the touring of a fourth "Very Good Eddie."

The Edmund Breeze starring vehicle, "The Scapegoat," will open Nov. 20 in Norwalk, Conn.

The Park, Taunton, Mass., is now held by a company of which J. J. Donovan is the head. It will play combinations.

The third "Peg o' My Heart" opened at Beaumont, N. C., Monday. A fourth company opens in New England next week.

Jack Haskell returned to London last Saturday on the Philadelphia. He was over here representing Albert de Courville of the London Hippodrome.

"The 13th Chair," tried out in Schenectady, has returned to New York. It is to have portions rewritten with changes in the cast.

The proposed road tour of "The Bubble," under the direction of Harry Huguenot, the actor-manager, has been indefinitely postponed.

A new producing firm is preparing to produce a musicalized version of the farce, "Mrs. Jack," in which Alice Fischer starred some years ago.

Harry Tierney has signed with the Jerome Remick Co. for a term of years. Tierney will contribute melodies to the Remick catalogue.

Manager Anderson, of Keith's, Atlantic City theatre, will assume the management of Proctor's, Albany, next week, his predecessor having been assigned to another Keith house.

Mrs. Jas. P. Houston (Earla Everson) is confined in the German Hospital, New York, in a serious condition, suffering from valvular heart trouble.

The Dancing La Vars are not connected with the (Miss) Billie Richmond dancing act. The Dancing La Mars are in it. Fib Whiteside is also assisting Miss Richmond.

George Leonard, playing in vaudeville, has received advices from London that his uncle, Josephus Joseph, died recently, bequeathing him \$50,000. George is disconsolate.

Cohan & Harris have a new starring vehicle for Mary Ryan's use next season which is to have its tryout in stock at the Lyric, Bridgeport, in three weeks.

Elisabeth Marbury has "bought in" with the Shuberts and Harry B. Smith on "Girls Will Be Girls." Willie Collier is reported to be assisting Julian Mitchell in the re-staging of the piece.

"The Silent Witness" is to lay off next week and then play Newark, after which the show is to go to Chicago for a run.

Mrs. George Peck, wife of the general manager of the American Burlesque Assn., is ill in her home in Brooklyn, with pneumonia. Mrs. Peck passed the crisis Sunday night, but was still in a critical condition early this week.

Harold McMahon has left the Princess box office to become treasurer and assistant manager of the Broadway, which opens Monday under the Seiznick-Laemmle-Brenon management. Leon Langsfelt remains as house manager.

"A Kiss for Cinderella," Maude Adams' new play, which comes to the Empire Christmas week, is to remain but eight weeks, unless the piece goes over unusually big. Miss Adams expects to spend the remainder of the season on the road, where she is practically sure of capacity business.

The Wadsworth, on Washington Heights, New York, is finally being razed. A row of "taxpayers" in the form of stores is to be erected in its place. The Wadsworth played stock and pop vaudeville, but was unable to pay, owing to small capacity and the prices obtainable in the neighborhood.

Karl Hoblitzelle, head of the Interstate Circuit, was confined to his bed at the St. Charles Hotel, New Orleans, Saturday and Sunday, leaving for Chicago Sunday night. Mr. Hoblitzelle contracted dengue fever while in Texas, and went to New Orleans suffering from the malady.

Wallace McKee has started suit against Arthur Hammerstein for \$130, claimed as two weeks' salary when he was engaged for "Katinka." McKee was dismissed at rehearsal when it was found that he did not fit the part. House, Grossman & Vorhaus are representing Hammerstein.

The Jefferson, Portland, came to a sudden close again Saturday when James W. Greely, the house manager, left for Lewiston, where he has leased the Music hall, the former United Family time vaudeville house, which will reopen about Nov. 25 with pop vaudeville.

The National Vaudeville Artists have received a complaint from Ernest Cortis against Frank Dae and Margaret Neville over an alleged infringement of the Cortis copyright on "The Master Move." Cortis charges the couple with slightly changing the sketch and playing it in the west. Both played the original piece under Cortis' direction.

Mike Thomashefsky, associated with his brother, Thomas, at the Houston street playhouse, last season and who later opened the Cort theatre, Newark, has returned to Philadelphia, and is producing Yiddish plays at the American, which for some years presented German plays. Bertha Kalisch is the current attraction.

James Wilson Howard, formerly of the Romany Trio, has disappeared from his home, 5 Dillaway street, Boston, and his wife (Mabel Morgan) is searching for him. She asks that friends of her family on the stage communicate any information that may aid her. Howard had been in a serious nervous condition.

Charlie White, pugilist, has won his case against the Indiana theatre, Chicago, which has been ordered by Judge Stielk to pay \$400, due White for playing a recent engagement at the house. White put on a sketch there in September. The house paid him \$200 and later gave him a check for \$400, which was returned marked "no funds," it was alleged.

The Shuberts are shortly to begin work on their two new theatres planned along lines of the Shubert and Booth. The plot is on West 44th street (running through to 45th street), which adjoins the two theatres mentioned. The two theatres building, the Morosco and Francais, are leased and neither will furnish an outlet for Shubert productions.

Bessie Leonard settled an action against the Amalgamated Vaudeville Agency out of court last week, the actress accepting \$40, her original claim being \$65. The papers in the case state Miss Leonard was booked to appear four days at the Prospect and three days at the Jefferson. She was cancelled after the first show and sued for the full week's salary.

Arthur L. Bernstein was called to New York this week, owing to the death of his father. Mr. Bernstein is assistant to Manager Lester J. Fountain of the Los Angeles Hippodrome. The Hippodrome, playing pop vaudeville, is now charging 15 cents all over the house at nights, with 10-cent matinees. The Hip opened as a 10-cent house at all performances.

Bayard Veiller's dramatic mystery play, "The 13th Chair," which William Harris, Jr., is producing, again takes to the road until a New York theatre can be obtained, opening in Boston Nov. 20. There have been a number of cast changes, with Margaret Wycherly remaining in the lead. Others are: Harrison Hunter, Katherine La Salle, Gariner Crane, George Graham, Eva Condon, Mattha Mayo and Calvin Thomas.

Billy B. Van, who has been devoting his activities to the Lancaster Butter Separator Co., of which he is president, was sent for this week by Klaw & Erlanger, with whom he has a contract to appear in a show called "Have a Heart," with a view to his appearing in another of the K. & E. attractions until the new show is ready. Van is averse to leaving New York as the commercial proposition takes up a goodly portion of his time.

Katherine M. Johnson and sister, Mrs. Belle Johnson, of Springfield, O., have filed two suits here against the estate of the late multi-millionaire, John M. Bookwalter, the former asking for \$100,000 for services rendered, claiming in her suit she gave up a stage career twenty-four years ago to become his secretary. Mrs. Belle Johnson, who is the widow of Paul M. Johnson, an actor, asks for \$15,000 for being his housekeeper.

Louis A. J. Geleng has begun action, through his attorney, James A. Timony, against H. Robert Law, alleging unlawful conversion. From the complaint it seems that Law sold six arc lamps to the Classic Film Co., Sept. 5, for which he was to receive \$90. Geleng gave Law a check for \$50 as security for the payment. September 12, the Classic Co. paid Law his bill of \$90, but the latter refused to refund Geleng the security sum, claiming the money was due him (Law) for rental of the lamps in the interval.

Winona Wolf, known professionally as Winnie Shannon (sister of Effie Shannon), who played the lead in "A Butterfly on the Wheel" several seasons ago, has begun an action for a separation from Maurice Wolf in the Supreme Court. This is the second episode in the marital troubles of the couple, who were married in 1913. When first estranged, the husband started an action against her family, alleging alienation of affections. In pique he joined the National Guard and went to the border. Mr. Wolf is a promoter and while in Texas became interested in a new stamp vending machine. In her complaint Miss Shannon charges cruel and inhuman treatment.

A slander suit for \$5,000 has been started by Norman Traver, an actor, against Dr. I. Kunstler, a West 45th street dentist, who, it is alleged by the plaintiff, used slanderous language regarding him in an office filled with people. Trouble is said to have arisen between the two through a lease Traver had on an apartment in the house in which the doctor's office is located.

Skipper and Kastrup started "The Poison Club"—on VARIETY's inside back page, where there are many bright reading advertisements. This week Skipper and Kastrup are announcing they have disbanded their club. While the team had a humorous idea and were carrying it along weekly in a harmless but funny and inoffensive manner to the acts mentioned, VARIETY has readers outside the profession. What might be understood by the player is not so quickly caught by the layman. In the matter of "The Poison Club" it was the mention of drugs in connection with names that might have led lay people to believe the owners of the names mentioned were users of the drugs. VARIETY doesn't want to discourage the witty advertising writers on the inside back cover. It's the only bright page in the paper. But through joshing it doesn't want the outside world to obtain wrong ideas of show people. They have enough of those as it is.

The popular-priced vaudeville for three days at Daly's brought the management a law suit begun by James A. Timony for Wm. Thompson, alleging breach of contract. Thompson formerly managed the Flatbush, Brooklyn, but is now an agent. He entered into a contract with the 35th Street Theatre Co. (Jerome Rosenberg, president), to present ten acts and a feature at Daly's. It was stipulated: Thompson was to split 50-50 with the house, paying for the show out of his share. The contract also read that for the first two weeks there must be no cancellation, but after that a weekly minimum gross of \$1,800 must be maintained, but that in case a burlesque license was obtained, Thompson was to vacate, receiving \$500 as a bonus. Vaudeville was given on Oct. 23-25, after which the management put in a picture show. Thompson then started action, asking for \$750 damages, alleging he had been deprived of giving a show for a week and a half.

A wife may do as she pleases after securing a divorce from her husband, and the espionage of her husband upon her following the final decree will be of no avail, according to the decision rendered in the New York Supreme Court in the matter of Ed. Hayes asking that the alimony allowed his wife be reduced or removed. Mrs. Hayes is Catherine Hayes of Hayes and Johnson. Ed. Hayes is now in burlesque and known as "The Piano Mover." Mrs. Hayes secured a divorce from her husband, receiving \$25 weekly alimony. After a long series of vain efforts by Mrs. Hayes to secure her alimony, Ed. Hayes was eventually lodged in Ludlow Street Jail for contempt in not complying with the court's order. After that matter had been disposed of, Hayes with some friends burst into his wife's Harlem apartment one night, and shortly after Hayes made a motion before the Supreme Court to have his wife's alimony order against him vacated, alleging that although he was still obliged to pay her the weekly amount, she was accepting the attention of other men and had not remarried. Hayes recited what he alleged to have been a witness of when breaking into her apartment. The court dismissed Hayes' motion, saying that upon a wife securing a divorce from her husband, her actions thereafter could not concern the husband and could not affect the final decree of divorce including the alimony allowance as fixed by the court.

WITH THE PRESS AGENTS

Max Plohn has become associated with William Faversham in his producing ventures of which "Getting Married" is the first.

Manager Christopher C. Egan of the Royal in the Bronx has interested himself in aid of the Home for Incurables, 181st street and Third avenue, and proposes to bring a company of players from the theatre to entertain the inmates twice a month this winter. Among the inmates is Jack Palo Poloni, who was ticket taker at the Colonial for many years. Under Mr. Egan's persuasion the acts on the Royal bill have volunteered to serve.

A suit for commissions in the proposed change in tenancy of the New York Herald building discloses the fact that the newspaper's rumored move into the Times Square section is all off. Sol Bloom, a real estate broker, wants to collect \$200,000 commissions for negotiating the shift and for finding a new tenant for the building which was to replace the Herald home.

This week's revival of "Ben Hur" at the Manhattan Opera House, New York, marks the 18th consecutive year of that piece's life. The revival has more than 300 people and 20 horses for the chariot race.

Alla Nasimova and her company will give a special performance of Sir Rabindranath's "Chitra" during the winter and under the auspices of the New York Stage Society. Another production of the Society will be "As It Was in the Beginning." The organization will attend the performance of the Provincetown Players in Macdougall street.

The Metropolitan opera season opens Monday (Nov. 13) with "Les Pêcheurs des Perles," practically a novelty here. Miss Hempel and Caruso sing the principal roles. The list of box holders was published this week. There are few changes.

The Black and White Cab Co., which charges fares less than the limit fixed by New York City ordinance, began operations last week. It was swamped with calls, but the other taxi owners made no effort to meet the price competition.

By compromise with the city authorities the electric service companies reduced their charges by half a cent, beginning Jan. 1. Consumers will save nearly \$2,000,000 a year, chief among them the owners of Broadway theatre and advertising signs.

Milton S. Harris, for eight years associated in the management of Shubert's Brooklyn theatres, is on the road as private secretary of Jack P. Pierre, manager of the Julian Eltinge Co.

The Shuberts have four plays, one of them a drama, in preparation for late November. "Such Is Life," a comedy with Sam Sothern, brother of E. H. Sothern, is the only one not previously announced.

Louis Gouget, a French pantomimist who played in "Pierrot the Prodigal" at the original production in the Bouffes Parisiennes, Paris, has joined the company playing the piece in New York.

"The Doctor's Hour," a play dealing with vivisection, by Andrew Laton, a western newspaper man, has been accepted for production by Ernest Shuter.

The newspapers reported late last week Nijinski's performance in "Scheherazade" proved a shock to Brooklyn audiences. The ballet was greeted with hisses.

Arnold Daly will head a stock organization in New York sponsored by the Henry B. Harris estate.

Perriton Maxwell wins the \$250 prize offered for the best poster idea for "Turn to the Right." Over 700 designs considered.

"In for the Night," comedy, has been accepted for production by the Empire Producing Co. James Slavery wrote it.

PRESS OPINIONS.

The Century Girl. A musical revue in three acts. Music by Victor Herbert and Irving Berlin. Book by "Everyman." At the Century Nov. 6.
The Principals.—Elsie Janis, Sam Bernard, Marie Dressler, Frank Tinney, Hazel Dawn, Leon Errol, Doyle and Dixon, Maurice and Walton, Van and Schenck, Irving Fisher, Gertrude Rutland, the Barr Twins, Myles McCarthy, Gus Minton, Joe Sparks, Al Stuart, Arthur Cunningham, John Slavin, Louis Harrison, Jack Roche, Billie Fisher, Catherine Rowe, Fannie Grant, Arthur Hill, Billie Allen, Yvonne Shelton, Vera Maxwell, Simone d'Herly.
Altogether like nothing else to be seen anywhere else in America. The world and his wife attended last evening's brilliant pre-

miere and will be there all the rest of the season. For "The Century Girl" has all the marks of a great popular success. Unquestionably the director of the Globe and Hippodrome and the master of the "Follies" have, by joining forces, transformed the Century into what it is at present—and probably long will be—the greatest music hall in the world.—Times.

The presentation of "The Century Girl," mammoth and colorful musical spectacle, studded with many, many stars, was the occasion of the "biggest night" the theatre world of this city has seen in years. "The Century Girl" was a hit, and the Century theatre is now on the map, all lit up and jingling.—Herald.

Success was not alone on the stage at this glittering premiere to which cosmopolitan New York flocked in numbers and optima never seen except at the opening of the opera. Success was in the very air. It was one of those great jolly crowds that seemed to be determined not to permit "The Century Girl" to fail.—World.

Boston-National Grand Opera. Management Max Rabinoff re-engagement of two weeks at Lexington Ave. O. H. beginning Nov. 6.

The company has many distinguished singers in its ranks and no doubt will do things more interesting than "Andre Chenier."—Herald.

A large audience was provided for the opening night, and there was abundant enthusiasm, although those who have observed opening nights with judgment would not draw hasty conclusions therefrom as to the success of the Boston Opera Company's short season in New York.—Times.

It is seldom any singer receives a more spontaneous outburst of applause than was accorded Zentaleo after his aria in the first act, and this enthusiastic mood of the audience prevailed throughout the performance.—World.

Getting Married.

Comedy in three acts, by George Bernard Shaw. Booth theatre, Nov. 6.

Not even the brilliant company assembled by Mr. Faversham could conceal the fact that Mr. Shaw was not a super writer after all. He could and did slip just like scores of other playwrights not half so clever.—Herald.

It is essential for admirers of Shaw; it falls too far short of being a good play to appeal to a larger public. Even the cautious author would be forced to admit that Mr. Faversham has done handsomely by his play in the matter of assembling a cast of players worthy of its brilliance.—Times.

ENGAGEMENTS.

Arthur Ritchie (as director with the stock at New Bedford, Mass., replacing Edwin Dennison. Ritchie goes from the Meehan stock to the Bronx).

Betty Brown (stock at Spooner, Bronx, replacing Madeline Moore).

Lynn Overman (stock at Haverhill, Mass., replacing Homer Barton in the lead).

Isabelle McNimm ("A Night at the Club").

Robert La Suer (Elsmere Stock).

Ernest Lynd ("The Girl Worth While").

May and Gladys Randolph ("The Girl Worth While").

SPECS BUY FOR "ANNABELLE."

The engagement of "Goodness Gracious Annabelle" at the Republic made a lightning entrance into the public's favor, best judged by the attitude of the ticket speculators to it. In the first days of the Arthur Hopkins' show start the specs bought sparingly, but this week went at it wholesale, taking 275 seats a performance for the next eight weeks.

Duplicate show productions to the number of two probably will be arranged by Mr. Hopkins to proceed roadward around Christmas.

ALL NEW WARDROBE.

A notice has been sent to members of the two "Twin Beds" companies that a complete new wardrobe must be secured by the members by Dec. 1.

The management is paying 75 per cent. of the cost of the new clothes, figuring the newness will help the business of the shows.

"SWEET KITTY" PREPARING.

Comstock & Gest are making preparations for the launching of the musical version of "Sweet Kitty Bellairs." The piece is to be placed in rehearsal in about three weeks.

CENTURY'S BIG SEND-OFF.

The New York dailies gave the Century's joint production by Charles Dillingham and Florenz Ziegfeld, Jr., a big send-off, after its opening Monday night. The newspaper men raved over "The Century Girl," as the show there is named.

No large attraction has ever been opened in the manner Dillingham and Ziegfeld did theirs. Not a first night seat got into the hands of speculators from the box office. The only instance known where a pair of seats for the first night were sold to speculators was traced back to the seller, an attache of a large theatrical firm who had been given two balcony coupons by his employers to see the performance.

One Broadway ticket agency claimed to have a few tickets for the opening show and Monday afternoon was asking \$60 for a single coupon or \$150 for a pair. Later in the week the speculators were getting from \$14 to \$16 a pair for orchestra seats.

The Century show on the stage looked to have a salary list for principals and choristers only of about, \$12,000 weekly. At the present scale of prices the Century can play to about \$32,000 weekly (capacity for eight performances).

It is said the founders of the Century (including Alfred Vanderbilt and others) contributed \$500,000 to back the Dillingham-Ziegfeld Century venture. About half the amount was spent on alterations in the theatre and roof.

Mr. Ziegfeld and Mr. Dillingham are reported on a salary as directors, each also sharing in any profits.

No matinee was given at the Century Wednesday owing to the length of the performance. The decision was reached suddenly Tuesday with the company not informed until that night. The show was over Tuesday night at 12 o'clock.

It was reported on Wednesday that Marie Dressler and Hazel Dawn had quit the show.

LEX. AVE.'S CHEAP RENT.

The International Circuit will pay \$250 as weekly rental for the Lexington Avenue opera house when taking possession next Monday, it is said. The opera house owners expect to secure another \$250 for the privilege of giving Sunday vaudeville performances there (not operated on Sunday by the International).

The Lexington Avenue opera house probably cost Oscar Hammerstein about \$900,000. Its annual rental normally could not be less than \$50,000. The house so far has failed in all of its policies through location.

The International will open it with "Peg o' My Heart." Grand opera is there this week. Last week it was dark.

"FATE DECIDES" PROMISING.

Syracuse, Nov. 8.
Henry W. Savage's new piece, "Fate Decides," promises to be another "Every Woman." It was presented for the first time at the Empire here Nov. 6. Honors go to Elizabeth Arians, Pauline Lord, and Roy Gordon.

The play has to do with the fortunes of a young chemist, his chum and his chum's sister, whom he loves. It is full of interesting types and sparkles with clever dialog.

Others in the cast are Gladys Bowen, Paul Gordon, Earle Mitchell, Marie Chambers, Frank Mills, Kathleen Comegys, Charles Hallock and J. B. Hollis.

ACTRESS SEEKS SISTER.

New Orleans, Nov. 8.
Fannie Grant, actress, has telegraphed to the local police asking their aid in tracing her sister, Lillian Bingay, also on the stage, who is believed to be here.

"HERALD" TAKES OWN PICTURES.

James Gordon Bennett of the "Herald" is responsible for a rather sweeping change in the conducting of the dramatic department of that paper. During past seasons the "Herald" has asked and received exclusive pictures of stars and flashlights of theatrical productions. This season has been no exception, for all the managers wished to favor John Logan, who has been conducting the dramatic desk of the paper.

But the proprietor of the publication has insisted the "Herald" gather its own theatrical photographing staff and take their own pictures of players to productions so as to assure exclusive pictorial matter for all time.

ISADORA DUNCAN TROUBLE.

The proposed tour of the Isadora Duncan Co., scheduled to open Nov. 13 in New Orleans, may be postponed owing to existing difficulties between the dancer and her manager, Fred H. Toy.

The present difficulty lies in the decision of Miss Duncan on the policy of the company. Toy claims that is his privilege, as he plays the dancer under a guarantee. The matter may have to be settled in court, owing to the star being under contract with Toy.

WILLIAM A. BRADY, AUTHOR.

William A. Brady is the author of "The Fight Man," published by the Bobbs-Merrill Co., of Indianapolis. The book recounts the theatrical manager's activities in the realm of the theatre and the prize ring. His association with James J. Corbett and James J. Jeffries are detailed at length.

The story for the greater part relates more closely to fighting than to the theatre. It is interesting from cover to cover.

BELASCO'S SWEET PLAY.

Cincinnati, Nov. 8.
Local critics unanimously agreed "Little Lady in Blue," the latest Belasco play, starring Frances Starr, is quite the sweetest thing seen here in a long while.

Mr. Belasco was expected to come to Cincinnati, from Cleveland, to look over the show, but failed to arrive.

HILLIARD WINS SUIT.

New Orleans, Nov. 8.
The highest courts have decided against William Page, former valet to Robert Hilliard in his damage suit growing out of a fight with his employer in a dressing room in the Tulane three years ago.

The lower courts ruled against Page and he appealed successively to the final tribunal.

JOLSON IN CHICAGO XMAS.

Chicago, Nov. 8.
Announcement is made that the Al Jolson show, "Retinson Crusoe, Jr.," is to open here Christmas night and that it will be followed by "The Passing Show of 1916."

The summer show the Shuberts propose sending to Chicago next summer is "The Show of Wonders," now playing the Winter Garden, New York.

"Cohan Revue" Later This Season.

Although for the past two years George M. Cohan has opened his annual "Revue" on Christmas Day, it is understood that this season he will delay it until the spring. The opening of the Century and the fact that there is a dearth of houses, together with the passing of the control of the Astor from Cohan & Harris, may have to do with the postponement.

"AMBER EMPRESS" AGAIN.

Corey & Reiter are to send "The Amber Empress" on tour after the holidays. Mabel Wilber will again head the cast.

RELEASING STOCK RIGHTS ON HEELS OF SHOW'S DATES

Scheme Works Out With "Broadway and Buttermilk."
Frederic McKay's Scheme. Local Managers Take Advantage of Star's Advertising for Box Office Benefit.

Frederic McKay has devised a new wrinkle in disposing of the stock rights for his production of "Broadway and Buttermilk," in which Blanche Ring is starring on tour. Immediately after Miss Ring has played a town, Mr. McKay offers the rights to the stock company playing there, providing there is a stock company. Thus far the scheme has worked out well. The stock managers are keen for the innovation, they deriving the benefit of the advertising occasioned by the star's visit so short a time previously and the demand for the play has been constant.

There is a clause in the stock rights contract that restrains the management of the local company from announcing the attraction until after the star has played the town. "Broadway and Buttermilk" is being presented this week in New Haven by a stock organization just three weeks after Miss Ring has appeared there in the play. A stock company in Wilkesbarre played the piece about the same time after the star appeared there.

STOCKS OPENING.

George Barber is to install a stock in the Knickerbocker, Philadelphia. A company was being secured this week. Olly Logsdon is recruiting a stock company for a Pennsylvania town. Ed Renton is recruiting a stock for Oklahoma City.

Olly Logsdon will open a stock company at the Fulton O. H., Lancaster, Pa., Nov. 27. The house has been playing straight pictures.

INTERNATIONAL CIRCUIT.

Leffler & Bratton's "The Daughter of Mother Machree" took the house record at the Modern, Providence, last week, for International shows, playing \$250 more on the week than the Joe Welch show, which held the record previously. The same show has been requested to play daily matinees by the management of the Grand, Wooster, next week, owing to a large advance sale. This is the first show on the circuit that has played daily matinees other than in Indianapolis when there is a two-a-day policy.

Marie Pettes, leading woman with "The Woman He Married," left the show last week in Louisville. Rose Re-vire replaced her. John Lott, leading man with the same company, leaves Nov. 20 in Memphis.

"While the City Sleeps" closed Saturday at the Walnut, Philadelphia.

SHOWS IN NEW ORLEANS.

New Orleans, Nov. 8.

"The Millionaire and the Shopgirl," a new melodrama, probably inspired by "Within the Law," played at the Crescent to meagre returns. The company is above the average. "Daddy Long-legs" at the Tulane is doing fairly well. It is a big week for the stock burlesque at the Lyric. The Slinger di Opera Co., has failed to win popular support and is playing to light houses at the French opera house.

SHOWS IN CHICAGO.

Chicago, Nov. 8.

Looks as Nov. 13 had the managers defying superstition as to the Chicago openings of several new plays—new to Chicago—on that date. Elsie Ferguson opens next Monday at the Blackstone in "Shirley Kaye," replacing the Mar-

garet Anglin show while "The Boomerang" follows the John Barrymore show, "Justice," at Powers' that same day.

Reported the Dolly Sisters will follow "Common Clay" at the Olympic shortly and that there will be no new show at the Illinois until after Nov. 25, as tickets are being sold up to that date.

This is the last week of the Emily Stevens engagement at the Princess.

Business continues big for "Fair and Warmer" (Cort), while "The Great Lover" (Cohan's Grand) is also hanging up big profit. The Cecil Dean show is doing nicely at the Chicago, but the "Princess Pat" show is not doing much at the Garrick. The next Garrick attraction is "Katinka," opening week after next.

"Common Clay" (John Mason) has slumped off, the takings last week being reported as less than \$6,200. "Alone at Last" (Illinois) drawing fairly.

SHOWS IN FRISCO.

San Francisco, Nov. 8.

"Canarie Cottage" opened at the Cort for a return engagement to big business.

Attendance is good at the Alcazar. "Intolerance," film feature, is drawing well at the Columbia.

TUNIS DEAN'S NEW POSITION.

Pittsburgh, Nov. 8.

Tunis Dean will handle the general publicity for the Harry Davis-John Harris amusement enterprises, which are voluminous and of wide range.

Mr. Dean for five years managed the Academy, Baltimore.

SIDEWALK ENGAGING.

A well known male Broadway star about to launch a new piece has been securing his company from the sidewalk. In place of giving an order to an agency for people, the star has been traversing Broadway picking up actors who are sidewalk frequenters. The move has brought several complaints from the agencies.

NOTHING WASTED.

With the price of paper soaring and the scarcity of it noticeable, the theatrical printing concerns that in the past have been in the habit of retaining paper of productions which have passed from Broadway, relying upon it being used by stock companies in the future, have virtually done away with this custom, except where a piece is a recognized stock production.

The present policy of the printing concerns calls for the washing of the stones as soon as original producer is through with the play. This has hampered the road managers who rely on former Broadway productions for their attractions. With the stones washed, it is necessary to have new ones made if a play is to be revived, necessitating an outlay not always convenient for a one-night stand manager.

MORE "LETTYS."

Two road companies of "So Long Letty," ready probably after the holidays. The Morosco show has apparently settled down to a run at the Shubert.

TRENTINI AND INCOME TAX.

Emma Trentina through her attorney, Nathan Burkan, has started action against Mark Figner, collector of the income tax for the 2nd district, New York, to recover \$1,298.34 for alleged exorbitant taxation against her in 1914 and 1915.

Miss Trentini was charged double in both years for her failure to pay within the time limit and also to file a record of her return to this country from Italy, where she is a resident, with the tax collector.

The artist's income was figured as \$20,000 and \$11,000 for the two years respectively, both of which amounts were diminished in the fixing of the tax. She was obliged to pay, however, \$2,163.90 owing to her failure to settle on a certain date, and her return to this country without proper notification to the tax department.

In the complaint the plaintiff alleges that as she was not a resident of this country, but of Italy, and did not understand the language well, she did not know of the conditions regarding the payment of the income tax.

ALL NEW TO BROADWAY.

George W. Lederer is shortly to produce a new musical comedy, "The Baby of the Family," in association with Sanger & Jordan, through whom he secured the rights.

The treatment of the work will be entirely novel and will lay special stress upon the fact that not a single member of the cast has ever been heard of on Broadway.

ENGLISH AUTHORITY HERE.

William Poel, at the head of the Elizabethan Stage Society of London, has been in this country for several weeks, without the press becoming aware of his presence. Mr. Poel is a Shakespearean authority. Last night there was produced at the School of Applied Science of Carnegie Institute, Pittsburgh, Ben Jonson's "The Poetaster," which Mr. Poel staged.

FRAZEE'S SETTLEMENT.

The suit of H. H. Frazee against A. H. Woods for one-third of the profits from "The Girl in the Taxi" in Europe has been settled out of court with Frazee taking a sum slightly over \$1,000 as his share.

Frazee held a third interest in the piece when it was produced in this country under the title of "Modest Susanne" and claimed a similar share in the European production.

LEASE SIGNED.

The lease for the new theatre on 45th street, being erected by the Shuberts, was signed last Saturday, with Oliver Morosco taking the house for a term of ten years. The owners promise that it will be ready for occupancy Jan. 1. The reported rental is placed at \$50,000 a year.

"CANARY COTTAGE" JUMP.

Oliver Morosco is jumping his "Canary Cottage" show from Salt Lake City to Pittsburgh, where it is to play the week of Dec. 4. There the authors and "doctors" will put it in shape for the New York premiere, slated for the new Morosco theatre three weeks later.

"Lizzie" Novel Rights Sold.

"Keeping Up With Lizzie," Irving Bacheller's novel, has become a production possibility through Gazzole, Gatts & Clifford taking over the stage rights. The first presentation following the dramatization will be made in Chicago.

Max Figman in "Peace and Quiet."

Max Figman was signed this week to star in a new play entitled "Peace and Quiet." It is to be produced by Silvio Hein, and goes into rehearsal shortly.

PHILLY AWAY OFF.

Philadelphia, Nov. 8.

Philadelphia managers and those closely identified with the theatrical profession are wondering what is the matter with the business in this city. It is not the legitimate manager, the vaudeville, burlesque or picture house manager who is doing the worrying, but all of them. Not in years has the business here given the managers so much concern.

The consensus of opinion is that Philadelphia stands an excellent chance of being rated "the best one-night stand" town in the country, but a terror for any real big or expensive show to play. This is caused by the fact that business has slumped badly when there appears to be no good reason why it should. Saturday night is the one big night of the week here and usually it is a turn-away, or at least a capacity house for almost every show in town, but the mid-week business has fallen off considerably and the matinees are particularly poor.

What may be accepted as the exceptions in this case, however, are "Experience," running almost three months at the Adelphi to big business and has had its stay prolonged three weeks. This show has had the benefit of tremendous advertising. The same thing can be said of "Hip, Hip, Hooray," which has been doing around \$30,000 to \$35,000 for each of the four weeks at the Metropolitan. But these cannot be counted in the regular list of shows and it is this that hurts. They may, however, be taking the money away from the other houses.

"The Follies," now in its second week at the Forrest, opened to good business, but several hundred dollars short of what has been the custom. The show has been doing well since then and Saturday night is reported to have played to more money than has ever been in the house for one night. This means about \$3,100.

After nine weeks of light business at the Broad, with a run of shows which should have gotten some business, Otis Skinner in "Mr. Antonio" is drawing good houses and will show a profitable two weeks' stay. Laurette Taylor in "The Harp of Life" by her husband, J. Hartley Manners, comes Nov. 13.

The Garrick has had no big business to speak of since the opening of the season. Matinees have been particularly light and even Saturday has not helped things much. Jane Cowl in "Common Clay" did poorly. "Potash and Perlmutter in Society" opened to a well filled house this week, and while the general opinion is that it is not as good as the original "P & P" show, it pleased and received favorable notices from the press.

"The Passing Show" with Ed Wynn, a Philadelphian, strongly featured, got a good start at the Lyric this week, following in "The Girl from Brazil," which received only fair support.

Little improvement is reported on the business around the houses playing the International Circuit attractions, but the fault here is credited to the class of shows, as the good ones have shown better results at the box office. This week the Walnut has another one of "thriller" type called "The Woman Who Paid," and there is another of the same type at the Knickerbocker called "The Home Without Children." The Orpheum has "Bringing Up Father in Politics," one of the really big winners of this season in these houses.

Business at the picture houses has been holding up with the strongly featured films, but nothing to brag about. The Fox picture, "A Daughter of the Gods," at the Chestnut Street opera house, while not a particularly good piece of work, is getting big results through the trading of the Annette Kellermann name and what the picture fiends expect to see of her. "The Honor System" is underlined, but no date set and will not be brought in while "A Daughter" is doing so well.

Strike or No Strike ?

On every side, in every theatrical paper, statements are being made that this Organization is going to strike.

Evidently the papers which are our worst enemies are most in our confidence, and various theatrical papers have set different dates for this alleged strike to be called.

One paper solemnly announced that November 5th would be the date. Another paper stated November 24th, and yet another one stated November 31st. And yet we have called no strike up to the present.

But there must be some reason for each of these different papers, with peculiar single-mindedness, announcing this strike.

Perhaps the following facts may show where the inspiration is coming from:

At a private meeting of the Managers held in Chicago in September, Mr. Humphries stated "within the next six weeks they would force the White Rats to strike."

At another private meeting held last week in Chicago (at least so our dictograph record states) one speaker said, "IT NOW LOOKS AS IF MR. MOUNTFORD WAS TOO CUNNING TO FALL INTO THE TRAP OF CALLING A STRIKE. BUT WE THOUGHT WE MIGHT INDUCE THE BOSTON REPRESENTATIVE OF THE WHITE RATS OR THE ST. LOUIS MAN TO MAKE A BREAK."

This speaker was a representative of the United Booking Offices, as Mr. Humphries was and is of the Western Vaudeville Managers' Assn. and the close and intimate friend of Mr. Murdock.

It can be seen, therefore, that the persons who are talking strike are all in close touch with the United Booking Offices and the Western Vaudeville.

And, therefore, it is a safe presumption that it is the United Booking Office and its subsidiary corporations that are causing this talk of strike.

NOW, WHY SHOULD THE U. B. O. WANT A STRIKE?

For two reasons:

First, the U. B. O. knows that a strike will ruin every other Manager in the country.

The U. B. O. knows, especially in the West where the U. B. O. is weak, and which we absolutely control, that the individual Managers of the smaller circuits will be ruined without hope of salvation.

IT KNOWS THAT AT LEAST TWO EASTERN CIRCUITS, MARCUS LOEW AND POLI, WILL NEVER RECOVER FROM A SEVERE AND PROLONGED STRIKE.

And there is nothing the U. B. O. wants to see more than the ruin of these opposition circuits.

Then, when the smaller circuits have thus been ruined, the UNITED BOOKING OFFICE means to make terms with the White Rats, giving us all we want, and then absorb every other circuit in the country.

To which of course, if we get our terms, we shall make no opposition.

We have no objection to one firm of managers controlling the whole of the theatres of this country, provided we control the whole of the Actors, because that means peace and prosperity for all—an equal balance between the Managers and the Actors.

And, besides, we shall be very pleased to see certain Managers in different parts of the country put out of business, never to return. It will save us a lot of trouble.

This is in line with the policy of the United Booking Office since the beginning, which was, and is, to swallow and absorb every opposition circuit in every way possible.

And now, as the other circuits in some instances have grown so big that it is impossible for the United Booking Offices to swallow them, they are attempting to use this method.

The **Second** reason is that, while the strike will cause the managers to lose money, the United Booking Office, wherever the Actor is playing, will be making money.

As follows: There is no denying—in fact, the United Booking Offices admit it in one of their printed documents—that they take 7½% out of every Actor's salary (and all my readers know that it is true that 7½% is the least they take). Whatever else they may get depends upon the rapacity of the agent and the foolishness of the Actor.

But let us base these calculations upon the usual 7½%.

Therefore, at present, if an Actor gets \$100 a week, the United Booking Offices get \$7.50.

Now, the United Booking Offices have promised, through their mouth-piece, Mr. Casey, to supply acts or actors to any theatre which has a strike, and, in fact, the managers are told to communicate at once with Mr. Casey if there is any trouble.

Now, in case of strike, the blacklegs and scabs, seeing their opportunity, invariably raise their salary, and usually demand their fares to and from the town.

Let us take the same actor who is getting \$100. His salary during a strike is now, at the very lowest computation, \$125. The manager is paying \$25 a week more, and the United Booking Office gets 7½% of \$125, which is \$9.38.

The manager pays more and the U. B. O. gets more.

Thus, with one act alone, a strike will cost the manager an extra \$25, and while the manager loses money by the strike in extra salary (not counting heavily decreased receipts) the United Booking Office makes money.

And the longer and the fiercer the fight might be, the more the managers will lose **AND THE MORE THE UNITED BOOKING OFFICE WILL GAIN.**

Besides, the only acts they will get will be those gold-bricks and lemons which are known as "United Booking Office acts," which they cannot book regularly in times of peace.

Therefore it is to the present pecuniary advantage of the United Booking Office to foment trouble.

It is to their **FUTURE** advantage to create and cause a strike, just as much as it will be to their advantage, when they have ruined the other managers, to make any terms with us that we may want.

Are the independent managers of the country going to "fall" for this?

Are they satisfied to remain tools and catspaws in the hands of the United Booking Office?

IF SO, AFTER THIS WARNING THERE IS NOTHING MORE TO BE SAID.

If so, the managers had better follow Pat Casey's advice, in his speech in Chicago, and join his organization, pay their \$10 initiation fee and their dues into the organization whose purpose is to protect and make money for the United Booking Offices, to ruin the independent managers, and finally leave the United Booking Offices in absolute control of the vaudeville business of this country.

This is no new idea.

All big Trusts foment strikes among their opponents.

It was a favorite device years ago of the Standard Oil Co. to bring about strikes among their smaller competitors. It was a familiar dodge of the Harvester Trust.

AND THE UNITED BOOKING OFFICE IS SIMPLY FOLLOWING IN THEIR FOOTSTEPS.

It stands to reason that, if the White Rats are forced to strike, they (the White Rats) will hit the smaller and weaker managers first, as naturally one picks out one's weakest opponent. And the United Booking Offices know that.

But, by misrepresentations about our strength, by misstating what the Union or Closed Shop really means, they are trying to egg Messrs. Loew, Miles, Fox, Pantages and the managers in the Western Vaudeville Managers Association on to their doom.

Just let the independent managers of this country meet us.

Let us explain to them what the Union Shop really means.

We can convince them that we are their sole salvation, because the independent manager is the life and soul of the vaudeville business, and the safeguard of the Actor.

But, if not, if they still think that the leopard has changed his spots, that the United Booking Office has suddenly become the friend of the independent manager, there is nothing more to be said.

And, if this rumored strike is finally forced upon us, don't let the managers blame US for their ruin, but let them place the burden where it properly belongs—on the United Booking Office, alias the Vaudeville Trust, alias the V. M. P. A., alias the N. V. A., and ALIAS EVERY OTHER ASSOCIATION OR IDEA OR MOVEMENT WHICH IS AGAINST THE WELL-BEING AND PROSPERITY OF THE VAUDEVILLE BUSINESS OF THE UNITED STATES AND CANADA.

HARRY MOUNTFORD

After all the talk in the theatrical papers about there being no trouble in Oklahoma and no difficulty in obtaining acts, it is interesting to observe from the reproduced newspaper advertisement, that for the third time in succession the following advertisement has appeared in the "Oklahoma News."

Page Two "THE OKLAHOMA NEWS" Oct. 27, 1916.

SENSATIONAL FEATURE
PHOTOPLAYS

FOLLY

TODAY, FRIDAY AND SATURDAY

CHARLES CHAPLIN

Dean of American Screen Comedy in His Latest Screen

"THE COUNT"
SENSATIONAL, MYSTIFYING
"FANTOMAS"

Three-Reel Detective Drama of Thrills and Action on an
Unexcelled Program of
8—FASCINATING REELS—8

VAUDEVILLE ACTS
Deliberately Disappointed Management Without
Giving Notice!

10c—ANY SEAT—10c

This must make it clear that the theatres in Oklahoma are not getting the acts.

This is printed in answer to the repeated statements of the managers.

A FINAL WARNING!

This means that every actor must carry a blue card.

The Initiation Fee is Now \$25

WHEREAS, in the opinion of the White Rats Actors' Union, the International Board and its International Officers, due and sufficient notice has been given to all Actors and Actresses in the United States of America and Canada that he or she must be a fully paid-up member of the White Rats Actors' Union,

AND WHEREAS, every opportunity has been given to every Actor and Actress to enter the ranks of these Organizations,

AND WHEREAS, the salvation and future of the Theatrical business depend upon the Actor being thoroughly organized and being a member of this Organization,

NOTICE IS HEREBY GIVEN

That, from November 3, 1916, this Organization is at liberty at any time to exercise the right conferred upon it by the constitution of the United States of America, the constitution of the American Federation of Labor, and the constitution of the White Rats Actors' Union, to refuse to work with any Actor or Actress who is not a member in good standing in these Organizations.

AND FURTHER DUE NOTICE IS HEREBY GIVEN, to every Actor and Actress, that the power to give such an order has been vested in Messrs. James William FitzPatrick and Harry Mountford, and they have full power to issue such an order when and where they may see fit, in the best interests of the Theatrical Profession of the United States of America and Canada.

James William FitzPatrick

INTERNATIONAL PRESIDENT.

Harry Mountford

INTERNATIONAL EXECUTIVE.

227 W. 46th Street, N. Y. City, Nov. 3, 1916

I Accept John Sinopoulo's Challenge

Let John Sinopoulo deposit with a reputable person (not associated with the United Booking Offices of America), two separate certified checks or cash to the amount of \$10,000 and I will prove my statements, and the money can be turned over half to the Actors' Fund of America and the other half to the Amalgamated Artists' Relief Association.

At the same time, while I haven't \$10,000, I have a little money, and I will pay \$200 to Mr. Sinopoulo, personally, IF HE CAN WRITE ANOTHER LETTER IN AS CORRECT A GRAMMATICAL MANNER AND AS CORRECTLY SPELLED AND USING SIMILAR LONG WORDS to that used in the letter of October 24th, 1916, signed "John Sinopoulo."

To prove that I DO NOT MAKE EMPTY BLUFFS, read the following receipt:

VARIETY, Times Square, New York, Nov. 8, 1916.

We acknowledge receipt of a certified check for \$200 from Mr. Harry Mountford, which we are instructed to pay over to John Sinopoulo if in the presence of two persons appointed by us, not connected with the United Booking Offices, and Mr. Mountford, Mr. Sinopoulo can write a similar letter on a subject suggested by these gentlemen, in as correct a grammatical manner and as properly spelled, using at least as many long words as there are in the letter published in the issue of Variety of November 3rd, 1916, bearing the signature of John Sinopoulo.

This check is to be held for one month from date and if the challenge is not accepted, to be returned to Mr. Mountford.

(Signed) VARIETY.

Per J. J. O'C.

I am doing this to show once more to the Public and to the Actor that, behind all this, is the United Booking Offices.

And I would not advise anyone to help Mr. Sinopoulo to put that money up, for Mr. Sinopoulo's memory is most defective.

On the stand, in the Arbitration proceedings, he could not remember the interviews which had taken place only ten days before, with the State Commissioner of Labor.

He could not remember cancelling act after act.

He could not remember who was paying his expenses in the strike.

And he could not even remember from whom he received a check for \$10,000.

So there is little likelihood that he can remember writing a letter on or about September 12th.

HARRY MOUNTFORD.

WHO'S BLUFFING?

Now, are you convinced that the Managers do know who pay their dues, and that they meant what they said, regardless of the White Rats' hot air assertion that it was a secret?

Those few White Rats who have not yet received their cancellation must not feel slighted.

The Managers are merely rearranging their bills to meet the condition, and the balance will be reached within a few days.

**NO ACT TOO BIG
TO BE CANCELLED**

**VAUDEVILLE MANAGERS'
PROTECTIVE ASSOCIATION**

"THE SITUATION"

BY J. C. NUGENT

The International Flyver having gained the position of Colossal Clown of Controversy, has again seen fit to make a most unprovoked attack upon my humble self—even at that great moment of his farce comedy career when "By a code wire he was in a position to close up every theatre in America."

And even though "he knew the managers were bluffing and fourflushing"—

Had he thought them in earnest he could, perhaps, also have closed the Automata. "By the power invested in him by the Constitution of the U. S., the American Federation of Labor," and the Crippen comedians, he can make all the actors stop working at any time or any place.

Now if he could hit upon an equal plan for putting some of them to work—!!!

But to return. He pauses at this great moment to thrust upon me an honor all unexpected. I had lost all interest in this deluge of gab, had granted each element the right to their own opinions, claimed the same right for myself, resigned publicly and months ago and announced that I would lay off the discussion as long as I was left alone. I had awaited the grotesque climax, watching to see those who had waited to observe which way the cat would jump, jump deftly with the cat. With the rest of the bunch I was waiting for this "strike." Now to divert attention from his larger bluff he halts for a side fight. Oh! very well.

He publishes my name with a list of others who it seems have displeased him and adds much sarcasm and innuendo. The primitive trick of trying to besmirch by suggestion, the character of one whom you cannot answer. He tried this with me before publicly, and apologized privately. I took his word for his sincerity at that time for the sake of the friends of mine whom he had smashed in his nonsense, but this time he has overplayed his luck.

Most unjustly he has killed Bert Levy over me. If the measure of merit is in opposing him and his views, why should Mr. Levy be headlined? He published but one letter of protest. I have panned Mountford for pages and panned it to a frazzle. What must one do to be headlined?

Time was when I would have taken the International person quite seriously. His shrunk methods were not so familiar. His near sarcasm had not become so fatiguing. His Crippen comedy had not as yet become standard laughing material in the barber shop.

More than all I had not seen him—at least to remember the sensation. I may have seen pictures of him, but thought them toupée advertisements; but at Atlantic City last summer I got my first good look at him and all resentment ceased. Many actors were about who approached me on the boardwalk, pointed to him and said, in the crisp diction which the artist loves, "I'm off to this guy." Later I saw them saying sardonic court to him, doubtless telling him that they were equally detached from me. They will kid, these Trouper boys.

But—I SAW him. He was in a lemonade suit. He had that look of unfathomable wisdom which dwells in the eyes of a Swede immigrant when you ask him for a match. The dignity of a wasp and the lightness of a robin. He was twirling one cane and smoking another. My mental image of a mighty man fell silently into the sea. Vaguely I wondered if he would switch canes and how he would walk if he lighted the other cane.

Then I got to laughing, so—but what's the use?

But—as an independent vaudeville act and representing unofficially so many of the independent vaudeville acts as may believe with me, I wish seriously to say to my friends and acquaintances in the White Rats, and to the profession at large, that I am deeply sorry that this fellow has gone out of his way to get fresh with me at this time. I wanted to see this thing come to an issue once and for all. I am not interested in his opinion of me or of anything else. We have had a surfeit of personal slush, but it is not argument and it proves nothing. I am now descended to it and don't intend to. I wanted to see if the managers could run their own business. I knew if my arguments or those of anyone else tended to prevent a good, thorough test of the "Mountford policies," many would always believe that such a test, namely, an attempt at a general strike or a lockout, would have accomplished some vague thing "for the good of the actor." I knew that this wave of error must run its course.

But he has seen fit to pick another wholly unnecessary fight, so while he and his vapors have lost all claims to serious consideration, and have reached the unforgivable stage of becoming tiresome, I have taken the time to write this. I am not interested in the argument and cannot get out (but who in their hearts agree that destruction is unintelligent), and for the benefit of the independent marketable acts who don't realize the situation, I will briefly restate my position, and you have my word that these are my unadorned views, unseen until handed in for publication by any eyes save that of the editor. Any one who thinks I am blind to the faults of the various circuits or booking offices, or that I am writing this to please anybody but myself, is all wrong. I am saying what I think because I have always said what I thought and to throw what light I may upon an unprecedented situation.

Sixteen years ago, as an early member of the White Rats, I said in open lodge, "God help this order when in open meeting any man is afraid to throw his honest burning thought into the arena, there to let it fight for its life."

Union affiliation was offered then, discussed then and declined then, as irrelevant and illegal as applying to vaudeville acts. And Golden's almost dying words were: "We want no entanglements with unions or union troubles of any kind."

Time passed—it was a war time. The union performers were necessarily away much of the time—the unsuccessful member necessarily present much of the time. Those who succeeded under a system try to perfect the system. Those who fail under a system try to destroy it. That is the story of history. Those who were unsuccessful then and who are still unsuccessful have in most cases the same stage material today. The business passed beyond them. After the first strike brought in a practically new profession, new theatres, new audiences and new ideas left them back in the Past. The man who spoke his mind was applauded only when he echoed their content; almost every member of the organization standing and logic was insulted or humiliated out of the organization. This continued for years.

Mountford appeared. Many co-operative and legislative and other schemes at variance with the original purposes were advanced. They culminated in an arrangement with the Federation of Labor which was accomplished without a general vote of the membership, and which I contended was not then and is not now the general will. I protested against it. Also against "any schemes for the making of money, especially those in which only cliques of the members were interested," because they must operate necessarily and automatically as a disorganizing force.

Very well. You know of the money wasted at Albany in silly legislation. You know of the Bond business, perhaps to your sorrow. You know that these and other schemes entirely foreign to the original objects of the organization in a few years disrupted the whole thing and brought it to the verge of bankruptcy. As usual, the successful members were away working. Without their knowledge The Mountford, who had disappeared, was called in "to save the situation." For a while he did splendidly so far as repairing the financial condition was concerned. He made tours and speeches, he fired into the inflammable minds of multitudes the pyrotechnics which the idle and incipient and almost-actor loves.

No one who mattered took his tirades seriously—and when the bally-hoing had served its purpose, it was supposed that he would take his well earned pay for repairing the house, accept his applause modestly, and subside; but the applause had gotten to his head. He decided that they must give him the house. He became obsessed of the "closed shop" policy. He had drummed in a crowd of his own voters at \$5 a head and elected himself to lead a policy for the control of American vaudeville by the vote of people who had nothing in the main to do with vaudeville. He never dared to publish a list of the voters. If a list of those whose votes elected Mountford were published, we might see what percentage of the names that appeared also appeared on the published lists of "last week's hills" or any week's hills in any class of houses.

Then commenced the threat of the Federation of Labor Charter, despite the fact that enforceable Charters are given to Unions and not to Corporations. As a lifelong member of the Federation I knew they could not really co-operate with a movement which necessitated a legal violation of signatures. I knew that unless such a legal violation was threatened or implied, the threat of the Union affiliation had no power. I knew that the American Federation of Labor never willingly consented to the use that was being made of its name. I knew, as any child must know, that no organization on earth could explain how an actor could keep his obligation of signature and his obligation to a Union when the two conflicted. I knew that when an artist had signed a contract calling for a two weeks' notice and was ordered by a Union to strike or stop working before that time, he had to violate either one obligation or the other, and that in either case he was wrong. I refuse to put myself in that position. I protested against putting my organization in that position. I published the protest in "Variety," saying: "Before the artist realizes it, he will find himself irrevocably committed to an impossible position. Unless this man is

restrained at this point, he will overreach himself and thus will be destroyed for this generation at least the artist's last dream of effectual organization in America."

Well, he wasn't restrained. He was encouraged and he has overreached himself. At that time the order had a wonderful chance, and there was absolutely no need of this troubling disruption, this shameful sacrifice of trusting members. They had only to realize that each artist must, as always, win his own way, find his own work, gain his own engagements by his own ability, even each other citizen in every walk of life must do, but that, having gained an engagement, he could demand its enforcement, in those rare cases where such a demand might have been necessary. (When I say rare, I know what I am talking about. Most of the people who are talking do not know what they are talking about. I have played steadily for sixteen years in all kinds of houses and have had two cases of violation of contract, neither of them in regular houses.) He could have said to the managers: "We are strong, and while we want no trouble, you must not book for irresponsible managers. You must not permit illegal cutting or closing or violation of the sense of any contract, despite its technical loopholes. If Jim Smith is to be at Albany week of 6th for \$100, and Jim Smith reports at Albany, you must pay him \$100." And the manager would have replied: "Very good. Also, if Jim Smith fails to report and deliver, we won't book him any more." And vaudeville would have proceeded in the peace which is not the relation between the greater and the lesser, the oppressed and the oppressor on either side, but the real peace which is the equilibrium between two equal bodies.

Minor considerations, business systems and charities could have been regulated from within, managers and performers would have recognized that they were natural allies in a joint enterprise of mastery magnitude, and the organizations of each would have guaranteed the equal rights of the individuals of each, which is the function of organization. The thinking performer would have realized that the manager and his buildings were permanent. That the manager is always the manager, even when on a vacation; that his building and income continues, he would have realized that the marketable actor is not permanent; that he is composed of a constantly changing number of individuals, his permanency dependent upon the list and appeal of his offerings. He would have realized that no conditions are safeguarded number of individual actors forever. They can only safeguard the conditions under which the actor works while he is working. He would realize that his harvest time is short and that he cannot waste it in futile agitation. That under the most favorable conditions vaudeville can never be an easy business, and that in the nature of things only a few can ever succeed at it in the sense of great success, and that that few are those who best produce and best deliver.

But that policy did not suit the International marvel. He inflamed the idle, the incompetent, the careless and the honestly unfortunate with the notion that they were abused and down-trodden, and that if some disruption would throw out those who were in, their places might be taken by some of those who were out, regardless of the public's choice. He had those who did not know their way into a real theatre, except by the front door, telling how quickly they would walk out the back door.

I opposed him, his methods and his contentions. First because his election was a farce. He was not and is not the choice of the active vaudeville of America; is not in any sense fitted to be, and has no business in the position. Roosevelt may have said "Wrong backed by might must be met by right backed by might," but he did not necessarily mean that either should be backed by Mountford.

I oppose Mountford's methods of gaining his contentions, namely, the closed shop, as applied to artists, not as applied to trades or labor unions. When John Smith on engine No. 4 goes on legal strike for a raise of \$2 per day, and—if he wins—returns to engine No. 4 and gets the \$2, he gains a real concession which he can count and see and feel—but when the artist cancels his route, legally or otherwise, even if the concessions he asks for are GAINED, he does NOT return to his route. A newcomer takes his place and he retires into obscurity, to think it out after the sounds of the cheers have died, and left him alone with his family and his debts; and what has he gained for the newcomer who has taken his place?

A new form of contract? (Klaw & Erlanger said when they invaded vaudeville: "Boys, write your own contracts." Those days produced some "illustrious writers.") Neither the outgoing actor or the incoming actor had ever read his old contract. He did not sign it with the intention of taking it into court; he knew he would get his money at the end of the week; the manager knew that unless he paid at the end of the week, he would get no more acts. If neither of them had standing or ability, what they needed was standing and ability, and not a new form of contract. We all want the best possible form of contract, but we don't expect it to entertain the audience, or fill the house.

Was it "elimination of the commissions"? We read that 30%, 30% and 30% are being deducted. I don't believe it, because if it were true, a list of the facts and the names would be published; but, even if true, what could the "Closed Shop" do about it? If the LEGITIMATE per cent. which the contract calls for were eliminated, and Jim Smith, who pays 10% out his \$100 and receives \$90 net, were to be booked direct, he would still receive \$90 BECAUSE he booked direct. He would scarcely be entitled to a raise of \$10 more than he had previously received for the same goods. The business has become of too large a volume to be transacted direct. In a short time Jim Smith would find that he could not book direct; then he would himself seek an agent and pay the commission out of his 90. He would find that instead of eliminating commission he had reduced salaries. The commission is the cost of the machinery of distribution. Instead of attempting to destroy the machinery, the actor should spend his time on something to offer for distribution.

Is the stopping of Sunday shows the great thing to be desired? For what purpose? Is it to cut salaries down to the basis of six-sevenths? This Sunday agitation is the climax of insane spite.

As to the Compulsory Board of Arbitration, that merely means a job for Mountford on a salary paid to him by the artists from money earned from the managers to enable him help the managers "boss" the actors. No more of that. I don't want to get laughing again.

So THAT is what is to be gained, even if such a struggle should win. Concessions which mean a loss to the incoming artist, and for the outgoing artist professional suicide. And to be gained by the "closed shop," which means that every actor in a theatre must carry a paid-up card and, on command, must violate their signatures and be thus deprived of the power of delivering the goods even after they have sold them.

So I opposed him and his methods, pleading with the artists whom I had known for many years in the close companionship of mutual struggle on the mountainside. But the madness was on—the crowd was cheering—the policy of destruction and "sharp war" was tickling those who did not expect to be in the fight, but expected to watch the fight. Why not? They had paid \$5 to get in. Out of a clear sky the purpose of destroying the United Booking Offices was announced; an institution which, whatever its faults, has endured while the artist has seen the Klaw & Erlanger Circuit, and the Morris Circuit, and the old Considine Circuit, and the rest of them, rise and fall. The honest and sincere members who for years had been paying in dues earned through the United Booking Offices, suddenly found themselves in the position of having to ask for work through an institution which they were pledged to destroy. Those who demurred were called Cowards, Crippens and Cheeses—those who never saw the inside of a real theatre, or had forgotten the way into one. When the "natural reaction" which months ago I publicly predicted in these columns was announced in the form of a general blacklist, the cries of "persecution" rent the air. Last week and this week actors heretofore working have said to me, "I can't get any work," and "They have canceled my whole route although I TOLD them 'I am not a Rat.'"

Now we have the spectacle of the independent marketable acts, the great essential of vaudeville, watching these two organizations fight each other in the merry war of blacklist and threatened boycott, which is all very well for the present, but those who have given their lives and their capital to vaudeville must believe that the business of the future must be based on broader constructive lines than those amenable to these primitive and destructive methods or any kind of unjust force.

I have told you the truth in the past and events have borne me out. The future will bear me out when I say that all the rights involved are covered by each individual contract. That the parties to the contract must be free to make whatever agreement is mutually satisfactory to them, but that a contract must be kept. That the "closed shop" is a menace to the integrity of signatures and thus to the very foundation of the business; and that when the menace comes, the artist must act with sufficient acumen to automatically bring the marketable independent acts, who refuse to have their business, liberty, rights and future destroyed by an alien, unamerican fallacy, together in a bonded declaration by which they will refuse to play in a "closed shop" theatre or for a manager who illegally violates a contract; and thus effectually kill the one concrete danger which menaces the very structure and future of American vaudeville.

BILLS NEXT WEEK (NOVEMBER 13)

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.C." following name (usually "Empress") are on the Sullivan-Considine-Affiliated Booking Company Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U B O." United Booking Office—"W V 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-Nirdlinger.
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)
Ellis & Bordon
Nan Halperin
Whitting & Burt
Sam & Kitty Morton
"Orpheum"
Loyal's Dogs
(3 to fill)
COLONIAL (ubo)
Alex Carr Co
Al Herman
Watson Sisters
Lauri & Bronson
Adams & Murray
Weston & Clare
Page Hack & M
ALHAMBRA (ubo)
Jack Norworth
Emmet Devoy Co
Shannon & Annis
Young & Brown
Benbow & Baird
Rae E. Ball
Paul Gordon
Maag & Snyder
James J. Morton
ROYAL (ubo)
Rock & White
Columbia Boys Band
H & E Pucc
Clayton White Co
Stone & McAvoy
Max Lingard
5TH AVE
2d half
-12-
Fiske McDonough
Halligan & Sykes
Josephine Davis
Musical Noses
AMERICAN (loew)
Sully & Arnold
Grey & Old Rose
Percy Pollock Co
"Orpheum"
Archie Goettler
Denny
Burns & Kissen
(Two to fill)
2d half
Orth & Lillian
Scottish 4
Evans & Wilson
Hall's Minstrels
Sinclair & Casper
Martha Russell Co
Donlin & McHale
(Two to fill)
LILLIAN (loew)
Etta LaVelle
Walton & Delberg
Frankie F
"Into the Light"
Empire Comedy 4
Cook & Lorenz
Stylish Steppers
2d half
Wolgas & Glrie
Dolly Morrissey
Morris & Campbell
Hoy's Minstrels
Devine & Williams
"Arm of Law"
7TH AVE (loew)
Loewy & Lacey Sis
Seymour & Seymour
Martha Russell Co
Lambert
Alice Hanson
Jack Morrissey Co
2d half
Niemeyer & McCon-
noll
Barker-Thatcher Co
Nat Carr
3 Emersons
(Two to fill)
NATIONAL (loew)
Geo W Moore
Evans-Zahn & D
Dolly Morrissey
Visa Versa
Nat Carr
2d half
3 Xylophonds
Jack Barnett
Howard & Sadler
"Into the Light"
Empire Comedy 4
Manola
BOULEVARD (loew)
Samoya
Bronte & Aldwell
"Arm of Law"
Hall's Minstrels
2d half
Lottie Grooper
Evans-Zahn & D
"Big Question"
Eddie Foyer
Grey & Old Rose
GREENEY (loew)
Jones & Gray
Hawthorne & Lester
Manola
Sully Family
Eddie Foyer
Martyn & Florence
(One to fill)
2d half
Rawls & Von Kauf-
man

Bronte & Aldwell
Maurice Samuels Co
Alice Hanson
Jack Morrissey Co
(Two to fill)
DELANEY (loew)
Miller & Bradford
Scanlon & Vreese
Sinclair & Casper
Evans & Wilson
J & B Thornton
Jack Barnett
(One to fill)
2d half
Geo W Moore
Minetta Due
Dorothy Herman
Lucky & Yost
Klein Bros
J & B Thornton
Frozini
ORPHEUM (loew)
3 Xylophonds
Butter & Adair
Rawls & Von Kauf-
man
Empire Comedy 4
Niemeyer & McCon-
noll
Barker-Thatcher Co
Dorothy Herman
3 Emersons
2d half
Loewy & Lacey Sis
Jones & Gray
Little Lord Roberts
Cook & Lorenz
Maud Tiffany
Lambert Bros
(One to fill)
A.V.B. (loew)
Tasmanian Trio
Miller & Kent
Burke-Toohy & Co
Tabor & Greene
Gillmore & Romanoff
Rogers & Wood
Clayton-Drew Pl'yrs
Ling Sing
Williams & Circus
(One to fill)
Brooklyn
ORPHEUM (loew)
Nora Bayes
Heary Lewis
Jean Adair
Shattuck & Golden
Hussey & Lee
Gibson & Guinan
Brennan & Powell
Aus Greighons
BURK (ubo)
Eddie Fox Co
Edwin Arden
Hussey & Lee
R Raymond Co
Katherine Dana Co
Frank Crumit
Camilla's Birds
Verne Carson 3
HALSEY (ubo)
2d half
(9-12)
Casetta Rydeol
Lee Bart
"Busted"
Granville & Mack
Wm Ebs
Crossman Entertainers
BIJOU (loew)
Murphy & Klein
Lillian Watson
Hoy's Minstrels
Donlin & McHale
Wolgas & Glrie
(One to fill)
2d half
O'Neill & Saxton
Walton & Delberg
Danny
Percy Pollock Co
Dixie Harris 4
Samoya
DE KALB (loew)
Manola
Morris & Campbell
DeVine & Williams
Little Lord Roberts
Frozini
Morat Opera Co
2d half
Murphy & Klein
Frankie Fay
Sully Family
Adams & Gubi
Joe Dealy & Sis
(One to fill)
PALACE (loew)
Dolce Sisters
Martha Russell Co
H Nora Allen
Oram's Circus
2d half
Gillmore & Romanoff
Burns & Kissen
O'Brien & Buckley
Walter James
"Step Lively"
FULTON (loew)
O'Neill & Saxton
Lucky & Yost

Maurice Samuels Co
Maud Tiffany
Joe Dealy & Sister
2d half
Etta LaVelle
Seymour & Seymour
3 Dolce Sisters
Vee Farrell Co
Hawthorne & Lester
Stylish Steppers
WARWICK (loew)
Greenley & Drayton
"Big Question"
Andrew Kelly
"Step Lively"
2d half
Fennell & Tyson
Burke-Toohy Co
Nora Allen
Standard Bros
Alton, Ill.
HIP (wva)
Billie Joy
Lewis Belmont & L
2d half
The Ferraros
Caesar Rivoli
Altoona, Pa.
ORPHEUM (ubo)
Harkins & McKee
Wm & Mary Rogers
Willi Oakland Co
(Others to fill)
2d half
Gordon & McKinley
Leo Beers
"Town Hall Follies"
(Others to fill)
Ann Arbor, Mich.
A.V.B. (loew)
L & Hurle Falls
W & Temple & D
"Case For Sherlock"
Jarrow
Weber Wilson Revue
2d half
"4 Husbands"
Appleton, Wis.
BIJOU (wva)
N & S Kellogg
Rice Bros
2d half
Laidlaw & Ryan
(One to fill)
Atlanta
FORSYTHE (ubo)
Isakawa Troupe
Goeliet Harris & M
Millard Simms Co
McCormack & Wallace
Assane Students
Wright & Deltrich
Boganny Troupe
GRAND (loew)
Prevost & Goeliet
Dunbar & Turner
Lee Beiges Co
Tyrolean Troubadours
(One to fill)
Austin, Tex.
MAJESTIC (inter)
(13-14)
(Same bill playing
Auditorium, Waco)
(15-16)
Mile Paula
Cals Bros
Chas Deland Co
Frank Mullane
Theodore Kozloff
Irwin & Henry
Be Ho Gray & Som-
erville
Baltimore, Md.
MARYLAND (ubo)
Grace La Rue
Homer Miles Co
Cartmell & Harris
Lillian Boggs
Joe Towie
Avon Comedy 4
Burley & Burley
Maleta Broom
Guzman Trio
HIP (loew)
Jewett & Pendleton
McCowan & Gordon
Frank Gaby Co
Folsom & Brown
Fascinating Flirts
Murray Bennett
Helene & Emilion
Battle Creek, Mich.
BIJOU (ubo)
Emmette Canines
Follis Sis & LeRoy
Chas Mason Co
Foster Ball Co
3 Bennett Sis
2d half
Soretti & Antoinette
Gren & Parker
Chas Howard Co
Chief Caupollan
(One to fill)
Bay City, Mich.
BIJOU (ubo)
Onetta
Knapp & Cornelia

Schwartz Bros Co
Darrell & Hanford
Imperial Tr
2d half
"Girl Worth While"
Beloit, Wis.
WILSON (wva)
The Kellogg
Edna Dreen
Clayton & Lennie
"Luck of Totem"
Birmingham
LYRIC (ubo)
(Nashville split)
1st half
Paul Le Van & D
Belle Meyers
Ben Deely Co
Hugh Blaney
White Hussars
Boston
KEITH'S (ubo)
White & Cavanaugh
Smith & Austin
Robt T Haines Co
Tighe & Jason
Beatrice Herford
Van & Belle
Saxo 6
Sylviane Sisters
4 Emersons
ORPHEUM (loew)
Chadwick & Taylor
Philippi 4
Bernard & Meyers
"Whirl of Song & D"
Harry Rose
(Two to fill)
The Kerases
Ed & Irene Lowry
Mr & Mrs Phillips
Keefe-Langdon & W

A REAL HIT

"In the Sweet Long Ago"
Joe Morris Music Co.
NEW YORK CITY

Marvin's Minstrels
Tracey & McBride
(One to fill)
ST. JAMES (loew)
Hewitt & Calame
Handis & Miller
Bryan Lee Co
Marie Kerases
The Kerases
2d half
Ward & Raymond
Harry Rose
"Whirl of Song & D"
(Two to fill)
Buffalo, N. Y.
SHEA'S (ubo)
Frank Le Dent
Mignon
Mark & Vincent
Daisy Jean
7 Honey Boys
H Beresford Co
Montgomery & Perry
Hooper & Marbury
Butte, Mont.
PANTAGES (p)
(16-20)
Asaki Japs
Wood Melville & P
Howard & Bos
John T Doyle Co
Joe Whitehead
Hardeen

Calgary
ORPHEUM
Bankoff & Gerlie
Bernard & Harrington
G Aldo Randegger
Lightner & Alexander
Mme Doris
Kenny & Hollis
Anna Chandler
PANTAGES (p)
Willard Bros
What 4?
Corelli & Gillette
Military Mads
Herbert Brooks Co
Camden, N. J.
TOWER'S (ubo)
2d half
(9-12)
Samoya
Slovene & Brunelle
Campbell Perout Co
Wayne & Warren Girls
Manny's Birthday
Cedar Rapids, Ia.
MAJESTIC (wva)
Mario & Duffy
Mack & Velmar
Dancing Mars

Grapewin & Chance
Kaufman Bros
Geo Lovett Co
2d half
Wing & Ah Hoy
Ed Marshall
Anderson & Gaines
"On the Veranda"
Sig Franz Tr
Golding & Keating
Champaign, Ill.
ORPHEUM (wva)
"The Joy Riders"
Morality Sisters
Morgan & Grey
Santos & Hayes
McGools & Tate Co
2d half
Lavine & Inman
Skipper Kennedy & R
Jane Connolly Co
Robbie Gordone
(One to fill)
Charlotte, S. C.
ACADEMY (ubo)
Foata Co
Klipp 4
Milton & De Long's
Beale Count
Belle Lester
2d half
Sway & Sway
Irene La Tour & Dog
Emily Sisters
The Precocitie
Charlotte, S. C.
PIEDMONT (ubo)
(Roanoke Split)
1st half
Roubie Sims
Stuart & Peely
Edie Williams Co
Gladiators
Chattanooga, Tenn.
MAJESTIC (ubo)
(Knoxville Split)
1st half
Samoyoa
Anita Primrose
Victoria 4
Pietro
Apdalle's Animals
Chicago
MAJESTIC (orph)
Adelaide & Hughes
Wilfred Clarke Co
Willie Weston
La Graciosa
Sumika & Glrie
J & W Hennings

Dyer & Faye
Boudini Bros
Three Hickeys
PALACE (orph)
Barnes & Hamilton
Bessom Seiler Co
Nina Payne Co
"40 Winks"
Balancing Stevens
Howard Sisters
Bruce Duffett Co
Walters & Walters
Revue Davog
2d half
Frawley & West
Hope Vernon
Mr & Mrs P Fisher
Bob Hall
Bison City 4
Davenport, Ia.
COLUMBIA (wva)
"Blow Out"
2d half
John R Gordon Co
Willing & Jordan
Geo Kovett Co
Monarch Comedy 4
Royal Gascolnes
Avenue (wva)
Will Morris
Wilton Sisters
Electrical Venus
Bell & Fredo
Adroit Bros
2d half
"6 Little Wives"
KEIZIE (wva)
Wing & Ah Hoy
Kane & Herman
Mr & Mrs Mel Burne
Maxim Bros Bobby
(One to fill)
Argo & Virginia
"What Hap Ruth"
Von Hampton & S
W Amoras Tr
(One to fill)
LINCOLN (wva)
Spanish Goldings
The Frolickers
Ash & Shaw
Sullivan & Mason
(One to fill)
2d half
Ray Snow
May & Kilguff
(Three to fill)
WILSON (wva)
Honory Children
Golding & Keating
W Amoras Tr
(Two to fill)
Embs & Alton
"Women"

Polly Prim
Kazin Bros & Bobby
(One to fill)
WINDSOR (wva)
Zeda & Hoot
Shirley Sisters
The Tamer
Monarch Comedy 4
McRae & Clegg
2d half
"Vanity"
McVICKER'S (loew)
Morris & Gerald
Robt O'Connor Co
Gray & Klumpkor
Waters & Morris
Great Leon
"Smart Shop"
Cincinnati
KEITH'S (ubo)
3 Bobs
Harris & Manion
Hugh Herbert Co
Hans Hanke
Houdini
(Others to fill)
Cleveland
HIP (ubo)
"4 Husbands"
Tempest & Sunshine
Tennessee Ten
Dainty Marie
Una Clayton Co
Girard & Clark
Valmont & Raymon
MILES (loew)
Edith Delgarde Co
"The Cop"
Mabel Harper
Richard 4
Cedora
(One to fill)
Colorado Spgs., Col.
ORPHEUM
(13-14)
(Same Bill Playing
Lincoln 16-18)
Orville Harold
Jacques Pintel
LeRoy & M Hart
Joe Le Browning
Diaz's Monkeys
2d half
Billie Joy
Willing Bentley & W
Morton & Earle
McRae & Clegg
Edmonton, Can.
PANTAGES (p)
Sterling & Marguerite
Joe Roberts
Silver & North
La Scala 6
Le Mairs & Dawson
Winston's Sea Lions
Elkhart, Ind.
ORPHEUM (ubo)
F & A Astair
Clayton & Lennie
Ernie & Ernie
Divine Nymphs
2d half
Elmhurst, N. Y.
MAJESTIC (ubo)
2d half
(9-12)
La Belle & Wms
Dale & Weber
Hazel Wallace 8
Clark City 3
Barnold's Dogs
Erie, Pa.
COLONIAL (ubo)
Willie Zimmerman
Eckert & Parker
Herchoff's Gypsies
Hunting & Francis
Werest's Circus
Evansville, Ind.
GRAND (wva)
Reino & Flores
Eber & North
Dunbar's Singers
Earl & Edwards
Merrian's Canines
2d half
Mystic Hanson 3
Bert Howard
Arthur Layne Co
Klass & Waiman
Girl in Moon
Fall River, Mass.
BIJOU (loew)
Keefe-Langdon & W
The Lowry
Mr & Mrs Phillips
Tracey & McBride
Conroy's Models
2d half
Chadwick & Taylor
Virginia Ogden
Bernard & Meyers
Conroy's Models
(One to fill)
Flint, Mich.
MAJESTIC (ubo)
Bell & Eva
Barry Girls
Tilford Co
Morris Golden
"Magazine Girls"
2d half
Oscar Starr
The Doherty's
Grew Palts Co
Brady & Mahoney
"Dog Watch"
Fond Du Lac, Wis.
IDEA (wva)
2d half
Wm Molen
Rice Bros
(One to fill)
Ft. Dodge, Ia.
PRINCESS (wva)
Alexandria

Don McInnes, Ia.
ORPHEUM
(Sunday Opening)
"Nursery Land"
Lydell & Higgins
J C Lewis Co
The Sharrocks
Parks & Conway
Dancing Kennedy's
Vinie Daly
Detroit
TEMPLE (ubo)
Jas Carson Co
"Prosperity"
Cole Russell & D
Harry Lester Mason
Frank Wilson
Corbett Shop & D
Sarano & Sonia
ORPHEUM (loew)
Speed Mechanics
Elizabeth Guit
Anthony & Mack
"Romance Under'ld"
Goldsmith & Pinard
Bellicaire Bros
Duluth
ORPHEUM
"Petticoats"
Lillian Kingsbury Co
Pink's Mules
"The Volunteers"
Ronair Ward & F
Sylvia Loyal
Mr & Mrs J Barry
GRAND (wva)
Walter Gilbert
Masseroffs Gypsies
Park & Francis
Treals' Seals
2d half
Chas & Madeline Dun-
bar
Green McHenry & D
Carl Rosini Co
(One to fill)
St. Louis
ERBERS (wva)
The Ferraros
LeRoy & M Hart
Joe Le Browning
Diaz's Monkeys
2d half
Billie Joy
Willing Bentley & W
Morton & Earle
McRae & Clegg
Edmonton, Can.
PANTAGES (p)
Sterling & Marguerite
Joe Roberts
Silver & North
La Scala 6
Le Mairs & Dawson
Winston's Sea Lions
Elkhart, Ind.
ORPHEUM (ubo)
F & A Astair
Clayton & Lennie
Ernie & Ernie
Divine Nymphs
2d half
Elmhurst, N. Y.
MAJESTIC (ubo)
2d half
(9-12)
La Belle & Wms
Dale & Weber
Hazel Wallace 8
Clark City 3
Barnold's Dogs
Erie, Pa.
COLONIAL (ubo)
Willie Zimmerman
Eckert & Parker
Herchoff's Gypsies
Hunting & Francis
Werest's Circus
Evansville, Ind.
GRAND (wva)
Reino & Flores
Eber & North
Dunbar's Singers
Earl & Edwards
Merrian's Canines
2d half
Mystic Hanson 3
Bert Howard
Arthur Layne Co
Klass & Waiman
Girl in Moon
Fall River, Mass.
BIJOU (loew)
Keefe-Langdon & W
The Lowry
Mr & Mrs Phillips
Tracey & McBride
Conroy's Models
2d half
Chadwick & Taylor
Virginia Ogden
Bernard & Meyers
Conroy's Models
(One to fill)
Flint, Mich.
MAJESTIC (ubo)
Bell & Eva
Barry Girls
Tilford Co
Morris Golden
"Magazine Girls"
2d half
Oscar Starr
The Doherty's
Grew Palts Co
Brady & Mahoney
"Dog Watch"
Fond Du Lac, Wis.
IDEA (wva)
2d half
Wm Molen
Rice Bros
(One to fill)
Ft. Dodge, Ia.
PRINCESS (wva)
Alexandria

Stone & Hughes
Anderson & Goides
Dave Wood's Animals
2d half
"Boys & Girls"
Ft. Wayne, Ind.
PALACE (ubo)
Pipafax & Panio
M Washington Girls
Lewis & Fiber
Bison City
Robbie
2d half
Rice Elmer & T
Lann & Harper
"Swiss Song Birds"
"Might Have Beens"
Ash & Shaw
Metro Dancers
Ft. Williams, Can.
ORPHEUM (wva)
G & L Garden
Doe & Neville
Adelle Jason
Bert Lamont
Ft. Worth
MAJESTIC (inter)
(15-16)
Witt & Winter
Cannon & Earle
"What Hap Ruth"
Violinsky
Beasie Clayton
Hufford & Chain
The Seaback's
Hudson
O H (inter)
(13-14)
(Same bill playing
Majestic, San An-
tonio (15-19)
Saona & Co
Burt Earle
Edith Clifton
Deleon & Davies
Muriel Worth Co
Lydia Barry
D'Armour & D'glas
Gary, Ind.
ORPHEUM (wva)
Spanish Goldins
Sullivan & Mason
The Frolickers
Bell & Fredo
(One to fill)
Grand Rapids
EMPRESS (ubo)
Marx Bros Co
Harry B Lester
Edith Clifton
Hopkins & Ixtell Co
Brown Harris & B
Orville Stamm
Gt. Falls, Mont.
PANTAGES (p)
(14-15)
(Same Bill Playing
Anasconda 16)
Nancy Fair
"All Aboard"
Olympia Desval
Nouvel Bros
Moss & Frey
Green Bay, Wis.
ORPHEUM (wva)
"Fashion Shop"
Jack Lavier
Spencer & Wms
Green & Pugh
Hammond, Ind.
ORPHEUM (wva)
Will Morris
Shirley Sisters
Mystic Bird
Kane & Herman
(One to fill)
Harrisburg, Pa.
MAJESTIC (ubo)
Mints & Werts
Kennedy & Burt
Barry & Opp
Leo Beers
"Town Hall Follies"
2d half
J & I Melva
Sinclair & Caspar
Mammy Jenny's B'day
Dorothy Brennan
Darling Girls
PALACE (ubo)
2d half
(9-12)
Fiske & Fallon
Chuck Hass
Elliott & Mullen
6 Harvards
Heboken, N. J.
LYRIC (loew)
Ade & Marion
Scottish 4
O'Brien & Buckley
Harry Sydel
3 Alvarates
2d half
Reed Wright & S
Dorothy Burton Co
(Three to fill)
Houston
MAJESTIC (inter)
Holman Bros
Countess Nardini
Dunn & Beaum't Sis
Ames & Waincop
J K Emmett Co
Ronita & Hearn
3 Ankles
Indianapolis
(KEITH'S (ubo)
(Sunday Opening)
Elsa Ryan Co
Belle Baker
"The Headliners"
Dale Burke & Glrie
Hoagor & Goodwin
Herbert's Dogs
Joe Fanton Co
LYRIC (ubo)
Henry & Adelaide
Gorman Bros

"The Right Man"
Rag L Royce
Alice Teddy

Ironwood, Mich.
T.M.P.L. (wva)
George & George
Darling-Saxophone
(Three to fill)
Jackson, Mich.
ORPHEUM (ubo)
"4 Husbands"
2d half
Lawrence & Hurla
Falls
Wet Temple & D
"Case For Sherlock"
Jarow
Weber Wilson Revue
Jacksonville
ORPHEUM (ubo)
(Savannah Split)
1st half
J & J Burns
Ethel Hopkins
Donnelly & Dorothy
Lew Wells
"New Producer"
Jamestown, Wm.
NEW MEYERS (wva)
Hal Hart
Earl & Edwards
(Three to fill)
Jefferson City, Mo.
GEM (wva)
Jack & Kitty Lee
2d half
(Others to fill)
Jersey City
KEITH'S (ubo)
2d half
(9-12)
"Hawalla Love Story"
Gates & Preston
Pete & Pals
Jack Morley
Cabaret De Luxe
Ransom & Simpson
Vayda & Bras Nuts
Ransom & Sheridan
Valencia's Leopards
Johnstown, Pa.
MAJESTIC (ubo)
(Sheridan Sq Pitts-
burgh Split)
1st half
Capt Auger Co
Hill & Seaton
3 Percivals
Kalamazoo, Mich.
MAJESTIC (ubo)
Soretti & Antoinette
Green & Parker
Chas Howard Co
Chief Gaupolican
(One to fill)
2d half
Emmett's Canines
Follis Sis & LeRoy
Chas Mason Co
Foster Ball Co
3 Bennett Sis
Kansas City, Mo.
ORPHEUM
Mrs Langtry
Willard
Al & Fannie Steadman
"Old Time Darkies"
Princess Kalama Duo
Gordon & Rica
5 Belgians
PANTAGES (p)
Von Cello
Alice Hamilton
Maley & Woods
Leonard Anderson Co
George Morton
GLOBE (wva)
Chas Ledger
Crimoline Girls
O'Neil & Gallagher
Brecks Models
(Two to fill)
2d half
Yusney & Arlow
Gaine & Odina
"The Family"
Joe Roberts
(Two to fill)
Kenosha, Wis.
VIRGINIAN (wva)
"6 Little Wives"
2d half
Cortez
(Four to fill)
Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga Split)
1st half
Gallander
Hallen & Hunter
S Gorman
Baron Lichter
Sadie Fondeller
Kokomo, Ind.
SIPE (ubo)
Grace Wasson
Robert Scott
Leroy & Harvey
Wm O'Clare Girls
Tyler & Crollus
2d half
"Honolulu Girl"
LaFayette, Ind.
FAMILY (ubo)
"Around Town"
2d half
Ramblers Sisters & P
Low Fitzgibbons
Imhoff Conn & C
Nevis & Erwood
"Society Circus"
Lausanne, Mich.
BIJOU (ubo)
Oscar Starr
The Dohertys
Graw Patis Co
Brady Mahoney
"Dog Watch"
2d half
Bell & Eva
Barry Girls
Tilford Co

Morris Golden
"Magazine Girls"
Lincoln, Neb.
LYRIC (wva)
Leighton & Kennedy
Lawrence Crane Co
2d half
Stone Hughes
(One to fill)
ORPHEUM (wva)
C & A Glocker
Zeitler & Zettler
Burke & Burke
Clark & McCullough
Ross Bros
Little Rock, Ark.
MAJESTIC (inter)
Lamaze 3
Joyce West & S
The Paldrons
(Two to fill)
2d half
Scamp & Scamp
Mimio 4
Royal Italian 6
Consul the Great
Logansport, Ind.
COONIAL (ubo)
Chabot & Dixon
Weston & Young
Darto Rialto
2d half
"Around Town"
Los Angeles
ORPHEUM
Cibp & Marley
McDevitt Kelly & L
Bernard & Scarth
Britt Wood
Marshall Montgomery
Allen & Howard
Ralph Herz Co
Orth & Doolley
PANTAGES (p)
Kenosha & Green
Long Track Sam Co
Eva Shirley
Willis Gilbert Co
Gayford & Lancon
Louisville
KEITH'S (ubo)
(Sunday Opening)
M Macomber Co
Jelle Ring Co
Santley & Norton
Hill & Durkin Co
Schoen & Mayne
Two Blondes
Chaplin Film
Lowell, Mass.
KEITH'S (ubo)
Albert Royget & Girls
Boothby & Aberdeen
Whipple Huston Co
Joe Cook
De Pace Opera Co
Comfort & King
Bert Wheeler Co
Lynn, Mass.
Orrin & Dolly
Paula (new)
Forbes Williams
Kirby & Rome
R L Dalley Co
Roger Grey Co
Mirano Bros
Madison, Wis.
ORPHEUM (wva)
Herr Jansen Co
Spencer & Wms
Imhoff Conn & C
Patricia & Meyers
Geo Pisano Co
2d half
Darto & Rialto
Benny & Woods
Harry Hollman Co
Kaufman Bros
Mrs Eva Fay
Marquette, Mich.
BIJOU (ubo)
(15-18)
Parsons & Parsons
The Weddells
Allen & Allen
Marion, Ind.
LYRIC (ubo)
Wilson & Wilson
Reisner & Gorse
2d half
Frevoll
Ernie & Ernie
Mason City, Ia.
REGENT (wva)
Carl & LeClaire
Royal Gaccolnes
2d half
Mints & Palmer
Heuman 3
Memphis
ORPHEUM
Ellis & Bordon
Bobby Matthews Co
Geo Howell Co
Imp Chinese 3
Lolipiz
Leon Sisters
Svengali
Milwaukee
MAJESTIC (orph)
"The Hyphen"
Carroll & Wheaton
Dooley & Rugel
Natalie & Ferrari
Adair & Adelphi
Derkin's Dogs
May Melville
Hubert Dyer
PALACE (wva)
Mile LaToys Models
Green & Fugh
Von Hampton & S
Al Abbott
"Fashion Shop"
Chas Mason Co
2d half
Herr Jason Co
Godfrey & Henderson
Patricia & Meyers
Electrical Venus

Gen Pisano
(One to fill)
Minneapolis
ORPHEUM
Brice & King
"Discontent"
"Miniature Revue"
Violet Dale
Neil O'Connell
Rosen & Bent
PANTAGES (p)
Gaston Palmer
Salon Singers
Wilson Bros
Ruber's Animals
R & E Dean
GRAND (wva)
Transfield Sisters
Spigal & Dunn
Arthur Angel Co
3 Melvin Bros
PALACE (wva)
Rae & Wynn
"Elopers"
Frank Bush
Laidlaw & Ryan
(One to fill)
2d half
Chase & LaTour
(Two to fill)
Passaic, N. J.
PLAYHOUSE (ubo)
2d half
Mike Emmet
Asaki Co
Jose Costa & Roy
Jones & Johnson
Clayton Drew Players
Paterson, N. J.
MAJESTIC (ubo)
2d half
(9-12)
The Dares
Raymond & O'Connor
Burt Johnson Co
Damico
"School Playground"
Ingle & Redding
Blackburn & Bostwick
Florrie Millership
Perth Amboy, N. J.
CITY (ubo)
2d half
(9-12)
Baron's Horses
Remaine
Pauline Runa Co
Schrock & D'Arville
Lillian Calvert
"Harvest Days"
Philadelphia
KEITH'S (ubo)
"America First"
Geo Kelly Co
GRAND (ubo)
Elva & Snowball
Bolar Bros
Doris Lester 3
"Girl 1000 Eyes"
Sylvester & Vance
Guernan & Newell

BIGGER AND BETTER THAN EVER
SOS MATTHEWS

"DREAMLAND"

In 3 Scenes and 7 Characters
CLEVER COMEDIANS
"PRETTY GIRLS"
THIS WEEK (NOV. 6), SHEA'S, TORONTO

Balzer Sisters
Martin & Fabrin
Alan Brooks Co
EMPRESS (wva)
A & G Terry
Dena Carroll
Heuman 3
(One to fill)
2d half
Frances & Norde
Leighton & Kennedy
Ross Bros
(One to fill)
Ukosh, Wis.
MAJESTIC (wva)
Wm Moisen
Laidlaw & Ryan
(One to fill)
2d half
Chase & LaTour
(Two to fill)
Passaic, N. J.
PLAYHOUSE (ubo)
2d half
Mike Emmet
Asaki Co
Jose Costa & Roy
Jones & Johnson
Clayton Drew Players
Paterson, N. J.
MAJESTIC (ubo)
2d half
(9-12)
The Dares
Raymond & O'Connor
Burt Johnson Co
Damico
"School Playground"
Ingle & Redding
Blackburn & Bostwick
Florrie Millership
Perth Amboy, N. J.
CITY (ubo)
2d half
(9-12)
Baron's Horses
Remaine
Pauline Runa Co
Schrock & D'Arville
Lillian Calvert
"Harvest Days"
Philadelphia
KEITH'S (ubo)
"America First"
Geo Kelly Co
GRAND (ubo)
Elva & Snowball
Bolar Bros
Doris Lester 3
"Girl 1000 Eyes"
Sylvester & Vance
Guernan & Newell

Aveling & Lloyd
Lovenberg Sisters Co
Leigh & Jones
Hersche Hendler
Louis Hardt
Louis Stone
WM PENN (ubo)
2d half
(9-12)
Cox & Joyce
Campbell Hewitt & M
Mills & Moulton
Gus Edwards
Pittsburgh
DAVIS (ubo)
Frank Shields
Halligan & Sykes
4 Entertainers
Jasper
Jarvis & Dare
Nat Goodwin
(Others to fill)
SHERIDAN SQ (ubo)
(Johnstown Split)
1st half
Seabury & Price
Thos 5 Girls
Lloyd & Britt
Jackson 3
Pittsfield, Mass.
MAJESTIC (ubo)
2d half
(9-12)
J & J Gibson
"Eather Carnes"
Holmes & Hollister
Weber & Wms
Leach Wallen 3
Port Arthur, Can.
LYRIC (wva)
G & L Garden
Dae & Melville
Adele Jason
Bert Lamont
Portchester
PROCTOR'S
2d half
(9-12)
Byron & Nelson
Susan Michod

Barron Von Ogler
10 Dile Serenades
Portland, Me.
KEITH'S (ubo)
Orrin & Dolly
Paula
Force & Williams
Kirby & Some
Robt Dally Co
Roger Gray Co
Mirano Bros
Portland, Ore.
ORPHEUM
"Girl From Delhi"
Raymond & Caverley
4 Readings
Craig Campbell
Sarah Padden Co
John Gelger
The Brightons
PANTAGES (p)
O & J Evans
Jue Quo Tai
James Grady Co
"Oh The Woman"
Warren Tompkins
Loose & Sterling
EMERY (loew)
Virginia Ogden
Ward & Raymond
Fox & Wells
Marvin's Minstrels
(One to fill)
2d half
Hewitt & Calame
Handis & Miller
Bryan Lee Co
Marie Russell
Phillipi 4
Racine, Wis.
ORPHEUM (wva)
The Rupperts
Harry Gilbert
Pedrin's Monks
Regina, Can.
REGINA (wva)
Frank Palmer
Nelson Sisters
Mack & Dana
Larry Kelly Co
Richmond, Ind.
MURRAY (ubo)
"Honolulu Girl"
2d half
Juggling Bardell
F & A Astair
Rolander & Gores
Diving Nymphs
(One to fill)
Richmond, Va.
BIJOU (ubo)
(Norfolk Split)
1st half
The Vorrillos
Ila Grannon
"Love in Suburbs"
Whitfield & Island
Staley & Birbeck
Roanoke, Va.
ROANOKE (ubo)
(Charlotte split)
1st half
Elvira Sis
Brown & Jackson
Hickman Shaw & C
Fred Weber Co
Ferry
Rochester, N. Y.
TEMPLE (ubo)
World Dancers
Julius Tannen
Chas Mack Co
Maude Muller
Bernard & Janis
Davenport & Raftery
4 Roeders
Frank Hartley
Rochester, Minn.
METRO (wva)
Fields, Keene & W
Geo Brown Co
(Three to fill)
Rockford, Ill.
PALACE (wva)
Swain & Ostman
Willing & Jordan
Geo Fisher Co
Bobbe & Nelson
"Female Clerks"
2d half
"Girl Revue"
Kate Watson
Sacramento, Cal.
ORPHEUM
(Same Bill Playing
Stockton 15-16 and
Fresno 17-18)
Morton & Moore
Laura N Hall Co
De Witt Burns & T
Frisko
Wms & Wolfus
Lads & Lassies

Saginaw, Mich.
FRANKLIN (ubo)
"Girl Worth While"
2d half
Onetta
Knapp & Cornella
Schwartz Bros Co
Darrell & Hanford
Imperial Tr
St. Louis
ORPHEUM
(Sunday Opening)
Ruth St Denis
Lew Madden Co
Mayo & Tally
Duffy & Lorenz
Du For Boys
Leo Zarrell 3
Ollie Young & A
COLUMBIA (orph)
Morgan Dancers
Claire Rochester
Rockwell & Wood
Eddie Carr Co
McLellan & Carson
Richards & Kyrle
Loose & Sterling
EMPRESS (wva)
Roser's Wonders
Florence Lorraine Co
Jane Wallace Co
"Darn Good & Funny"
Norton & Earle
2d half
Diaz's Monkeys
Jos L Browning
Bruce Duffet Co
Bowman Bros
Dudley 3
GRAND (wva)
Wask Manning
Louise Mayo
The Lelands
Ruby Cavalle Co
Princess Whitecloud
Evans Lloyd Co
Roth Roberts
Al Stephens
"Telephone Tangle"
St. Paul
PRINCESS (wva)
C & M Dunbar
Green McHenry & D
Carl Rosini Co
(One to fill)
2d half
Knight & Carlyle
Al Abbott
Copeland's Girls
(One to fill)
Salt Lake
ORPHEUM
(Open. Wed Night)
Fred V Bowers Co
Claire Vincent Co
Alexander MacFayden
Morris Sisters
Nederveld's Baboons
Sherman & Uttry
Musical Gerald
PANTAGES (p)
Will & Kemp
Browning & Dean
Bernard & Tracey
Woodkirk's "Jr. Polles"
Romaine Fiedling Co
San Diego
PANTAGES (p)
Phil La Tosca
B & H Mann
Slatko's Rollickers
Mme H De Serris Co
San Francisco
ORPHEUM
Sophie Tucker Co
Ward Bros
Beeman & Anderson
Cantwell & Walker
Ruth Budd
"Forest Fire"
"Cranberry Pie"
Josie Heather Co
PANTAGES (p)
(Sunday Opening)
Rene Family
Ward & Faye
Herbert Lloyd Co
Chinko
Minnie Kaufman
Nea Abel
Rai Gianni & Vogliotti
Saskatoon, Can.
EMPIRE (wva)
Frank Palmer
Nelson Sisters
Mack & Dana
Larry Kelly Co
Savannah
BIJOU (ubo)
(Jacksonville Split)
1st half
Tusciano Bros
Walter & Palmer
Linton & Lawrence
Primrose
John Higgins
Seattle
ORPHEUM
Stone & Kalls
Mullen & Coogan
McConnell & Simpson
McKay & Arline
Ward & G Wilde
Ryan & Riggs
Gautier's Toy Shop
Burke & Broderick
"Mr Inquisitive"
3 Keatons
Rucker & Winifred
Hester
Senator F Murphy
St. Louis, Mo.
ORPHEUM (wva)
O H (ubo)
2d half
(9-12)
C & A Glocker
Cooper & Smith
Franklyn Ardell Co
Chas Wilson
(One to fill)

St. Louis, S. D.
ORPHEUM (wva)
Les Kellers
Coghlan Avery & O
Chas Wilson
Models Deluxe
2d half
The Jeunets
Alexandria
L & Hunting
Dave Woods's Animals
South Bend, Ind.
ORPHEUM (wva)
Frawley & West
Embs & Alton
"Luck of Totem"
Ray Snot
"All Wrong"
2d half
Wilton Sisters
Howard Kibel & H
Revue De Vogue
(One to fill)
PANTAGES (p)
(Sunday Opening)
"Betting Bets"
Olive Briscoe
Bell Ringers
Smith & Kaufman
Sieg's Dogs
Springfield, Ill.
MAJESTIC (wva)
DeWitt Young & S
Caeser Rivoli
Harrison Brockman Co
Bevan & Flint
Dudley 3
(One to fill)
2d half
Roser's Wonders
Mortality Sisters
Morgan & Grey
"Darn Good & Funny"
Fiddler & Shelton
"Joy Riders"
Springfield, Mass.
PLAZA (loew)
Math Bros & Gilrie
The Wilsons
Rhoda & Crampton
Walter James
5 Old Veterans
Fred C Hagan & Co
Fox & Wells
Prince Charles
(Two to fill)
Stamford, Conn.
ALHAMBRA (ubo)
2d half
(9-12)
S Miller Kent Co
Florens Duo
Corbly's Dogs
Gerard West & Dixon
Gruet & Gibson
Superior, Wis.
PEOPLE'S (wva)
Victor
Hall & Beck
4 Roses
2d half
Rome & Wager
Darling Saxophone 4
(One to fill)
Syracuse, N. Y.
CRESCENT (ubo)
2d half
(9-12)
Kane Bros
Fritches
Katheryn Selsor
Jim McWms
"Dream of Orient"
Tacoma
PANTAGES (p)
Fear Baggett & F
Horrell Dancers
Barry & Wolford
Santucia
Howard & Fields
Schepp's Circus
Terre Haute
HIP (wva)
1st half
"Girl in Moon"
Arthur Lavine Co
Mary Gray
Mystic Hanson 3
(One to fill)
2d half
Dunbar Singers
Swiss Canines
Bert Howard
Silber & North
Reino & Flores
Toledo
KEITH'S (ubo)
Valerie Bergere Co
Hop Albright Co
Burt Johnson Co
Alaska Trio
Edwin George
M & B Hart
Roach & McCurdy
Keno Keys & M
Toronto
SHEA'S (ubo)
Bradley & Ardine
Ponzello Sisters
L D'Armond Co
American Comedy 4
L McMillan Co
Stuart & Barnes
The Rials
EMPIRE (loew)
Leonard & Louie
Curry & Graham
Archer & Belford
Geo Armstrong
Gordon Eldred Co
Gardner & Reynolds
Gleasons & O'Connell
Trenton, N. J.
O H (ubo)
2d half
(9-12)
Field Sisters
Brown & Harrows
Chas Altos
Raymond & O'Connor
Vasear & Arkan

YONKERS (ubo)
2d half
(9-12)
David S Hall
Cummings & Sheldon
Carson & Willard
De Forest & Kernes
Junior 3
Vancouver, B. C.
ORPHEUM
Ray Amuels
Maryland Singers
Marie Fitzgibbons
Bert Levy
"Clown Seal"
Savoy & Brennan
PANTAGES (p)
Leo & Mae Jackson
Weber & Elliott
Gilroy Haynes & M
Primrose Minstrels
Resista
Victoria, B. C.
PANTAGES (p)
Harry Hines
Adonis & Dog
Pereira 6
O'Neil & Walmsley
Valerie Sisters
Vincennes, Ind.
LYRIC (ubo)
(12-14)
P Pedrial Co
Harry Sterling
Mme Marion
Virginia, Minn.
ROYAL (wva)
Rome & Wager
(One to fill)
2d half
Victor
Hall & Beck
Washington, D. C.
KEITH'S (ubo)
Mayhaw & Taylor
Chic Sale
Hermane Shone Co
J C Nugent
Tooney & Norman
Favilla
"Five of Clubs"
Kitamura Japs
Watertown, S. D.
METRO (wva)
The Jeunets
Fields Keane & W
2d half
Leslie & Sol Berns
4 Roses
Waterloo, Ia.
MAJESTIC (wva)
Gardnelt Bros
L & Hunting
"On the Veranda"
Benny & Woods
Harry Holman Co
2d half
Harris & Nolan
Bobbe & Nelson
Frank Stamford
Four Slickers
Ralph Connors

Wausau, Wis.
BIJOU (wva)
McNeil & M
2d half
(9-12)
LeRoy & St Claire
Williamsport, Pa.
FAMILY (ubo)
June Mena & I
Sinclair & Caspar
Mammy Jenny's
Birthd
Dorothy Brennan
Darling
2d half
Mints & Werts
Barrett & Opp
Kltner Taylor & M
Pld Hamlet
Wilmington
DOCKSTADER (ubo)
"Meadowbrook Lane"
Alvin & Williams
Mabel Lewis Co
Anril & Vale
Hong Kong Mysteries
Winnipeg
ORPHEUM
Eddie Leonard Co
Mason & Keeler
Russell & Ward
Stan Stanley Co
Silver & Duval
Sabina & Bronner
6 Walter Lillies
PANTAGES (p)
Cook Sisters
Portia Sisters 4
Chisholm & Breen
Daniels & Conrad
"Sufragette Court"
Oxford 3
STRAND (wva)
Dave Wellington
Cross & Doris
Miller & Muirford
Deluxe 6
York, Pa.
O H (ubo)
Gorden & Kinley
Holden & Herron
Jack Kennedy & Co
Kltner Hayes & M
Will Ward Girls
2d half
Harkens & McKee
"Playland"
(Others to fill)
Youngstown, O.
HIP (ubo)
"Tango Shoes"
Chas Fletcher
Hessie Remple Co
Chung Wha 4
Fang & White
3 Gordon Girls

HOWATSON and SWAYBELL
"A Case of Pickles" LAUGH BROKERS

The Professionals' Favorite Dentist
DR. A. P. LOESBERG
Fitzgerald Bldg. 1462 Broadway
Room 703 Tel. 4085 Bryant

NEW ACTS THIS WEEK

NEW ACTS NEXT WEEK

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

Columbia Boys' Band. Royal.
Harry and Eva Puck (New Act).
Royal.

Whiting and Burt.

"A Little Speculator" (Songs and Talk).
21 Mins.; Three (Special Drop).
Colonial.

In "A Little Speculator," by Edgar Allan Woolf, George Whiting and Sadie Burt have a rather unique method to introduce their repertoire of character songs. Mr. Woolf provided an idea that very neatly allows for the surrounding story and the use of a special drop. The scene is the interior of a hotel with a theatre-ticket speculator's desk at the left side. Miss Burt is the speculator, Whiting a guest of the hostelry. He enters with an introductory number and proceeds through a cleverly connected chain of talk anent the current shows, climaxing each angle with what is supposed to be a number from the show in question, the principals alternating in the vocal demonstrations. The story, what there is of it, is consistent and of the "flirtation" specie. It naturally concludes with a love ditty. During its action Miss Burt offers "I'd Love To Be Sick," doubling with Mr. Whiting in "The Auto of Love," while Whiting solos with "12 o'clock Feller in a Nine O'clock Town." The songs, with the exception of the latter, are decidedly weak in comparison with the vehicle proper. New songs would be necessary under any circumstances. The light effects are faulty and crimped the novelty from start to finish. A light drop is utilized with a centre curtain to represent a miniature stage. When the principals are singing the drop should not be visible. It spoils the effect and breaks the story's connections. The house spot should be dropped altogether with back stage lights providing the individual views, the stage itself being black dark meanwhile. Those telephone conversations are not the easiest things in the world to handle properly and Whiting and Burt will have to work into this angle to get instantaneous action with the change of scenes. The act is somewhat rough in its present state, but the possibilities are apparent and need but a little attention for complete development. This combination can sell a song better than 99 per cent. of the others in their line and likewise know the qualifications of a good number. They have an act and one that lifts them into the novelty class, but a new vocal routine is essential. Notwithstanding the very visible handicaps they earned a reasonably big reception Monday night at the Colonial. *Wynn.*

Martin Van Bergen and Irving Goslar.
Songs and Piano.
14 Mins.; One.
Majestic, Chicago.

Chicago, Nov. 8.

If the applause this new piano playing, singing combination pocketed at its Majestic debut Monday afternoon counts for anything the Martin Van Bergen and Irving Goslar act will never need to worry about rainy vaudeville days. On "No. 2" and in a spot that mitigates against musical turns the young men succeeded admirably well. Goslar's long suit is the piano, although he chimes in vocally with Van Bergen on several numbers to good effect. It is Van Bergen's voice that is the biggest item in the new frameup. He has a deep, resonant voice, vibrant and musical, and he turned loose its voluminous tones to the fullest Monday, creating a splendid impression. By way of versatility he swung from topical numbers to classical, his voice heard to good advantage in both. Goslar handled the ivories in his usual skillful manner and the men were applauded for their efforts. *Mark.*

Montgomery and Perry.
"Two Bachelors of Art" (Variety Act).
22 Mins.; One.
Palace.

An entertaining act for the public has been evolved by Billie Montgomery and George Perry, both members of former well known turns bearing either of their names. The present combination has been playing around for some time, but the Palace this week is their first local big house engagement. The act opens with Mr. Montgomery going to the piano to accompany Mr. Perry in a song. "Piano business" follows and it brings laughs. Other piano business comes after that, after a special rag number by Mr. Perry and a good looking young woman, named on the program as Lady Dore Plowden, who has more looks than voice. However she fills in here, her only opportunity, as the young woman makes the "company" look large. That is augmented further on when a colored fellow wearing a uniform with "M-P" on its coat collar plays a mouth organ. Mr. Montgomery has some of his old funnisms with the instrument, some new ones and nicely carries the comedy burden. Mr. Perry is the "straight man" taking care of that end, although his light sack suit worn Tuesday afternoon was in noticeable contrast to Mr. Montgomery's darker clothes. The act seems to be able to stand a cut of a few minutes, through elimination or the addition of speed at intervals, but in the closing the first part position Election Day it averaged with any turn on the program for applause from the holiday audience. The boys work all the time

Walter Shannon, Marie Annis and Co.
(3).

"The Garden of Love" (Musical Comedy).
29 Mins.; One (41); Full Stage (18).
Orpheum.

"The Garden of Love" with story by Nellie V. Nichols, book by Junie McCree and music by George Spink, is a musical comedy in two scenes, with two principals, Walter Shannon and Marie Annis and a male chorus of three men. The idea is a happy one for it gives a new excuse for employing a male quartet in vaudeville. As to the story, there isn't much of that, and what there is, is divulged as to finish in the first speech and further pounded in by another a little later by the other principal. However there is enough of it to hold the act together, give an excuse for the quintet being on the stage and for the introduction of several musical numbers, some popular and others restricted, and also for the use of a special drop in "one," and a very pretty full stage set in which the latter part of the action takes place. The action is placed under way by the appearance of Miss Annis before the drop in "one," which represents a scene on the desert of Egypt on the way to the pyramids. She is an American girl who has quarrelled with her sweetheart and has been advised by a Sixth avenue fortune teller to proceed to Egypt, stand on the wishing block before the Sphinx and call her sweetheart's name three times and he'll appear. Of course the fortune teller had already planted the same tale with the man. After retailing the reason for her presence in the desert Miss

NEW SHOWS NEXT WEEK

Legitimate Productions Announced for
Metropolitan Premiere.

"Catherine" (Theatre Francais Co.),
(Nov. 11).

Wm. H. Thompson and Co. (3).
"The Interview" (dramatic).
21 Mins.; Five (Library).
Palace.

A long time away, in picture playing, must have blunted the vaudeville perception of William H. Thompson, who returns to the varieties this week, at the Palace, with "The Interview," a dramatic playlet by Tom Gallon and Leon M. Lion. "The Interview" is a somewhat vague story on loss of memory, and its recovery by a surgeon in his own office, after five years at Munich, where he was assaulted as he was upon the verge of discovering a beneficial-to-mankind serum. His assistant at that time robbed him of his secret, returning to London and taking the whole credit. Upon visiting his office by accident, the lost memory doctor obliged his former assistant to start a confession telling of his theft and upon its partial completion, the theiving physician kills himself instead of his benefactor, whom he had robbed and who he then intended to murder. It's all talk with Mr. Thompson in the centre, and goes to a very dry finish as the surviving surgeon uses the scrap of paper containing the partial confession as the basis for an interview with a female daily newspaper reporter in order the world might read of the rightful discoverer of the serum, and believe the stealer of it committed suicide through remorse. The playlet is impossible for Thompson, even with the superb Mr. Thaddeus its star. *Simé.*

Sutton, McIntyre and Sutton.
"The Perfume Shop" (Comedy).
19 Mins.; Full Stage (Special Interior).
Royal.

The well known three have a new vehicle and material which puts some of their old specialty into new surroundings. The stage is set in a shop such as might be a beauty parlor. It makes a bright background of purple in many tones. The woman is a sales girl and the two men bellboy and porter. There is much, too much, dialog, some knockabout and a comic song by Sutton. Then a big confectioner's box is wheeled in and upon being opened the girl is disclosed. She does a neat little dance. All three do a general roughhouse knockabout for the finale, which is effective. The matter of comedy lines just now is the act's handicap. Time and ingenuity will probably improve this part and the combination will have an amusing number.

Eckert and Parker.
Talk and Songs.

15 Mins.; One (Special Drop).

Eckert and Parker, seemingly a new male two-act, have a special golf course drop, before which, in golfing clothes, one as a German, the other straight, they amusingly talk of the game. Later they drift into a "wireless" harangue. Two song numbers are done. The German comedian is something on the Sam Bernard style, dandified and not too loud. He does extremely well, with the straight an excellent feeder. Both men have singing voices, the "straight's" being of light tenor calibre. The act looks all right for the "one" spot in the early part of a big time bill. *Simé.*

Libonita.
Xylophonist.
17 Mins.; One.
Fifth Ave.

Libonita is a xylophone player. The principal difference between him and other xylophone players lies in his ability to play ragtime on the instrument. This made him solid with the Fifth Avenue audience Tuesday night. He intersperses his popular selections with a classical number or two that he plays very well. *Fred.*

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The following circuits, managements and agencies have signified a willingness to adopt such means as may be within their power to eliminate "lifted material" from their theatres, when informed by permission of the owner of the letter.

MARCUS LOEW CIRCUIT (Jos. 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 (Finn Heimann)	ALOZ CIRCUIT (J. H. Aloz)	MICH. VAUDEVILLE CIRCUIT (W. S. Butterfield)
RICKARDS CIRCUIT (Australia) (Chris. O. Brown)		U. S. V. M. A. (Walter J. Flimmer)

while playing, and knowing how to, seems to be as much a part of the result as anything else. *Simé.*

Venita Gould.

Imitations.

14 Mins.; One.

About the only imitating celebrity Venita Gould has left off her latest list is David Warfield. Perhaps she overworked Dave in the past in her act. Now Miss Gould starts off with Petrova doing the parrot number, then Valli Valli in the "Crying Jane" song of "Cohan's Revue"; Bert Williams' poker panto, Julian Eltinge singing; Nazimova in "War Brides," and Geo. Cohan dancing, to finish. After that list Venita should have enough nerve left to land a multi-millionaire husband—if she's at liberty in that field. Miss Gould is entitled to credit for tackling the Eltinge thing, something very, very few imitators have done. She somewhat hits off Eltinge's peculiar female impersonating singing voice. The girl deserves to get away with the Nazimova bit, for trying it. The Petrova attempt was easy, if the voice could handle it, for there are three "Hells" at the finish. A "hell finish" has carried over many a bad act in vaudeville and it did as much for Petrova's when she was there. The house didn't get the Valli Valli-Jane Cowl "Cry" number because that was \$2. Miss Gould should retain the \$2 in memory when arranging. But oh, boy, and oh, Venita! If they don't catch her at it, she may yet make the Palace with this act, for Venita Gould has gone up against the imitation thing once again, and has gone against it right. *Simé.*

Annis proceeds to sing, and then proceeds on her way to keep the date. Immediately on her heels the man appears and stops long enough to repeat the tale and then sings a ballad with his two Arab guides helping out. Then the scene switches to full stage and there are two additional numbers with the three chorus men helping out on each. The comedy is not quite up to the mark as yet, but when it is the turn will stand featuring on the big time. It is different from the majority of tabloid musical comedies and that is something in its favor. Miss Annis looks pretty and sings well, and Mr. Shannon is a much better vocalist than a comedian. *Fred.*

Kathryn Dahl and Charles Gillen.
Songs and Piano.

17 Mins.; One; Full Stage.

Bushwick.

Kathryn Dahl has gone to considerable expense in staging her present turn which has three special drops in "one" and a full stage set. The effects are sufficient to secure some satisfaction, with Miss Dahl's voice a meritorious factor. The act is deficient in the song division, which could be easily remedied. The present numbers are all restricted, but there is not one with the necessary punch to put an act of this sort in the hit column. Charles Gillen at the piano acts as Miss Dahl's accompanist, with a bit of comedy attempted in his own behalf. Miss Dahl has some attractive gowns, and about all that is needed at the present time is one or two new songs with a punch.

Thomas F. Swift and Co. (3).

"Me and Mary" (Comedy).

16 Mins.; Five (Parlor).

"Me and Mary," written by Thomas F. Swift, who is the principal player, seems the sketch form for a three-act rather than a three-people sketch, its proper classification. A story runs consistently through it, and with a concert grand piano in the parlor, also permits of singing. The dialog is airy persiflage, excepting at the finish when a turn toward the pathetic is deftly handled in the writing and the playing to remove the usual sob stuff that so often happens at this juncture. The three people are young. Besides Mr. Swift are two girls, Mary H. Kelley, the "Mary" of the playlet, and Beth Johnstone as Nannie. Young Jimmie (Mr. Swift) returns to Mary's home, aglow with the prospect of marrying her. He informs his girl an increase of salary from \$12 to \$13.25 a week permitted him to invest in a house and lot through paying a \$5 deposit, and that they are all set for the future. Mary wants to tell him something, but Jimmie won't listen. He is full of talk and ideas. Noticing a locket around Mary's neck that he gave to her, Jimmie wants to see how he once looked, and upon opening it finds the picture of another fellow. Mary says the other fellow is Mortimer Montague and she is engaged to him—that is what Mary wished to tell Jimmie. So Jimmie says never mind, it's all right, he will mortgage the property and hopes Mary will be happy, but when Nannie rebukes Jimmie for calling her "Nannie" instead of Nan, Jimmie replies for the curtain that he won't object if he's called Nannie. During the action the trio sing about "The Birth of a Nation" and for an encore to it give "expressions" of three people watching the film. Miss Kelley at the piano sings "Mary," but leaving the instrument during it, instead of continuing the song to Jimmie she walks to the footlights and sings it to the audience. Neither was there any good reason for the trio to exit from the parlor after the "Nation" song. Miss Johnstone needs only look young, which she does. Miss Kelley plays Mary very well, and Mr. Swift takes excellent care of his light juvenile and a bit slangy role. In the "No. 3" position the sketch went over very strongly. It will do that almost in any house. *Time.*

Chas. Orr and Etta Hager.

"A Courtship in Song."

12 Mins.; Two (Special).

Harlem O. H.

Charles Orr and Etta Hager have an act that should whip in. It needs at present to be set and a number or two with a little more pep added. This will undoubtedly be done. Miss Hager, an exceedingly pretty blonde with a very good voice, opens the act with an explanatory number regarding her sweetheart, whom she is expecting. He's only an hour late, but when he shows up he proposes and this gives the girl an excuse to change to a wedding gown for the final number, "A Syncopated Honeymoon." With a bit of speeding and a little brightening the act will do. *Fred.*

"Whirl of Song and Dance" (9).

Songs and Dances (Special Curtains).

15 Mins.; Full Stage.

American.

From outward appearances the members of this song and dance offering are a Russian troupe dressed up. Four boys and five girls compose the turn, a conglomeration of songs and dances, finishing up with the familiar Russian steps. One of the girls specializes in toe work with two of the others leading song numbers, the best of which is a rag. The girl handling it eliminates some of the acting which is over done at all times. The other songster is very nasal. Several changes are made by the girls with the men making a pleasing appearance. It is a flash act that will do for the small time.

Charles and Nella Cornell Co. (14).

"Go, Go, Gone" (Musical Comedy).

22 Mins.; One (6); Three (8); Full (8).

Harlem O. H.

Someone spent money on this and then foolishly forgot one of the most important points, that of having a good stage director. It will have to have at least two weeks more work before it is in shape for the big time. The chorus girls are green, and one of the principals is obviously an amateur. There are ten chorus girls and four principals. The latter may be classed as comedian, juvenile, prima donna and soubrette. The soubrette (Nella Cornell) is the outstanding hit. She troupes all over the stage and lands her points, sings nicely enough, but shines to a greater extent in dancing. Her brother has a pleasing personality and handles the juvenile role nicely. The comedian also gets over with one topical song. The prima donna is a weak spot, although vocally very good. What she needs is coaching in stage presence and a chance with work to obtain actual experience before tackling a big time audience. The chorus also need working to smooth them off. The ten girls make a good flash in the opening number dressed in hunting costumes. The juvenile has inherited one of the Sandwich Islands and the entire party are to start for that garden of paradise. Whoever wrote the act must have seen "Stop, Look, Listen" several times, for the basic idea is much the same. The first stop on the way is California. After a couple of musical numbers, the party reach their destination, which gives legitimate opportunity for the introduction for Hawaiian costume and a couple of ukes, likewise a Hula-Hula by Miss Cornell. The latter is well enough done, but there is just a suggestion of "cooch" in one part of it that will have to be cut for the better houses. The act can be whipped into shape to make it a flash offering for feature purposes once over the big time. *Fred.*

Ralph Locke and Co. (3).

"Ankles" (Comedy).

17 Mins.; Five (Parlor).

"Ankles" is a comedy, written by Richard Warner, with a Hebrew character the central figure. Ralph Locke plays the Hebrew. He alone saves the playlet, which is burdened with an implausible opening that starts the story off, with the construction thereafter of no better grade nor showing a finished hand. But Mr. Locke secures several good laughs, for the dialog is much preferable to the silly machine made plot. A merchant jealous of his wife is particularly insistent she does not visit picture shows exhibiting films where one D'Arcy or some name like that is featured. D'Arcy happens upon the wife as she sprains her ankle and carries her home. The wife secretes him in fear her husband may return. The husband does return, carrying another young woman who has also sprained her ankle. After the expected complications, the second young woman proves to be the picture actor's wife. Mr. Locke is excellent in the character and the other roles have been very well cast. For an early position on the biggest bills or a more important spot on the small big time, Locke should be able to send this piece over. It is on his work the whole relies. *Time.*

Sully and Weil.

Talk.

12 Min.; One.

A male comedy team, Italian and Hebrew. The talk centres around the taking of moving pictures, the Italian trying to enlighten his partner in the matter. There are several laughs in this portion, largely due to the efforts of the man playing the Italian. His partner shows little weight in this division through faulty enunciation. The Indian business gives the team a good comedy finish. For the small time these men are all right.

Montrose and Allen.

"Plant" Act.

9 Mins.; One.

Harlem O. H.

The trouble with this act is that there is nothing to it, and the further trouble with it is that there isn't enough of nothing. But underlying there is an idea and a girl. The idea and the girl are both good and with the proper coaching and material the offering will reach the big time, but only after work. The girl is undoubtedly a find of the "simp" type. She makes her appearance dress in one of those silk dresses that one sees about town at \$6.50, and after three attempts manages to get to the centre of the stage, where she makes an announcement to the effect that she is filling a disappointment and is only an amateur. The act being billed as "Extra" helps to carry out this impression. She tries to sing "Poor Pauline" with the orchestra drowning her out and then as she goes into an awkward dance, gets into a fight with the orchestra leader. During the row the man "plant" starts from his seat in the audience and makes for the door. A little comedy between he and the girl follows and he is finally coaxed on the stage. He says he can sing and is about half way through a number when a stage hand appears and gives them both the "hook." The team with the proper material will have a chance, but at present they will have to be content with the small time. *Fred.*

Vita Johnson and Sweethearts (3).

Singing and Talking.

20 Mins.; One (2) and Full Stage.

Vita Johnson assisted by three young men offers a story of slight importance, in so far as the running of the act is concerned. Opening in "one" Miss Johnson, school girl, sings about being lonely for the evening as all three of her sweethearts have been locked in for the night by their fathers for remaining away from school that day. Enter separately each sweetheart, telling his little tale in song about putting it over on his friends and what he is going to bring the girl for a present. Going to full stage Miss Johnson has another number, at a grand piano, finishing with a violin voice imitation, easily the best bit accomplished. Again the three enter to find themselves mistaken, thinking they would be alone with the girl. By-play and a couple of singing numbers get them off fairly well. The young fellows might be able to brace the turn to some extent, but not with this material. A slight handicap is in Miss Johnson, who handles the leading part throughout. She hardly appears capable, with a fair voice and personality, to almost carry the turn alone, for nothing of real importance is placed with the others, outside of one fellow who does quite well with a song. The act may suffice in the smaller houses, but before even getting that far, a good deal of rehearsing is necessary.

Leo Edwards and Co. (4).

Piano and Songs.

18 Mins.; Full.

Fifth Avenue.

Leo Edwards has surrounded himself with two girls and a man who can sing, also a youth who plays classical stuff on the piano in a manner to be sure fire for applause. With these Edwards is presenting a vaudeville act that will in the popular fancy take him once around the circuit at least. The opening number is sung by a girl who has a peculiar voice of rather a tenor quality. This is followed by Edwards singing a topical number that brought but little return. A rather striking blonde with a coloratura soprano voice next sang the "Pierrot and Pierrette" waltz which Adelaide and Hughes use. The piano playing find came after and won the hit of the act. A medley of popular songs was next offered and for an encore Leo sang "Hats Off to You, Mr. Wilson." Because it was election night that won him something. *Fred.*

Howard and White.

"The Gadabouts" (Comedy).

20 Mins.; Full Stage.

Fifth Ave.

A "husband and wife" sketch is always good for a laugh with any vaudeville audience. The hubby is a poker fiend, while wifey in consolation has fallen for the dancing bug. Hubby wants to get out to a game and as wifey seems too anxious to have him leave, becomes suspicious and remains at home. Both retire early. They have twin beds with a screen between. When hubby believes his wife is asleep he decides to sneak out. The curtain is lowered to denote a lapse of four hours. Hubby comes sneaking back, hears a noise and believes it's his wife stirring in bed and jumps into his cot and covers himself. But it wasn't wife stirring—it was wifey coming home from a dance and neither was aware the other had been out. Finally the task of getting undressed reveals to each the duplicity of the other and with the reconciliation comes the realization both have been foolish. The closing speech by the husband after he announces he has discovered the cause of the trouble, is delivered as he points at the twin beds and is "Tomorrow I'm going to exchange those two little ones for a big one." It was a roar for the finish. *Fred.*

Fred Attila and Co. (2).

Magic.

14 Mins.; Full Stage.

A magician nowadays doing three tricks in 14 minutes will not secure much recognition from the best vaudeville. Fred Attila is the magician. He is short in stature and sounds English. Most of the time is padded in with talk. Attila is a fair talker, but will never make his mark elocuting. Two girls act as assistants. Why two? Must be that two fill up the stage better than one. Neither of the young women does much. Attila first does the "lemon trick" with a five-dollar bill, with variations, taking an egg out of the lemon, then a nut out of the egg, and in the nut is the bill. After that are the substituted watches hat and egg mixing tricks, rather old around these parts, that trick proceeding to the ribbon unwinding (just as old), with a duck drawn forth from the batch of ribbon at the finish. Tuesday night the duck missed its cue and yelped before it should have, thereby locating itself. Mr. Attila should be satisfied with small time. He may make them like it there. Since his lemon trick is by far the best, that should close instead of open the act. The Attila turn opened the show when seen. A better dressing scheme for himself wouldn't harm. *Time.*

Thomas P. Jackson and Co. (1).

"The Letter From Home" (Dramatic).

12 Mins.; Full Stage.

Harlem O. H.

A two-man dramatic sketch evidently intended for small time consumption. At the opening one of the men gives a very good impersonation of a dope fiend who is in agony for the want of a drug. Later it turns out the only thing ailing him is that his wife has left him. Instead of celebrating in a befitting manner he has been moping about the house for more than a week trying to get up courage enough to commit suicide. His chum at the office calls to see what is wrong and finally with the aid of a letter from the younger man's mother pulls him out of the slough of despond and sets him on the right road again. *Fred.*

Muller and Bradford.

Songs and Talk.

14 Mins.; Full Stage.

A neat little man and woman turn that will do nicely on the small time. No great originality, but the type that appeals to small time audiences because of the popular numbers, rather nicely sung in it. The pair use the old Bayes and Norworth walk while singing their numbers. *Fred.*

turn of the Lovelace Sisters and Neary Brothers, "No. 2," call their dancing act "Around the Compas." It was written by George Spinks and has several drops. Likely if the two boys and two girls did a straight dancing act, they would fare better. In this turn there is too much singing, and after the act is thought to be through, it commences all over again in "one," with the four in blackface, and one of the boys even proceeding farther, to sing in falsetto for the exit. A rearrangement might do a lot for the act, as vaude-

ville can stand a four-dancing act just now. Montgomery and Perry (New Acts) suit the holiday atmosphere that filled everything but the boxes at the matinee and went over very strongly, closing the first part, having been moved there from "No. 5."

Opening the second part came Gus Edwards and a company in a late "Song Revue" edition that had for extra assistance this week the Hotel Martinique revue principals and chorus girls. They did the "Flea" and there from that revue to good results, and there was a general feeling of satisfaction over the turn, helped along by a young boy as a plant in an upper box singing one of Mr. Edwards' own popular songs. Mr. Edwards also appeared, as did "Georgie" and "Cuddles," both now grown up. Edwards cut the act down to about 20 minutes, skipping some of the programed matter.

After that were Frank Hale and Signa Peterson in a series of varied dances, with a singing-playing orchestra of six white boys on the stage with them. This sort of a band is new to vaudeville, as previously the players have been content to play only. It's a cabaret idea. The orchestra plays dandy dance music and there are two or three soloists among them. Mr. Hale and Miss Peterson have several dances, including to much applause a series of fast whirling finishing dance that nicely topped off their other efforts.

After Miss Halperin, French and Eis, with six girls, did a new dancing act, closing the show.

COLONIAL.

A general shift in the running order of the Colonial, following the initial matinee, brought out nicely the strongest entertaining features of the program as a whole and the Monday night program ran like a well oiled machine from curtain to curtain. Business seems to be steadily increasing as well and the Colonial is gradually beginning to assume an appearance that suggests the prosperity of former seasons when it housed the elite vaudeville-goers of the town.

This week marks the metropolitan appearance of James J. Morton as official announcer at this house and that his engagement was a practical improvement was plainly certified by his reception Monday night. From his first entrance, his appearance was an automatic signal for an applause round and his election was never in doubt. While Morton, his place in the Palace where that so-called cosmopolitan audience gathers. Holding his Brooklyn and Colonial success as a criterion, one can easily see the possibilities for the stunt at the Palace.

The Gurnam Trio opened as programmed, doing head-to-head work atop the glide-hills. Their routine is a fairly traditional, conventional, apparently hazardous, but neatly executed, and carries a series of well timed thrills. They went exceptionally big for an opening act.

Young and Brown were second and scored with little or no difficulty. It's so seldom one sees two good looking girls who possess any capabilities, this combination comprises a novel surprise. The two were a good good taste and the same scale of judgment is pronounced in their repertoire. They look sufficiently good to qualify in the permanent directory of "slater" acts.

Gibson and Guinan were moved up to the third spot. Everything ran along nicely until Gibson began to demonstrate a serious inclination. He recited a Kipling verse poem. Just why he should break in on a perfectly good routine to inflict such a gruesome, ill-picked and equally ill-delivered portion of elocution on a helpless audience is problematical. It dragged out an otherwise interesting vehicle and brought nothing in the way of returns. The main section of the act came entirely up to expectations and won them a success.

Johnny Johnson and Bob Hartly provided the surprise of the show as well as the bulk of the comedy entertainment and in addition recalled the greater portion of the evening's returns. Their little summery affair fairly radiates naturalness, and naturalness in vaudeville is an invaluable, and rather unusual asset. They have an excellently connected sketch, appropriately furnished and abundant with light crossfire talk. Good acts of this calibre are decidedly rare and this one is decidedly good.

Rae Eleanor Ball, a tall, stately brunette with a good share of braided hair and an equal share of personality, offered a straight number on the violin, dropped a few adds to the picture, but isn't essential. The closing medley clinched it for Miss Ball. There are but a few of the really accomplished violinists who can qualify for recognition in the first division as vaudeville entertainers and Miss Ball is near the top of the list.

William Gaxton is being featured in S. Jay Kaufman's "Kisses," first played at the Palace some weeks ago by Arnold Daly. Gaxton handles the part in a breezy manner and manages to get the rather intricate points over without any apparent effort. Mr. Kaufman has provided vaudeville with a singular novelty in "Kisses," a distinct innovation in the way of a skit and one that appeals to the intellectual portions of his audience, yet entertains the other extreme.

Cecil Cunningham was assured on general principles, while Dupree and Dupree, who closed, held most of them in for the exit march. Whitting and Burt (New Acts).

ROYAL.

For once the new acts breaking in for big time are in the minority in the Bronx Keith establishment. Only one number, Sutton, McIntyre and Sutton (New Acts), are in that classification, by reason of their new offering, "The Perfume Shop." The show is far below

the Royal average in "class," being without a big feature to mark it as a metropolitan show and being short in running time as well. Only the two long feature pictures, Fay Tincher in a Keystone comedy at the opening and "The Dawn Maker," with W. S. Hart, the close, carried the show to the prescribed running time.

It was an unusual placing that brought Harry Green and Players in "The Cherry Tree," a rather quiet comedy sketch, to the closing position, where it did not by any means belong. The audience gave it complete attention, but the fact that it was on shortly after 10 o'clock may have had something to do with the circumstances. However, it did meet the test, drawing down the applause hit of the evening. Nevertheless it would be a dangerous experiment to use the same arrangement in a big time house accustomed to regular bills of a higher order.

John Le Clair opened the show with his old fashioned juggling specialty, passing quietly until the finish won him a mild burst of applause. Briere and King did for favor on the strength of their appearance and the effectiveness of their number. They would get better returns by picking numbers with a better swing and more animation. Likewise an animated dance would liven the routine up. As it stands, two conversation songs, which Miss King handles in semi-recitative style, do not make for speed. Neither does her character number, although there is humor in the lyrics of their songs.

If the couple take exception to these comments, they have only to study the specialty of Ruby Norton and Sammy Lee, "No. 4" on the same bill. This couple go in for fast dancing, good, sippy numbers and bright dressing. The only detail of their whole offering that is not attractive specialty material is the short speech made by young Lee immediately after the pair's entrance song. It has no place in the turn. If Mr. Lee proposes to dance, by all means have him do so at once, for his stepping is exceedingly interesting. The point is that a perfunctory speech leading up to the dance music cue is wasted effort and takes away from the straightaway specialty complexion of the act. Miss Norton does strongly with her high note and with her appearance and bright dressing did much to put the turn over. It was one of the hits.

Haydn and Haydn were on after intermission. The rather forced comedy of the "fat head" Englishman made the Bronx audience laugh, but a little of that sort of character goes a long way. There could be no character comedy, or the effect would be the comedian's dancing, nor of the musical accompaniment supplied by his partner. Here is another example on the same bill of the fact that straight-forward, well handled specialty material is best without talk, unless the talk is a good deal brighter than the great mass of dialog vaudeville audiences hear.

Harry Green and Players completed the second half, made up of only two numbers and the film.

BUSHWICK.

Considerable jockeying had to be done with the Bushwick bill this week to get it in smooth running order, mainly due to the number of single men on the program. The billing held the names of four single men and one male team. The first of the single men were programmed for the first half, but owing to the non-appearance of Paul Gorden in the opening spot, this was cut down to two, with Lew Wilson opening the show after a short news pictorial. Wilson had little difficulty after he got started, for the house was seated early and his efforts were appreciated. His present "Aha Daba" number would suggest Willie Solari, and his sketch was evidently suggested by Walter C. Kelly. Will J. Ward and Girlie, "No. 2," took down an easy hit. The Ward turn consists of several up to date numbers with the general behavior of the sextette catching on immediately.

Joe Cook, the second single man of the evening, "No. 3," did well enough during the main portion of his turn, but left much to be desired with the audience in doubt whether to applaud or not. The Indian club business let him off lightly Monday night. Eva Taylor-Lawrence Gratton and Co. in "Rocking the Boat" closed the first half. The act secured a steady stream of laughs, and the only sketch of the evening was acceptable. Kathryn Dahl and Charles Gilien (New Acts) opened after intermission, after which Morton and Mohr took down the laughing hit of the evening. The two men worked incessantly and the audience applauded as well as laughed.

Jack Norworth headlining was next to closing, in which position he fared nicely. The London stories found willing listeners even among the Teutonic Bushwickians, who applauded him generously the sales of the "Engine-Tomorrow" Norworth's magnetism is brought forward to a large extent in his story telling, more so than with the songs, although the "My Boy" number is a sure winner. Norworth filled the bill as a headliner, although forced to follow Morton and Moore, who secured a riotous hit. Roches' Monkeys closed the show in capable style.

FIFTH AVENUE.

The house was jammed for the first evening show election night. The show ran speedily because there was a schedule laid out which restricted the encores and which made it possible for the eight acts, an ill song, comedy picture and two readings of election returns, all to be presented between eight o'clock and 10:15.

The Rondas Trio opened the bill and were followed by Phina and Pickle, a hit in the second spot. Howard and White (New Acts)

were next and a laughing hit. Libonita (New Acts) were a novelty in the way of a song picture.

The Conlin Parks Trio scored strongly. Mabel Burke the singer accompanied an ill movie and singing the song in such fashion that two encores were demanded. The comedy picture followed her.

Leo Edwards and Co. (New Acts) came after the picture and managed to land a success of medium calibre. Aveling and Lloyd in the next to closing spot were the laugh hit of the bill, although a lot of their "wise cracking stuff" was a little over the heads of the majority.

Roland Travers and Co. with illusions closed the show and did it to the satisfaction of all present.

AMERICAN.

The afternoon show at the American Election Day started at 1 o'clock and the house lightly filled at the start but which picked up noticeably as the show progressed, with full capacity prevailing later in the afternoon.

Loray and the Lacy Sisters opened with a dance routine that sufficed for the early comers. One of the girls does a clever male impersonation with only her shape betraying her sex. Loray and George, No. 2, offered songs and comedy. The comedian has an elastic mouth which he knows to advantage. His "Policeman 23" brought several laughs from those present. A news weekly followed.

Solomon, a monkey impersonator, fooled the audience, left with the impression they had seen a trained monkey. The act did not get the results it should. De Vine and Williams brought forth several laughs on the strength of the young woman's work. She is on the jump continually and the audience appreciates the place she takes in her efforts.

The Three Marimbas, Musicals, offering a musical routine, got along nicely, featuring xylophone work. One of the boys does some clever fiddling that cannot on easily. There is plenty of men to this trio and the average small time audience should find them enjoyable.

Wilmer Walters and Co. in a sketch which was originally tried on the big time, brought forth several rippling of laughter. Some changes have been made in the act since last seen, undoubtedly to cut down expenses. The idea is unique, but only suitable for pop audiences.

Nat Carr, with a song routine distinctly of the English type, is the headliner for the week, and secured his share of the applause Monday afternoon. Carr's artist number used to own brought forth several laughs, with his wit and number, not so acceptable. "The Whirl of Song and Dance" (New Acts) and the McDonald Trio followed.

COLUMBIA.

Threatening weather filled the Columbia rather early last Sunday, the usual representative theatrical gathering assembling before the entrance of the orchestra. And the mention of this combination affords an opportunity for a few lines of pointed criticism, for second only to the Columbia gallery, the orchestra and the theatrical visitors, ruin the possibilities of more acts than one can imagine. The musicians have several different brands of harmony and seem to take particular delight in making a vamp sound like a funeral dirge. They may be thoroughly competent for the conventional burlesque number, but their inability to accompany a vaudeville specialty is so evident, one naturally concludes the arrangement to be either indifferent or impossible. This could, and should be, corrected at rehearsals, for a Columbia showing for a new act means too much to have everything jeopardized by poor music. And those agents who congregate in the boxes and the rear rows might confine their conferences to the periods between acts.

The show ran along nicely with the introduction of the Hamilton Bros. in their spot, right through to the final when the Eugene Hamiltons closed the afternoon session. The Hamiltons go in for ground tumbling in comedy make-up, closing with a landscape view to demonstrate their versatility. The latter is limited, but they stand out in their ground work and should find sufficient work along the "pop" circuit to keep going.

The Harvey De Vora Trio held the second position and, barring the extremely vulgar antics of the comedienne, scored an impressive hit. The words were alive with colors, well tended to match the tan, and the girl and "straight" man manage to offset the handicaps created by the younger chap. The girl is a good dancer, looks excellent and sings fairly well. The final entrance was superfluous and didn't help things. The comic should tone down and clean up.

Mr. and Mrs. Kelso were an early hit with their light exchange of pointed laughs, there being little doubt of their hit following the initial number. Rice and Francis have constructed a nifty little double act with the girl doubling to carry out the story. She is particularly good in the character and makes a petit picture in the closing section. The turn has been cleverly pieced together and ranks up with some of the best two-acts playing hereabouts.

Europe's Entertainers were a disappointment, going in for the "straight" and light popular instrumental numbers rather than the expected ragtime. Europe has a clever aggregation, but the individual work failed to impress anyone until the closing number when the drummer saved the day. One melody of "Blues" might have turned the affair into a rousing hit. "Wild Cherry Rag" is all wrong at this time for such a turn, but it was featured.

Sylvester and Vance did reasonably well, this being their second visit here in a short space of time, but the succeeding number, The Breen Family, carried off the bulk of the day's honors. The youngest of the girls belongs in a production, and can dance with the best; "a fall of" and personality and carries all the requirements of success. She alone could have carried the combination, but the comedian made it a sure thing. "The Man Off the Ice Wagon" (Johnny Nestor) with a string of ballads in the next to closing spot registered big with each number. The Eugene Troupe held most in for the finish.

ORPHEUM.

There is a corking good vaudeville entertainment at the Orpheum this week. It is a bill that takes the twists and turns that real vaudeville entertainment should, jumping from a thrill in the acrobatic line into song, from song into comedy drama, then more song, then a novelty laugh.

The second half opens with comedy, turns to strong drama, relieved at the last minute by a surprise finish, then a comedy riot and lastly a musical offering interspersed with more comedy. It shows good booking. Election Eve the house was crowded on the lower and mezzanine floors and the show was thoroughly enjoyed.

Page, Hack and Mack were the opening offering, providing four distinct thrills in the ten minutes consumed. The act was a distinct hit. Kilduff and Harvey, next, had songs, doing well at the finish. The "Misere" travesty was sure fire.

J. C. Nugent with "The Meal Hound" held the third position and scored cleanly. The sketch is playing much better than when first seen at the Alhambra several weeks ago. The laughs come easily and follow in rapid succession and the story builds nicely to a logical finish.

Louise Dresser, next to closing the first part, apologized for a cold which she caught on the way from New Orleans to New York. She was unable to present her best efforts. However, three bows followed her singing of "Down on the Erie."

Charles Ahern and his company of comedy cyclists closed the first half and the tramp cycle comedian showed what he could do. "a spot on the bill." The act was a laugh from start to finish, with the "Hula Hula" prop becoming a riot of laughter. Ahern has a peach of a girl in the act in a little dancing bit. Her good looking freshness is a great contrast to the make-ups of the comedians. Dugan and Raymond in "They Auto Know Better" opened the second part to laughter. Robert T. Haines and Co. in "Enter-A Stranger" proved mighty interesting. The intense drama of the playlet gripped the audience and when the twist came at the climax it was worthy of the laugh and applause which followed.

The real laughter hit of the program came with the advent of Laurie and Bronson in their talking oddity in "one" entitled "Lost and Found." The team started the audience laughing almost immediately after they took the stage and continued to keep them amused to the last, finally stopping the show completely. Shannon and Marie Annis (New Acts) in "The Garden of Love" closed the vaudeville section with a New Week completing the show.

81ST STREET.

The show at the 81st Street house for the first half of the current week played along small time propositions as a whole, although the specialties seemed to register the expected mark on the individual angle.

The natural contenders for headline honors were the Breen Family (reviewed under the Columbia notice) and Brenda Fowler and Co. in "The Hypnotic," which apparently has met with some opposition as a booking proposition. This act is in a class of its own, for while no one can consistently question the merits of the playlet or the acting of the principals, it deals with a dangerous topic for stage exploitation. At the uptown house the audience wavered in their enthusiasm, denoting their satisfaction only at the finale when the complications are adjusted. Miss Fowler and her two male principals fit their respective types and carry the tension along at an even pace, but the hypnotized theme leaves a large question as to the practicability of changing it as an attraction where the collective views of the audience carries a doubt.

The Breen Family closed the show, holding the limited house in for the finale, appearing just after Ketchum and Cheatem, who found it rather easy going with their familiar offering. The spot was a gift to the trio and the opening routine guaranteed a safe passage for the entire affair.

The show opened with the conventional pictorial weekly with P. George and his musical novelty starting off the show proper. George has a unique affair in his vari-shaped instruments and measures up to all the essentials of a good opening turn.

Abbott and White, with a piano and a lot of popular songs, comic and otherwise, pulled through to a safe hit with the closing number followed by Miss Fowler, who in turn was followed by the customary five-reeler over which this particular audience seem to show more than passing interest, applauding at the climaxes and registering their approval of the individual members of the cast in rather warm fashion.

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

BIG FILM SYNDICATE FORMED TO BUY TRIANGLE EXCHANGES

Messrs. Hodkinson and McClure Head Combine to Market the Griffith-Ince-Sennett Program Features. Will Release the New McClure Super Pictures Through Same Channels. Triangle Exchanges Earning Handsome Profits.

A deal of the utmost importance in filmdom has practically been consummated whereby a syndicate headed by W. W. Hodkinson will take over the present Triangle exchanges throughout the United States, handling not only the present Griffith-Ince-Sennett output, but in addition the new McClure "super pictures" and other important film productions.

Associated with Messrs. Hodkinson and McClure are T. A. Lynch, of the Southern film man; A. H. Blanke, of Des Moines, and one or two others.

The purchase of the Triangle exchanges involves a sum said to be \$1,800,000, of which more than one-third was put up in cash to liquidate Triangle's immediate indebtedness, so that the new syndicate will begin business with a clean slate. The Triangle exchanges are reported to be earning at the present time an average of \$40,000 a week and it is believed that with the adding to the service of other high class releases this sum will be materially increased.

COHAN FINALLY SECURED.

George M. Cohan has finally succumbed to the lure of the films and has signed a contract with Artcraft to appear personally before the camera in four of his theatrical successes. For several years practically every manufacturer and producer has endeavored to land this prize, but up to the present time without success.

Artcraft is reported to have paid the actor-author-composer-producer \$150,000 on signing of the agreement, to be applied as an advance payment on his share of the profits of the four pictures, with a guarantee that these profits will not be less than \$400,000.

OCHS' TRADE WEEKLY.

"The Exhibitors' Trade Review" is the somewhat alluring-to-the-exhibitor title of a weekly publication Lee A. Ochs seems to be standing for. Its first issue is due to appear in December.

Mr. Ochs is president of the Motion Picture Exhibitors' League of America, an organization embracing the large majority of picture exhibitors throughout the country.

The prime purpose of the new publication, according to an announcement, is to give the exhibitor what he wants and needs in the form of a trade weekly, including critiques on film releases.

It appears, from reports, another object is to give "The Exhibitors' Trade Review" the semblance of becoming the official organ of the Motion Picture Exhibitors' League, since it is said a certain percentage of the profits of the Ochs paper is to be turned into the treasury of the league. The same reports fail to mention who guaranteed the league there would be profits.

While ostensibly representing "The Exhibitors' Trade Review" as an "exhibitors' paper," there seems to be a well defined belief in inner picture circles that there is a film service corporation or one or more of its attaches who may have an indirect connection with the sheet, if nothing more.

Assisting Mr. Ochs are Louis F. Blumenthal, and Merritt Crawford as editor. Mr. Crawford secured a liberal film education when assistant to Arthur

James, the Metro's present publicity man.

Last week the Associated Motion Picture Advertisers, an organization of film press agents, sent out a request to twelve trade papers requiring answers to questions contained in the circular letter, regarding their circulation, for the purpose, as the letter stated, to determine the value of the respective papers as advertising mediums within the picture field. "The Motion Picture Exhibitors' Trade Review," though not published as yet, is said to hold several advertising contracts from picture makers and service corporations, whose press agents are members of the A. M. P. A. How "The Trade Review" satisfied the press agents of the A. M. P. A. of its circulation before securing one doesn't appear in the stories concerning the advertising end, nor up-to-date as far as known has any exhibitor of importance expressed himself with regard to the proposed "exhibitors' paper."

Mr. Ochs is said to have privately imparted the information, no advertising for "The Trade Review" would be solicited from manufacturers or others not exhibitors. Particularly, it is said, he laid emphasis upon the fact he did not intend to personally solicit advertising, although but a few days ago he was overheard personally soliciting advertising for "The Trade Review" from an important film distributing concern in New York City.

KITTY GORDON DEAL OFF.

The contract made by L. Lawrence Weber and G. M. Anderson with Lewis J. Selznick for releasing eight Kitty Gordon features a year on the Selznick program has been cancelled.

The first picture, "Vera the Medium," has been completed, but did not come up to standard. It will be released through the Selznick exchanges, but minus the Selznick trademark.

EXHIBITORS' TRIAL POSTPONED

Due to the charges filed against Lee Ochs, president of the Motion Picture Exhibitors' League of America by Fleischman & Goldreyer, proprietors of a chain of theatres and members of the New York Local, a special meeting was called at the Exhibitors' rooms, 214 West 42d street, Wednesday.

Messrs. Fleischman and Goldreyer were cited to appear to answer to charges unbecomingly members of the League and casting aspersions upon the president. Mr. Fleischman was unable to appear owing to the illness of his little daughter and Mr. Goldreyer refused to defend himself unless he could be represented by counsel. The matter was held over until next Tuesday.

A letter written by Fleischman and Goldreyer, upon which the charges are based, was published in VARIETY two weeks ago.

ETHEL BARRYMORE'S NEXT.

The Rolfe-Metro company has secured the right to "Her Sister," which will be the next film starring vehicle for Ethel Barrymore. This week the star will complete the filming of "The Awakening of Helena Ritchie," under the direction of John Noble for the Rolfe Co. Next Monday George D. Baker will direct the new picture.

BLUE BIRD EXPANDING.

Bluebird Photoplays, Inc., will expand beyond the commercial limitations of program releasing, according to a statement issued from the general manager's office this week. They will release serials, one and two-reel comedies, educational or anything else in the line of pictures that shall meet Bluebird requirements. Their first venture, apart from their program activities, will be the distribution of "The Eagle's Wing," early in December, along state right lines.

Rufus Steele prepared the production. It was Mr. Steele who created "Hop, the Devil's Brew," which Lois Weber produced for Bluebird early in the series. In that feature, as well as in producing "The Eagle's Wing," Mr. Steele was in the good graces of the Government, and was given hearty co-operation in perfecting authentic scenes and details.

Bluebird's exchange managers scattered throughout the country will market "The Eagle's Wing" upon the same plan that showmen adopt when they buy territorial rights for the larger features. Bluebird believes that its branch managers are pretty good showmen, and by keeping the subject entirely in Bluebird control, maintain that exhibitors will be better satisfied and have improved service.

Rather a new departure this. And if "The Eagle's Wing" shall be marketed in a manner satisfactory to the Bluebird executives there will be other features exploited as fast as subjects that meet the Bluebird standard are obtained. Later on, as has been said, serials and all sorts of motion pictures that meet Bluebird requirements in a measure to warrant the Bluebird stamp of approval being affixed will be handled in conjunction with the regular weekly program of features.

REINHARDT'S FILM PRODUCTIONS.

Max Reinhardt, the great German producer of spectacle, has turned to the films and at the present time has completed six five-reel features and one three-reeler, all of which have Renie Carmer as the star. Dr. Von Muller, author of "The Miracle," has written three of the scenarios for the longer features. The German actress is essentially a pantomimist and her greatest success was achieved in "Sumurun."

GOLDFISH GETS SELWYNS.

Samuel Goldfish, who recently sold his holdings in the Lasky corporation for something like \$1,000,000, has effected an agreement with Selwyn & Co., for the screening of a number of the Selwyn stage successes.

It is understood the Selwyns put up some cash and the film rights to their plays against a goodly portion of the Goldfish bankroll.

ACTOR TO RESTRAIN RELEASE.

Chicago, Nov. 8. Gareth Hughes has instructed his attorney here to locate the firm that is to release "Why Girls Don't Tell" and to obtain and serve them with a court order prohibiting the marketing of the picture. The feature is a sociological subject originally produced under the title of "The Eleventh Commandment" by the Veritas Company.

It was the latter company that engaged Mr. Hughes as a star for the film and he alleges his contract stipulated that the picture should be released under its original title. His objection to the present title is that the releasing firm is billing it as "Why Girls Won't Tell with Gareth Hughes."

WARWICK PIECE SELECTED.

Harry Rapf, who has Robert Warwick under contract for a series of star films, has arranged with Klaw & Erlanger for the picture rights to "The Argyle Case" for the first release.

CO-OPERATIVE BOOKINGS.

If certain plans now being worked out in detail will mature, there will come into being the largest co-operative booking system in the country, financed and controlled by exhibitors. The manager of a large film exchange in New York is now actively working on these details.

The idea is to take one representative theatre in each locality and have that house pay a dollar a week into a fund to show its good will as a participant of the scheme. This money will be deposited with a trust company and left untouched. Then when a picture is about to be bought, each theatre participating having the option of first run in his neighborhood, pays his rental price in advance the accumulated rentals being sufficient to buy the picture.

After the members of the combination have used their options the picture will be rented to non-participants.

It is figured that aside from a liberal dividend being possible because the cost is immediately defrayed by the first bookings, the theatres in the pool will have the advantage of running these pictures ahead of the Loew, Fox or other chain houses. It is said 18 theatres have already bound themselves to the scheme.

EASIEST WAY FOR MISS YOUNG.

Lewis J. Selznick has secured from Eugene Walter the film rights to the David Belasco success, "The Easiest Way," which is to be the next picture to be used for Clara Kimball Young. The price paid for it was \$13,000.

MUTUAL HAS REINE DAVIES.

George W. Lederer has arranged with Mutual to release through that corporation six features stirring Reine Davies.

The only picture in which Miss Davies has thus far appeared was the Ethel Barrymore production of "Sunday," which was released through the World.

GETTING FILMS INTO GERMANY.

Despite the fact that the British are blockading the Central Empires, there is an amount of American film getting into both Germany and Austria through the neutrals Sweden and Norway. Several shipments of film from this country have been sent direct to Germany, and have reached their destination after having been trans-shipped on English soil.

The British authorities are overlooking the examination of personal baggage that is contained in the hold of various steamers and through that method alone a number of films have been taken into the blockaded warring nations.

ESTABROOK NOT DIRECTING.

The report that Howard Estabrook had been engaged by Lewis J. Selznick to direct pictures proves to be unfounded. Mr. Selznick denies any such thing was ever contemplated, adding: "I am a pioneer, but not in the matter of stars or directors."

TO FILM "EVANGELINE."

Edward E. Rice is seeking capital for the filming of "Evangeline." As a principal character of the stage presentation was the lone fisherman who didn't speak a word, it should lend itself admirably to picturizing.

Picture Star Boosted Business.

Fall River, Mass., Nov. 8. The appearance in person at the Academy, last Saturday, of Florence La Badie, the Thanhouser picture star, increased the business of that Marcus Loew theatre to an extent that paralyzed the management.

The house had not been doing over well and the sudden influx caused by one visitor was the theatrical astonishment of the city.

BLUEBIRD

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Present
J. Warren Kerrigan
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A Strong Screen Dramatization of the Famous Novel of the Same
Name by NORMAN DUNCAN
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"BIG TREMAINE"
From the famous book of MARIE VAN VORST
A METRO Wonderplay of Charm and Power.
Directed by Henry Otto.
Released on the Metro Program Nov. 20th



NEWS OF THE FILM WORLD.

The Consolidated Motion Picture Industries, Inc., recently incorporated under the laws of the state of New York with a capital of \$30,000, expects to fill a much needed want in the picture industry. This company has gathered about it a staff of all experts consisting of skilled scenario editors, experienced directors and distributing experts. The work of these men will be divided into two branches, producers of pictures whose products have fallen short of success because of defects in production will be invited to submit their films to this staff of experts, who will combine their skill and experience towards "making poor pictures great." Photographic defects will be corrected, stories bolstered up by the addition of "big moments" and the "punch" necessary to put a picture over with the public will be supplied and the necessary omissions made. When this is accomplished the other branch of the business will create or find a market for the production, or the company will buy outright and make its own release. Plans are under way to perfect a co-operative exchange amongst exhibitors who will feature the films handled by the Consolidated company.

"The Masque of Life" is a real success from a business standpoint at the Park theatre, where it is just entering its fourth and final week, being forced to move because of a contract previously entered into with the Aborn Opera Company's usual annual engagement at that house. This big seven reeler seems to have caught public fancy because of its novelty and the crowds generally regard it as "something different" and decidedly out of the ordinary run of spectacular production. To support state rights buyers a most elaborate advertising campaign is under way.

The first release of the newly-organized Art Dramas company, which will distribute the productions of the William L. Sherrill Feature Corp., the U. S. Amusement Corp., the Erbgograph Co. and the Van Dyke Film Productions Corp., has been announced for Nov. 27. It is understood, however, that this date is only tentative, and will not be made absolute until the four producing companies have enough pictures completed to ensure the meeting of their weekly release obligations.

Unicorn Film Service Corporation has acquired the rights of "Jimmy Dale," alias "The Gray Seal," by Frank Packard, author of "The Miracle Man," which, in dramatic form, was seen on Broadway. This serial, which was produced by the Monmouth Film Company, is in 16 chapters, and will be backed up by a newspaper campaign, this story appearing in twelve hundred of the most prominent newspapers of the country.

Clara Kimball Young and her company started work this week in the Biograph studios in the Bronx.

Lionel Barrymore is completing "The End of the Tour" at the Rolfe-Metro studios this week. J. Herbert Frank is at the head of his supporting company.

The Classic Film corporation has accepted a scenario from Lawrence Marsden, entitled "Moses." It is understood Marsden will direct his own story.

Marie Empress, the star of B. S. Moss's film production of "The Woman Redeemed," arrived from Europe last Saturday on the Baltic.

Max Linder, the former Pathe star, now under contract to Essanay, is expected to reach Chicago next week.

The Reel Fellows' Club, Chicago, enjoyed a "special ladies' night" at the Hotel Morrison last week.

"Panthea" is being distributed in the Chicago houses by the Central Film Co. (Jones-Linick-Schaefer).

Edith Sterling has gone to Central America to support Tyrone Power in the filming of "The Planter."

H. B. Warner is in the fifth episode of the "Seven Deadly Sins" at the McClure Studio, under the direction of Theodore Marsden.

Nathan Ascher, of Ascher Brothers, operating Chicago picture houses, is the proud papa of a newly born son.

John W. Johnson has signed to appear in the Lasky features and left for the Coast on Sunday.

Polly Moran was injured recently in Los Angeles when a horse she was riding fell upon her.

Special exhibitions of "The Unborn" were given on election day at the Band Box Theatre, Chicago. Men are now being admitted.

M. Cooper, Chicago, opened a brand new picture house, the Hamilton, at 71st and Paxton (Chicago), Nov. 4.

Frank Rutledge has been appointed manager of the Famous Players Film Co., Inc., Chicago, Ill., to succeed F. M. Brockell.

Frances Neilson is making her initial appearance in the Rolfe-Metro pictures under the direction of John W. Noble.

Irving Cummings may go to the Coast before the snow flies.

Henry Otto is directing Margarita Fischer in "The Butterfly Girl" at San Diego.

WORLD PICTURES BRADY-MADE

UNBIASED OPINION

From the BOX OFFICE angle

World Exhibitors Say:

LA BOHEME—ALICE BRADY. "Make more like it." "Thoroughly artistic." "Big success." "Perfect production."	THE DARK SILENCE—CLARA KIMBALL YOUNG. "Very excellent picture." "Played capacity. Want return."
WHAT HAPPENED AT 88—FRANCES NELSON and ARTHUR ASHLEY. "My first Brady-Made and its O. K." "Keep up the good work."	THE GILDED CAGE—ALICE BRADY. "Pleased my audience immensely." "Settings and star's work of exceptional merit." "Big."
THE CRUCIAL TEST—KITTY GORDON. "A money maker." "Played it big and got big returns."	THE ALMIGHTY DOLLAR—FRANCES NELSON and E. H. LINCOLN. "Picture exceptional." "Photography and settings great. Subway scene very realistic."
SALLY IN OUR ALLEY—CARLYLE BLACKWELL and MURIEL OSTRICHE. "Unusually clean." "Parents approve. Will repeat for special matinees."	THE VELVET PAW—HOUSE PETERS and GAIL KANE. "Give us more productions of this class." "Patrons liked every foot of it."
PAYING THE PRICE—GAIL KANE. "A wonderful production." "Let us have more just like it." "Broke my house record."	FRIDAY THE 13th—ROBERT WARWICK. "Whole picture A1." "Exceptional." "Extra fine."
MISS PETTICOATS—ALICE BRADY. "Great picture." "Made big hit. The kind of a production my patrons want."	THE REVOLT—FRANCES NELSON and ARTHUR ASHLEY. "Packed house." "Told big story." "Had real advertising possibility."
A WOMAN'S WAY—ETHEL CLAYTON and CARLYLE BLACKWELL. "A fine play and well liked. Had many compliments." "Big pulling power."	THE HIDDEN SCAR—ETHEL CLAYTON and HOLBROOK BLINN. "The right kind of a drama for big appeal." "I want it for three days more."
THE RAIL RIDER—HOUSE PETERS. "A swell picture. No criticism." "Patrons all spoke highly of it."	THE SCARLET OATH—GAIL KANE. "Simply great." "Played to a capacity house. All well pleased."
HUSBAND AND WIFE—ETHEL CLAYTON and HOLBROOK BLINN. "Very strong." "True to life." "A splendidly cast picture. Received much praise."	THE MAN WHO STOOD STILL—LEW FIELDS and DORIS KENYON. "Has been repeatedly called 'The Music Master of the Screen.' 'Acting supreme.'"

Coming

BOUGHT AND PAID FOR—ALICE BRADY. George Broadhurst's Great Play	ALL MAN—ROBERT WARWICK and Mollie King.
THE MADNESS OF HELEN—ETHEL CLAYTON and CARLYLE BLACKWELL.	THE RISE OF SUSAN—CLARA KIMBALL YOUNG.
THE HEART OF A HERO—ROBERT WARWICK and Gail Kane.	BROKEN CHAINS—ETHEL CLAYTON and CARLYLE BLACKWELL.
THE MEN SHE MARRIED—GAIL KANE—Arthur Ashley, Montagu Love and Muriel Ostriche.	A WOMAN ALONE—ALICE BRADY.

WORLD PICTURES BRADY-MADE ARE OCCUPYING THE MOST CONSPICUOUS PLACE IN MOTION PICTURE PRODUCTIONS TODAY

SINS OF HER PARENT.

Adrian Gardiner } Gladys Brockwell
Valerie Marchmont } William Clifford
Robert Carver } Carl Von Schiller
Richard Carver } George Webb
Arther Heatherway } Jim McNeill
Jim McNeill } Herschel Mayall

This is an exhibitor's picture first, last and always. It shows a desire on the part of the Fox people to return to first principles in their features and to again market that type of picture that has a potent box office attraction, witness in this particular instance the title, "Sins of Her Parent." There is enough in that to pull money anywhere. Incidentally the picture brings to light a new Fox star in the person of Gladys Brockwell, and her work in this feature marks her a winner for future releases. The punch lines for the picture are "A Moral Lesson to all Mothers who have Daughters" and "The Story of a Woman's Transgression." There is a slight possibility that in some sections the Church might take offense at the fact that a woman of a dance hall dive poses for a painting that is entitled "The Madonna of the North," but this is a matter for local consideration. In the "Sins of Her Parent" Miss Brockwell plays a double role, that of mother and daughter. As the mother she is "po white trash" and one of the aristocracy of the south ruins her. She asks for marriage, which is agreeable to the man, but a neighbor, possessed of the pride of family, interferes, and although the woman forces the man to marry her at gun point her faith is broken, and she decides to leave the town. Her child is born and sent to a convent, while the mother becomes an inmate of a mining camp dance hall in Alaska, to pay for her child's education, the daughter being reared in the belief her mother is dead. In later

years, through the medium of a painting done by a wandering artist and exhibited, the child and mother are brought face to face, the mother preventing the ruin of her child by killing the man. The picture is full of punches and will prove a winner. The scenario was written by Thomas Forman and directed by Frank Lloyd, with Billy Foster at the camera. It is in six reels. *Fred.*

THE PEARL OF PARADISE.

Yulita Margarita Fisher
Gomes Jas. Harris
John Dellow Harry Pollard
Denise Beatrice Van
Capt. Van Dikken J. Gordon Russell
Produced by the Pollard Picture Plays Co.,
"The Pearl of Paradise" is a five-reel Mutual feature. The picture was directed by Harry Pollard himself, who also plays one of the principal roles. As a program feature it will serve its purpose very well indeed. The story is simple and ineffective, its punches falling short because of faulty titling. There is a stretch of about two reels where the action pictured is that of a dream. In looking at the picture one is not certain whether it is a dream or not. Perhaps the director thought that the fact of revealing it a dream toward the close of the picture would be a surprise and furnish a kick. As a matter of fact it furnished a laugh. A shipwreck opens the story, the hero is cast up on an island in the South Seas that is lorded over by a Spaniard and his daughter. The latter has been on the island during her entire life. Then there about 1,500 cut back to 20 years before, retelling the reason for the Spaniard's life on the island and the cause of his hatred for Americans. With this fact planted, the hero and the Spaniard's daughter proceed to fall in love. The best part of

the picture from a box office standpoint is brought in in the section, when the daughter does a back to nature stunt and asks the American to join her in swimming, she being in the stream in the altogether. (Note: No close-ups of this.) Then Capt. Van Dikken, who is the master of the Spaniard's schooner, and who has his eyes on the daughter, comes into the picture. The girl shows her love for the American, the seaman goes out, gets soused and incidentally fills a number of savages with booze, and decides to kidnap the girl, first tying the father and lover up in the bungalow which is then set adrift. But he reckoned without the girl, who escapes from her captors, swims ashore, makes her way into the house by an underground passage, rescues father and lover, and the three make their escape on the schooner which is lying in the harbor. It's great hokum stuff and will get over with the low brows. *Fred.*

FILM CARRIERS FINED.

Inspectors for the Department of Combustibles on Monday caused the arrest of 48 messengers for various picture theatres for carrying film in the metropolitan subways, in violation of the ordinance forbidding the presence of inflammable or explosive materials there. All but one pleaded guilty and got off with \$10 fines, the one pleading not guilty being assessed twice that amount.

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TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 12

WILFRED LUCAS and CONSTANCE TALMADGE in

"THE MICROSCOPE MYSTERY"
FINE ARTS

A photoplay that will grip and hold to the end. There is mystery, humor, love, violence, retribution. The situations unfolded are an endless chain of surprises and the climax leaves satisfaction.

Fine Arts will not often excel this production while Wilfred Lucas and Constance Talmadge leave nothing to be desired in telling the story of "THE MICROSCOPE MYSTERY."

CHARLES RAY Supported by MARGERY WILSON and MARGARET THOMPSON in

"THE HONORABLE ALGY"
KAY-BEE

A king's ransom in jewels, a renegade English Lord, another of a different stamp, who wins fortune in America, but leaves his heart with little "Pat," back in Old England; these all combine in making a story of appeal and intensity, a typical Triangle Kay-Bee; and the interest is but heightened by the presence of Charles Ray, Margery Wilson and Margaret Thompson.

KEYSTONE COMEDIES

There are two, brimming with snap, fun and cleanliness

LESS THAN THE DUST.

Radha.....Mary Pickford
Capt. Richard Townsend.....David Powell
Captain Bradshaw.....Frank Losee
Mrs. Bradshaw.....Mary Alden
Raman.....Gordon Mason
Jawan.....Cesare Gravina
A. Derelict.....Francis Joyner
Ahmed.....Russell Bassett
A. Bheastie.....Walter Morgan
A. Gossip.....Meritta Mamonde

Mary Pickford's first release under the management of the Artcraft Picture Corporation occurs this week in "Less than the Dust," scenario by Hector Turnbull, directed by John Emerson, special score by Edward J. Howe, photography by George W. Hill. The story, while good, progresses leisurely for more than seven reels, giving the impression it could have been more effectively visualized in five parts. Again, it is not what might be termed an ideal Pickford role, in spite of the fact that for the major portion of the picture she is attired in "rags." The scenes depicting military life in India are good, especially the photography, which is unusually excellent, but some of the English military life are incorrect, though probably not apparent to most picture patrons. Miss Pickford plays the role of a child of English birth whose father was an officer in the army who became addicted to drugs and abandoned the girl to be brought up by a native swordmaker and believes herself a Hindoo. Her foster father is at the head of an uprising and when he is captured and sentenced to prison he tells the girl he is not her father and furnishes her with papers to prove her identity. Capt. Townsend, of the English army, befriends the little girl, believing her a Hindoo. She saves his life and when, after five reels, she comes to England to claim her inheritance it develops he has been bequeathed the fortune that rightfully belongs to her. The picture will have more value in England owing to the fact that it is not revealed until she is about to sail for England, that the girl is in reality white and not a Hindoo. English people know that no self-respecting white man would marry a native of India and they will therefore be at a loss to figure out how the story could possibly end happily, as the befriending of the little girl by the Englishman must culminate in an affair of the heart. There is no disputing the "class" of the picture, its principal fault being in the scenario and its prolongation for 7,000 feet or more. The best scenes are the comedy ones and the atmosphere of decency which pervades it. For instance when she takes a bath on arriving in England and believes it is "the sacred pool" the showing of her seated in the tub entirely nude does not conjure in the mind any suggestion of the sex relation. Jolo.

THE SEX LURE.

Produced by Ivan Film Corporation in six reels with James Morrison and Louise Vale, "The Sex Lure," is an unblushing hoax. The title is shameless false pretense, as is a bit of coarse ballyhooing as the "lecture" of the old Coney Island hoochie-coochie shows that the boys used to fall for—used to fall for ONCE. A restaurant keeper who put "paprika chili con carne" on his bill of fare and then served luke warm bread pudding might get some amusement out of the transaction, but his restaurant business wouldn't prosper. The exhibitor who plays "The Sex Lure" will deserve the same experience, and probably get it. Except for the title there is no ethical reason why the film should not enjoy a prosperous engagement—in connection with the general synod of the Dutch Reform Church in America, and that body is no frivolous radical. Peddlers of nasty sex pictures are not to be defended on any grounds. No more are film manufacturers who try to get away with this sort of shabby subterfuge. The only approach to sex exploitation is a workman's wife who entertains two grimy lovers. Later she plants one chaste salute upon the lips of her employer and subsequently becomes involved in an almost seemingly love affair with a younger man who, unknown to her, is her employer's son. Otherwise the picture is a fairly interesting but very mild drama. Under a reasonably descriptive title it would pass along with the general run of features suitable for the ordinary grade of picture houses catering to a neighborhood "family" clientele.

WITHOUT A SOUL.

"Without a Soul" the second of the Clara Kimball Young special series issued by the World Film Corporation, is from the novel called "Lola," of which Owen Davis is the author. The photography has been supplied with a complete set of new and elaborate illustrated titles, and these are very striking and original. The central figure in "Without a Soul" is a beautiful young girl, the daughter of an elderly scientist, who has discovered certain powerful rays capable of restoring human life when it has departed. When his daughter is killed in an automobile accident the old scientist applies his rays and they bring back the subject's physical energies but not her soul, which has fled forever. From being a sweet, innocent and wholly loving girl, Lola becomes a heartless, sordid, unprincipled woman, bringing grief and disgrace to relatives and friends and going the pace until exhausted nature gives out and the horrified father refuses to call upon his invention for a second time. The story is weird but interesting, and Miss Young is seen at her best in the many-sided role of Lola. All the parts are well acted, and the photography and lighting are excellent. Jolo.

THE MADNESS OF HELEN.

Helen Carlton.....Ethel Clayton
Virginia Carlton.....Earl Schenck
Dane Ashley.....Carlisle Blackwell
Robert Haskell.....Earl Schenck
John Jack Drummer.....Charles Duncan
Dr. Chadwick.....Stanhope Wheatcroft
Minister.....Mildred Cheeshire
Maud, his sweetheart.....Mildred Cheeshire

Five-part Paragon (World) feature, written by Emmet Campbell Hall, directed by Travers Vale, photography by Max Schneider. It is a "trick" film, in that Ethel Clayton plays two parts (sisters) and it is not until very near the finish that you are let into the secret, when there occurs a series of double exposure scenes very ingeniously conceived. Then again the spectator is led to believe that a young girl, very much in love with a man, has given herself to him for "three golden days" without the formality of a marriage ceremony, but this is cleared up at the finish, when the marriage certificate is produced. There is a flash of "The Scarlet Letter" and, until the denouement, a number of situations difficult to understand. In fact throughout the onlooker is "deceived" and it is a question whether he (or she) will enjoy it or resent his (or her) inability to foresee the ultimate conclusion. Photography and locations far and away above the average, acting and direction adequate. Picture will either be one of the World Films big successes or not liked at all. Jolo.

THE LIBERTINE.

Jim Mills, the libertine.....John Mason
Elsie Corwin.....Alma Hanlon
Elsie's mother.....Walter Hitchcock
"Charlie" Gregg.....Edward Langford
Bob, Elsie's lover.....Jean Stuart
Grace Taylor.....Doris Sawyer
Laura Worth.....Doris Sawyer
A Triumph six-reel production featuring John Mason and Alma Hanlon, directed by Julius Steger and Joseph A. Golden. The story is termed one of modern life drawn around a young working girl who gives up her true love to become the mistress of a rich man. Elsie Corwin (Alma Hanlon) works in a cloak house and is in love with a man of small means. She meets Jim Mills (John Mason), a libertine, and becomes his mistress in preference to becoming the wife of the man she loves. The story follows on with the customary ill fortune which faces a woman of this character, she finally ending up by jumping into the river. To make the finish endurable the story is dreamed by the girl and she accepts her true lover in the end. There is considerable to this picture besides its six reels. The story is not new in theme or action but is one which will attract the attention of the picture fan. It is well directed, Mason giving a portrayal of merit with Miss Hanlon, a young woman of considerable beauty and her share of acting powers. The production is of a comparatively costly order.



J. STUART BLACKTON
and ALBERT E. SMITH
Present
**MARC
MACDERMOTT**
and
**NAOMI
CHILDERS**
in
"THE PRICE OF FAME"
The Drama of a Man Who Sought to Build
His Career on the Weakness of His Brother
By FRANKLIN B. COATES
Directed by CHARLES BRABIN
A FIVE PART BLUE
RIBBON FEATURE
VITAGRAPH
V-L-S-E



WEAK HEARTED
PEOPLE MUST
NOT SEE
THE
MASQUE OF LIFE
IT'S THRILLS
MIGHT KILL THEM!
BIGGEST
FILM
SHOW
ON
EARTH
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J.L. Kemper
reels
REAL ROMANCE
TERRIFIC TRAGEDY
BEAUTIFUL ALLEGORY
TREMENDOUS CIRCUS
EXCITING SUSPENSE
HEART-THRILLS, LAUGHS, TEARS
ALL IN THIS ONE
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DIFFERENT
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THE GREAT MASS OF AMERICAN PERFORMERS HAVE
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"I'm Gonna Hide Away Down In Iowa" Way

was elected unanimously to lead the syncopated singer to success. We have a double version to fit any party, male and female—two men or two women.

OUR SUFFRAGETTE

"Since Maggie Dooley Learned the Hooley Hooley"

was elected by a strong majority—she laughed her way into hearts of many performers who will now laugh their way into a lot of applause
—we recommend "Maggie" for sure fire laughs.

OUR SHERIFF

"Yaaka Hula Hickey Dula"

Get a "share of" his applause. The candidate the American public have learned to love. All good laugh earners, rag singers and ukeleists
put this song on and win your public—they want it; so give it to them.

OUR PRESIDENT

"When The Sun Goes Down In Romany"

My Heart Goes Roaming Back to You"

The whole world Wilsooon Hughes this song. The greatest song we have ever published. The double version is a classic. Come in and hear
it and you will fall in love with it.

"If I Knock the L Out of Kelly"

It Would Still Be Kelly to Me"

"Our Alderman" is for all the men and all the women in the profession who are looking for some good natured laughs. Kelly will positively carry the West like he's carried the East—if you are going West take him along with you.

OUR SENATOR

"LOVE ME AT TWILIGHT"

The dark horse of the whole campaign was elected by all the high class singers of the country. This song is one of those "once in ten year songs." For beauty, sweetness and charm this is it with a capital I.

OUR JUDGE OF THE COURT OF APPEALS

"When The Black Sheep Returns To The Fold"

Judge for yourself—get a copy and look it over. The most appealing lyric written in years. This song cried its way into the hearts of the public.

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"HOME SICKNESS BLUES"

In every assembly there is a favorite. This is the dancing favorite of the country. If you want some gingery dance music in your act come up and get it. Write or wire.

Talk About a Landslide, the W. B. S. Party Swept the Country Like it Was Never Swept Before
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WHAT IS YOUR VERDICT?

Comparison is now possible between the William Fox production of "Romeo and Juliet" with Theda Bara, and that of another producer who invited the parallel.

The two productions have been given to exhibitors and the box office "acid test" applied to each.

Your comment and criticism will be appreciated by Mr. William Fox, President, Fox Film Corporation, 130 West 46th Street, New York City

FOX FILM CORPORATION

EXTRAVAGANCE.

Norma Russell.....Mme. Petrova
Courtland Russell, her father...H. Cooper Cliffe
Franklin Hall, business man.

Mahlon Hamilton
Howard Dundore, banker.....Arthur Hoops
Horace Scott, bank cashier....J. W. Hartman
Robert Mackay, philanthropist,
Edward Martindel

ButlerTom Cameron

It seems to be the ill fortune of this particular Variety reviewer to be assigned to sit in judgment upon the serious theatrical writings of Aaron Hoffman, both in vaudeville and pictures. Mr. Hoffman's latest brain child on the screen is "Extravagance," scenario-ized by Wallace C. Clifton, produced by Popular Plays and Players (Metro), directed by Burton L. King and photographed by Andre Barltier. Said Hoffman has earned an enviable reputation as a writer of comedy. It is generally conceded that tragedy is but one step removed from humor, but somehow or other, said Hoffman doesn't seem to be able to cross the dividing line. At all events the story of "Extravagance" is an example of an attempt to be serious and is little short of ridiculous. The best that anybody could honestly claim for it is that it is hopelessly old-fashioned and conventional. A girl has been reared in luxury and extravagance by her doting father. Father borrows \$25,000 from a bank on his note. The president of the bank wants to marry the girl, who is betrothed to a nice young man. Father cannot meet his note when due and requests an extension. Banker requests a responsible endorser. Father forges a rich man's name, banker discovers the forgery and says he will meet the obligation if daughter will marry him. Daughter agrees, to save her parent. Her affianced returns from Brazil (where he is seen drinking iced mint juleps, though it isn't explained where the ice came from), has just 16 minutes before the bank closes, and rushes there to take up the note, which he does with cash. It is explained previously that his South American venture is a failure and not shown how he happened to have so large an amount of cash. He marries the girl and the banker is "sore." He says to young husband: "Your South American enterprise is a failure. Why not enter my bank and learn high finance? You will find it profitable." So he enters the bank and sits at his desk to read a book, presumably on the subject of high finance. Banker forces his old cashier to falsify young husband's books and there is a visualization of the regular detective placing his hand heavily on the husband's shoulder. Husband is sentenced to five years and wifely says: "He is not guilty and I shall devote my life to establishing his innocence." She determines to go to work, picks up the Motion Picture News and decides to write a scenario. (Maybe she read therein one of Hoffman's melodramatic plots and figured out how easy it was.) It is promptly accepted and the old cashier, who has taken to drink, is run over, picked up and carried to her home where in delirium he reveals the frame-up. When the cashier recovers, his mind is gone, so the young wife writes a motion picture story based on what she gleaned from the poor old man's ravings. She invites the banker to witness the picture, and her father also brings the former cashier to the photoplay house. The cashier's memory is restored by the picture, he sees the banker there and cries: "I remember it all now. That's the way he did it!" Banker rushes out, misses the train to Philadelphia, hires a special engine—mark the originality of it—there is a collision and he is killed. Husband is released, his South American rubber concession nets him \$25,000 and the clinch shows the couple living in thrift, peace and happiness, supplemented by a baby. *Jojo.*

ARMS AND THE WOMAN.

A five-reeler by Astra marketed under the Pathe Gold Rooster brand. The scenario is by Ouida Bergere and direction by George Maurice. It is a smashing dramatic with frequent passages of extraordinarily fine story and story exposition and a really sensational finish with a fairly hair-raising series of dramatic events. In this finale there must be a thousand feet of thrilling chases, gun fights, killings and finally a fire which burns several acres of munition factory, the whole thing so well managed that the illusion is complete. What gives the final touch of effectiveness to the "punch" of the story is that it is legitimately bound up and vital to the story itself and not dragged in to supply hectic action as is so often the case where highly flavored events come upon the screen. Mary Nash does splendidly as the star and the other players concerned in the story look and act their parts to the life. The Astra expert who picks the companies has been particularly fortunate in his selection of some of the types who are concerned in the earlier action which deals with foreign immigrant types on the lower East Side of New York. These persons and the scenes in which they moved were triumphs of realism. The story is that of a Hungarian peasant girl (Miss Nash), who comes to this country with her brother. She gets her first engagement as a singer in a low drinking place, but is saved from a life of shame by a millionaire steel man, who makes an opening for her, and afterward marries her. Then the war breaks out. There are many fine scenes of the war arena. The girl tries to prevent her husband from making munitions for the enemies of her country and becomes concerned with German spies in this country who plot to the same end. The story, of course, ends happily. The whole feature is uncommonly interesting, not to say absorbing.

ARTCRAFT PICTURES CORPORATION

announces that the following *eighty-one* theatres exhibited Mary Pickford's first Artcraft production, "Less Than The Dust," commencing Nov. 5th, for *one week or more*; and that over a thousand other theatres have already contracted to show the picture for shorter periods. The character of these theatres must encourage Exhibitors who have not yet contracted, to do so at once.

THEATRE	CITY	THEATRE	CITY		
Strand	New York City	N. Y.	Walnut	Cincinnati	Ohio
Broadway	New York City	N. Y.	Pastime	Columbus	Ohio
Academy of Music	New York City	N. Y.	Circle	Indianapolis	Ind.
Keeney's	Brooklyn	N. Y.	Majestic	Dayton	Ohio
Century	Brooklyn	N. Y.	Temple	Toledo	Ohio
Keeney's	Newark	N. J.	La Salle	Chicago	Ill.
Majestic	Detroit	Mich.	Bijou Dream	Chicago	Ill.
Liberty	Detroit	Mich.	Apollo	Peoria	Ill.
Strand	Syracuse	N. Y.	Alhambra	Milwaukee	Wis.
State St.	Trenton	N. J.	Strand	Minneapolis	Minn.
Olympia	New Haven	Conn.	Strand	St. Paul	Minn.
Olympia	New Bedford	Mass.	Garden	Des Moines	Iowa
Park	Worcester	Mass.	Orpheum	St. Joseph	Mo.
Emery	Providence	R. I.	New Grand Central	St. Louis	Mo.
Bijou	Springfield	Mass.	Twelfth St.	Kansas City	Mo.
Shea's	Fitchburg	Mass.	Strand	Omaha	Neb.
Strand	Lynn	Mass.	Queen	Dallas	Texas
Merrimack Sq.	Lowell	Mass.	Queen	Houston	Texas
Arcadia	Reading	Pa.	Pike	Colorado Springs	Colo.
Garden	Paterson	N. J.	Strand	Denver	Colo.
Regent & Garden	Rochester	N. Y.	Clemer	Spokane	Wash.
Globe	Boston	Mass.	Beauty	Butte	Mont.
Salem	Salem	Mass.	Columbia	Portland	Ore.
Palace	Philadelphia	Pa.	Coliseum	Seattle	Wash.
Stanley	Philadelphia	Pa.	Portola	San Francisco	Cal.
Stanley	Atlantic City	N. J.	Broadway	Los Angeles	Cal.
Queen	Wilmington	Del.	T & D	Oakland	Cal.
Granby	Norfolk	Va.	T & D	Sacramento	Cal.
Parkway	Baltimore	Md.	Cabrilla	San Diego	Cal.
Belmont	Philadelphia	Pa.	Majestic Gardens	Grand Rapids	Mich.
Columbia	Washington	D. C.	Regent	Toronto	Canada
Wizard	Baltimore	Md.	Dominion	Winnipeg	Manitoba
Triangle	New Orleans	La.	St. Denis	Montreal	Que.
Criterion	Atlanta	Ga.	Orpheum	Malden	Mass.
Stillman	Cleveland	Ohio	Strand	Buffalo	N. Y.
Metropolitan	Cleveland	Ohio	Empire	Bridgeport	Conn.
Knickerbocker	Cleveland	Ohio	Isis	Richmond	Va.
Strand	Akron	Ohio	Fairyland	Cleveland	Ohio
Regent	East Liberty	Pa.	Eagle	Manchester	N. H.
Dome	Youngstown	Ohio	Fifth Ave.	Nashville	Tenn.
			Alcazar	Birmingham	Ala.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVENUE, NEW YORK

EAST IS EAST.

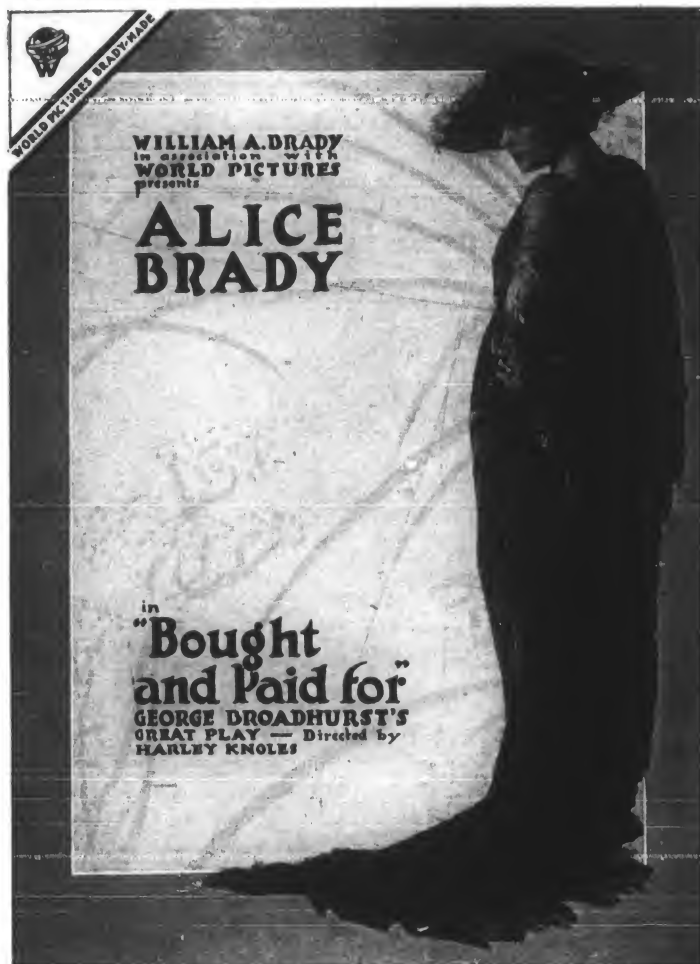
This is another of the English-produced, Florence Turner starring feature series that is being released through Mutual. The picture is totally unsuited for American audiences, as it is essentially English in its atmosphere and particularly adapted to a London audience. The story has its locale in the East and West ends of London, the plot being centered on the premise that once born and raised in the East End, which is the slum section, no matter how much money drops on one and no matter what steps are taken to wash out the early marks of environment, the fact remains that East is East and it will never mingle

with those that have been reared in the West End. The story itself is full of Coter phrases and slang, which are not known to the American public and therefore are entirely lost. In parts of the story there is much unconscious humor, never intended by either director or author. There are at least three instances where a good hearty laugh is to be had at the expense of the author or director. "East is East" will not do for the American market. *Fred.*

THE PILLORY.

A Thanbouser production marketed under the Pathe Gold Rooster brand and shown for the first time in the New York late last week. It has some forceful dramatic pas-

ages, but has the defect so common to multiple reels that it tells more than one story. The tale has to do with the sorrows and adventures of a girl, born out of wedlock, reared by unsympathetic aunts who at length (great length, be it said) wins happiness and a refuge under the protection of her long-lost mother. From the beginning to the point where the girl finds her mother is one complete story unit. The remainder is another. Florence LaBadie is starred. She makes a first rate ingenue. The other characters are without exception well done; the photography is excellent and the general effect of the picture, as to direction, scenic setting, etc., is entirely pleasing. The picture should do well for its sponsors without creating any sensation.



**LOVING PEACE, HE
FOUGHT FOR IT-**

*That's
Lish Henley,
westerner, who
finds trouble annoys
him and undertakes
to discourage law-
lessness by batt-
ling*

WILLIAM FOX
PRESENTS
George Walsh
IN
THE MEDIATOR
A THRILLING PICTURIZATION OF A WORLD
FAMOUS BOOK THE AUTHOR: ROY NORTON
THE DIRECTOR: OTIS TURNER
FOX FILM CORPORATION

OBITUARY.

George Bascom, Sr., who last week took over the ticket agency in the Hotel Manhattan (operated for 20 years by Tyson & Brother) dropped dead November 1, his first day at the stand, while talking to one of the clerks. Heart trouble was the cause of death.

Max H. F. Fisher, one time manager of Ben de Bar's opera house in St. Louis, and sponsor for Mary Garden at the outset of her operatic career, died in Flushing, L. I., late last week. Later he became an agent for theatre program advertising and was a general advertising man.

Edward J. Buckley, advance agent for "Major Leg" (which disbanded in Toledo some time ago) was found in the Maumee River last week. Identification was possible because of a telegram on the body. When the show disbanded Buckley disappeared.

Dick Gorman, a German comedian about 65 years of age, died in the Allegheny Hospital, Pittsburgh, about three weeks ago. Death was from pneumonia. The deceased's full name was Richard O'Gorman. He once starred in "Comrade." Nick Norton, who has returned to the United Booking Offices, brought the news of Gorman's death. Mr. Norton said he had seen no notice of it in any paper.

Mrs. Dion Boucicault died in London, Nov. 6, aged 82. The New York dailies mentioned casually she was the first wife of the late Dion Boucicault and the mother of Dion, Aubrey and Nina Boucicault. None seemed to remember she was one of the best known actresses of England and America a generation ago, having starred with her late hus-

HAL GODFREY

Passed Into Eternity
Nov. 11, 1911

In my heart I am oft repeating
memories sweet of thee.

JENIE JACOBS

band in "Colleen Bawn," "Arrah Na Pogue," etc., under the name of Agnes Robertson.

The mother of the Three Bannons died Oct. 22.

Mr. and Mrs. John W. Barnes of Olean, N. Y., were instantly killed Nov. 3 when the car they were driving was crashed into by an Erie train near Friendship, N. Y. The bodies were taken into Buffalo on the pilot of the engine, where they had lodged. The couple were returning to their home from a meeting of the Gus Sun managers at Columbus, O. Mr. and Mrs. Barnes were buried in Buffalo Nov. 6.

VINCENT VERDI

Age 84

Father of **JOSEPH B. VERDI** (of Clark and Verdi)

Saturday, Nov. 4, 1916

525 W. 112th St., New York.

A daughter survives. Mr. Barnes was part owner and manager of the Dreamland and Grand theatres, Olean. He removed to Olean from Buffalo ten years ago.

Howard E. Morse, business partner of "Silent" Mora, of Allegheny, Pa., was killed in an accident in Boston, Oct. 29, according to a statement from Mora this week.

Irene Ackerman, actress and founder of the Literary and Dramatic Union, died at Mount Vernon, N. Y., a few days ago. She first appeared in the old Fifth Avenue theatre, New York, and was best known for her playing of Mercedes in "Monte Cristo" with James O'Neill. She was 46.

KERRIGAN QUILTS UNIVERSAL.

Los Angeles, Nov. 8.

J. Warren Kerrigan is out of the Universal and both star and company are hurling charges. The Universal alleges that Kerrigan left them in the midst of making a new picture, while the actor claims his contract expired and that when the company refused to renew at the salary he asked, he gave them ample notice. Kerrigan is planning to start his own company, but today there was a report he would settle differences with the Universal.

When seen at the Universal's office here in reference to the above dispatch, an official declared that the company would have nothing more to do with Kerrigan under any conditions, they considering the actor's action in quitting during the making of the picture, "The Mysterious Mr. Musselwaite," totally unwarranted. It is true that Kerrigan's contract expired (on Oct. 26), but the company denies he gave them any notice that he would not finish the picture and they are inclined rather to lose the \$10,000 which has been expended on the feature than accede to Kerrigan's demands. The actor has been with the Universal for three years and is one of their highest paid stars, having received \$850 weekly for the past two years. The Universal official further said Kerrigan demanded that before he continue he be given a three-year contract calling for \$1,500 weekly for the first year and increasing to \$2,000 weekly for the third year.

BURLESQUE ROUTES

Nov. 13 and Nov. 23.

"A New York Girl" 13 Corinthian Rochester 20-22 Bastable Syracuse 23-25 Lumberg Utica.

"Americans" 13 Howard Boston 20-22 Orpheum New Bedford 23-25 Worcester Worcester.

"Auto Girls" 13 Lyceum Columbus 20 Newark 21 Zanesville 22 Canton 23-25 Akron.

"Beauty Youth & Folly" 13 New Castle 14 Johnstown 15 Altoona 16 Harrisburg 17 York 18 Reading Pa 20 Gayety Baltimore.

"Behman Show" 13 People's Philadelphia 20 Palace Baltimore.

"Bon Tons" 13 L O 20 Gayety Kansas City Mo.

"Bostonians" 13 Gayety Toronto 20 Gayety Buffalo.

"Bowery Burlesquers" 13 Casino Boston 20 Grand Hartford.

"Broadway Belles" 13 Majestic Scranton 20 Gayety Brooklyn.

"Burlesque Revue" 13 Grand Hartford 20 Jacques Waterbury.

"Cabaret Girls" 13 Tropicadero Philadelphia 20 Olympic New York.

"Charming Widows" 13 Empire Cleveland 20-21 Erie 22 Ashtubula 23-25 Park Youngstown O.

"Cherry Blossoms" 13 Gayety Chicago 20 Majestic Ft Wayne Ind.

"Darlings of Paris" 13 Savoy Hamilton Ont 20 Cadillac Detroit.

"Follies of Day" 13 Casino Brooklyn 20 Empire Newark.

"Follies of 1917" 13 Cadillac Detroit 20 L O.

"French Follies" 13 Olympic New York 20 Majestic Scranton.

"Follies of Pleasure" 13 Gayety Baltimore 20 Tropicadero Philadelphia.

"Ginger Girls" 13 Century Kansas City Mo 20 Standard St Louis.

"Girls from Follies" 13-14 Amsterdam Amsterdam 15-18 Hudson Schenectady 20-21 Binghamton 22 Norwich 23 Oneida 24-25 Niagara Falls N. Y.

"Girls from Joyland" 13-14 Holyoke Holyoke 15-18 Gilmore Springfield Mass 20 Howard Boston.

"Globe Trotters" 13 Palace Baltimore 20 Gayety Washington.

"Golden Crook" 13 Gayety St Louis 20 Star & Garter Chicago.

"Grown Up Babies" 13 Englewood Chicago 20 Gayety Milwaukee.

"Hastings' Big Show" 13 Casino Philadelphia 20 Miner's New York.

"Hello Girls" 13-14 Erie 15 Ashtubula 16-18 Park Youngstown O 20 New Castle 21 Johnstown 22 Altoona 23 Harrisburg 24 York 25 Reading Pa.

"Hello New York" 13 Star Cleveland 20 Empire Toledo.

"Hello Paris" 13 Star St Paul 20 L O.

"High Life Girls" 13 Majestic Ft Wayne Ind 20 Buckingham Louisville.

"Hip Hip Hurray Girls" 13 Gayety Buffalo 20 Corinthian Rochester.

"Howe's Sam Show" 13 Casino Boston 20 Columbia New York.

"Howe's Sam Show" 13-14 Park Bridgeport 20 Colonial Providence.

"Lady Buccaneers" 13 L O 20 Century Kansas City Mo.

"Liberty Girls" 13 Columbia Chicago 20 Gayety Detroit.

"Lid Lifters" 13 L O 20 Englewood Chicago.

"Majestic's" 13 Empire Hoboken 23-25 Park Bridgeport.

EVA TANGUAY

The Temperamental (?) is Resting

Refuses to Work When Not Paid

Los Angeles "Herald."

Tanguay's Personality Irresistible. We all hope she will come again—come soon and often. It is not hard to figure why she has been labeled with such descriptive adjectives as Cyclonic, Hurranic, Effervescent, Spontaneous, and the like. She is all of them and a lot more than Mr. Webster has overlooked. We are deeply indebted to Mr. Wm. Morris for bringing so capable an artist as Miss Tanguay to our city and to Miss Tanguay's esteemed parents for having raised such a charming little tow-head.

GUY PRICE.

Los Angeles "Examiner."

Miss Tanguay never is tiresome or tired, and while the vaudeville acts labor to please, she pleases to labor. TANGUAY is the whole show. There was never before her another TANGUAY. It is likely there will never be another. Physical endurance, combined with mental sheet-lightning, never come twice in the same package and MISS TANGUAY is the one package. She is the quick-silver of the stage. A typhoon of action, a tornado of freaky grace; that's a mixed meta show, but so is MISS TANGUAY. She is the always going-up clinical thermometer of the fever of joyfulness, and you may think this about her from this or that point of view, and she will still conquer you, and make you determined to go to see her. She has encompassed the occult of being entitled to the denotation of "GREAT," and you can't tell why you like her.

OTHEMAN STEVENS.

Los Angeles "Times."

Eva's dynamism wins. Cyclonic star shines alone at Auditorium. Eva Tanguay proceeded to brew the world-famed tonic known as the Tired-Business-Man's Show. If she did not invent this form of entertainment she at least became its highest exponent. As I intimated at the outset, I suspect her of a profound philosophy. It is in her work, whether she has the realization or not. She is amazingly frank about women and men, and under her nonsense and spectacular frivolity one may discover a deep undercurrent of truth. The lady knows her biology and her nierzsche, and is quite as comprehensive and entertaining in their interpretation as George Bernard Shaw. She understands how attractive is brightness, and her act moves in the light. She seems as sound as Emerson, and as bright as George Ade, but her method is that of neither. She is EVA TANGUAY, a perfectly natural person. I think such a riot of amusement in any personality is inspired by the greatest force in the world, the function of natural forms and the co-ordination of sound faculties. Some people know without knowing that they know, and some become aware of themselves, insofar as they have looked upon life and their identity with it. Eva Tanguay, flaming forth as a bizarre and richly clad personality, and flinging herself with abandon into the arms of a tempestuous travesty, is to me as beautiful as a hanging star.

HENRY C. WARNACK.

Los Angeles "Record."

Eva's cyclonic riot. On the whole the performance was delightfully original, with Eva dominating over-powering, over-shadowing everybody else in sight.

Los Angeles "Express."

Eva Tanguay fascinates, thrills and puzzles. Most press agented woman on American stage wins Los Angeles audience. Maybe she is crazy, and maybe she is not, but she should worry. Most of us who are plugging our hearts out to make a living would give our eye-teeth to have such an attack of craziness as she suffers from. It is the greatest little dollar-getter in the history of the stage. The woman is a wonder. Call it personality, call it anything you like. She has something which fascinates. She can reach out and grab an audience in any theatre, anywhere, any time. She has been doing it for the last ten years, and if the next ten don't treat her more unkindly than the last, she is liable to keep it up indefinitely.

GEORGE ST. GEORGE.

Los Angeles "Tribune."

Eva Tanguay came to town yesterday and demonstrated that her charm, magnetism, personality, or whatever you care to call this psychological something that makes her different from anybody else, is still in good working order. It is impossible to describe what constitutes this extraordinary woman's appeal. It has been tried again and again. I remember seeing her with Frank Daniels in "The Office Boy." From the moment she stepped upon the stage everybody forgot about Daniels. She ran away with the show and she has been running away with shows ever since. At the end of her third song she owned the house, and at the end of her act they clamored for more. The charm worked. I have never known it to fail.

MAITLAND DAVIES.



"Come Over, Come Over, Come On Over Here, It's a Wonderful Place"

The House of Nothing But Hits

Geo. M. Cohan's

"There's Only One Little Girl"

A typical Cohan novelty march with a wonderful double version.

That great Irish song that nothing on earth can stop.

"Erin Is Calling"

The great song sermon.

"Turn To The Right"

This song will do more good than a dozen Billy Sundays.

Another "Back Home in Tennessee" by the same writer, but a much better song.

"That Old New England Town"

The musical comedy hit of the decade.

"Sometime"

(FROM "BETTY")

This is restricted.

Watch this space for the big surprise of the season.

Managers Producers

If you wish exclusive song numbers, "Come On Over Here." We can furnish you with anything from a catch line to a musical comedy in 24 hours. We can also "laugh up" the dialogue of your show.

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"Midnight Maidens" 13 Olympic Cincinnati 20 Columbia Chicago.
"Military Maids" 13 Gayety Minneapolis 20 Star St Paul.
"Million Dollar Dolls" 13 Gayety Washington 20 Gayety Pittsburgh.
"Mischief Makers" 13 Academy Jersey City 20 Gayety Philadelphia.
"Monte Carlo Girls" 13 Gayety Brooklyn 20 Academy Jersey City.
"Pace Makers" 13 Newark 14 Zanesville 15 Canton 16-18 Akron O 20 Empire Cleveland.

"Parisian Flirts" 12-14 O H Terre Haute Ind 20 Gayety Chicago.
"Puss Puss" 13 Berchel Des Moines 20 Gayety Omaha.
"Record Breakers" 13 So Bethlehem 14 Easton 15-18 Majestic Wilkes-Barre Pa 20 Star Brooklyn.
"Reeves Al Show" 13 Lyceum Dayton 20 Olympic Cincinnati.
"Review of 1917" 13 Buckingham Louisville 20 Lyceum Columbus.
"Roseland Girls" 13 Empire Newark 20 Casino Philadelphia.
"September Morning Glories" 13-15 Orpheum New Bedford 16-18 Worcester Worcester 20-21 Amsterdam Amsterdam 22-23 Hudson Schenectady.
"Sidman Sam Show" 13 Empire Toledo 20 Lyceum Dayton.
"Sightseers" 13 Star & Garter Chicago 20 Berchel Des Moines Ia.
"Social Follies" 13-15 Broadway Camden 16-18 Grand Trenton 20 So Bethlehem 21 Easton 22-23 Majestic Wilkes-Barre, Pa.
"Some Show" 13 Empire Albany 20 Gayety Boston.
"Spiegel Review" 13-15 Cohen's Newburgh 16-18 Cohen's Poughkeepsie 20 New Hurtle & Seamon's New York.
"Sporting Widows" 13 Colonial Providence 20 Gayety Boston.
"Star & Garter" 13 Columbia New York 20 Casino Brooklyn.
"Step Lively Girls" 13-15 Bastable Syracuse 16-18 Lumberg Utica 20 Gayety Montreal.
"Stone & Pillard" 13 Orpheum Paterson 20 Empire Hoboken.
"Sydell's Rose Show" 13 Gayety Kansas City 30 Gayety St Louis.



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"Welch Ben" 13 Gayety Omaha 20 L O.
"White Pat Show" 13 Gayety Milwaukee 20 Gayety Minneapolis.
"Williams Mollie Show" 13 New Hurtle & Seamon's New York 20 Empire Hoboken.

LETTERS

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

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

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

Reg following name indicates registered mail.

"Tango Queens" 13 Star Brooklyn 20 So Bethlehem 21 Easton 22-23 Majestic Wilkes-Barre Pa.
"Tempters" 13 Star Toronto 20 Savoy Hamilton Ont.
"Throughbreds" 13 Gayety Philadelphia 20-22 Broadway Camden 23-25 Grand Trenton.
"Tourists" 13 Standard St Louis 19-21 O H Terre Haute Ind.
"20th Century Maids" 13 Gayety Pittsburgh 20 Star Cleveland.
"U S Beauties" 13-14 Binghamton 15 Norwich 16 Oneida 17-18 Niagara Falls N Y 20 Toronto.
"Watson Billy Show" 13 Gayety Detroit 20 Gayety Toronto.

A
Adams & Peters
Ake L K (C)
Alaskans The (C)
Aldro Harry
Allan R (C)
Allyn Edgar
Alpine Mablow
Alvares & Martell
Anderson Hilma (C)
Archer Lillian
Archer Lou (C)

B
Armond Grace (C)
Armon Von Q (C)
Arnold Geo (C)
Austin Mrs P
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Avola Chas

E
Bacon Josephine
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Jerome H. Remick & Co. noted for their Dixie Songs, take great pleasure in announcing their new one. Everybody remembers "All Aboard for Dixie," "Back to Dixie Land" and the present big "Dixie" hit, "They Made It Twice as Nice as Paradise, and They Called It Dixieland." The "proof of the pudding is in the eating," that's the old saying, so hurry along, and get this new SURE FIRE HIT.

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By GUSTAVE KAHN and EGBERT VAN ALSTYNE
The Sensational Ballad.

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By RAYMOND EGAN and RICHARD WHITING
The Song Hit of the Country.

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Nothing in The Song Market to Equal Our List of Hits:

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"MEMORIES"

"AND THEY CALLED IT DIXIELAND"

"IN OLD BRAZIL"

"WHOSE PRETTY BABY ARE YOU NOW"

"IF YOU EVER GET LONELY"

"IF YOU'LL COME BACK TO MY GARDEN OF LOVE"

Watch For A Few New Ones Soon

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Direction HARRY WEBER

I take this means to emphatically deny that I, at any time, was a member of the White Rats.

MARTIN VAN BERGEN

Barton John	Burnham Dolly	Cowan L F	DeNoyer Eddie	Evans & Newton (C)	G	Hennings J & W	K
Batchelor Billy	C	Cowen M A M	DePera Grace	Evelyn Eva (C)	Gale Grosse	Henry Clara	Karlton Avery (C)
Beatty Kathryn (C)	Cafferelli Billie	Creighton J (C)	Derr A Monroe (C)	Evelyn Fay (C)	Garrette Elsa	Heywang Chas	Kay Lillian
Belanio Mr	Cahill James	Cullen Ruth (C)	DeWolfe William	Everett Flossie	Gay Daniel	Hill Emma (C)	Kayne Agnes (C)
Bender Maxie	Callahan & Callahan	Curtin Dick (C)	Diaghiloff M (C)	Everts Joe H (C)	Gay & Gilrose (C)	Hoffman Dave A (P)	Keller R
Bennett Al	Carlin Robert		Dial Eugene	Ewald Edward	Gearo Tess	Hogan Johnny	Kennedy Jack A
Bennett J H (C)	Carlton Ubert	D	Dickens Bert (C)		Geodale Eva (C)	Holliday J Frank (P)	Kennedy & La France
Benning W	Carpenter Irving	Dacre Louise	Dierick Arthur J	F	Germaine Mark	Holmes Dottie (P)	Kent Annie (Reg) (C)
Bennington Sisters	Carroll Dena (C)	Dahlberg M (C)	Dillon Lillian	Fairbanks Evelyn	Gilmore Francis J	Hopkins Axtell	Kilduff Anna
Bernard Dean (C)	Carson James R	Dalch Mr S	Dixon Bobby	Fairchild Mattie (C)	Gleason Viola	Hopper Perry P	Kimball W F
Bernard Murray F	Carson Dr. James	Dalley Mr (P)	Donaldson Phyllis	Falardeau Doll	Goodale Eva (C)	Houlihan F	King Don K
Best Mabel	Cate Fred O	Dale Fred (C)	Douglas J C	Fanel Al	Gordon Joe (C)	Howard Great	King Harry
Blissard Alice	Cate Walter H	Dalton Irwin	Downey Maurice (C)	Farnsworth Robert P	Gould Venita (C)	Howards Flying	King Jessie
Blocksom Harry	Chabot & Dixon	Daly Pat	DuBois Wilfred (C)	Farrington Miss	Gourand Claude L	Howard James W	Kirk Ethel (P)
Blushes The (C)	Chagnon Frank	Danzberger Julia	Duffy Dick (C)	Faust J W	Grover F R (C)	Hoyt Harry (C)	Kirnan Frances
Bohannan Florence	Charters Spencer	Danville Jeanette (P)		Fay Gertrude (C)	Guhl Geo	Hutchinson J	Knowles Edith
Bohannan M T (C)	Chiaffarelli Adalalde	D'Aubrey Diane	E	Fernandes & May (C)	Gumm F A (C)	Hyde Jenny (C)	Kruger S G
Bostelle Jessie (C)	Chiaffarelli Adalalde	Davis Hal (C)	Earl Chas T	Fielding & Carlos	Gyne & Gossette	Hyde William	
Boyle Miss F	Chlafr Dores (P)	Davis & Prather	Earl Maud	Fisher Mr			L
Bradley Geo (C)	Clark A	Davis Miss R	Eddy Helen	Fisher Ellnor	H		Lambert & Van
Bradley Helen	Cline Vivian	Dawson Sid (C)	Edwards June	Fisher Frank	Hake G (C)	Irving Musical	La Mar Thelma (C)
Brads The	Coate Henry G	Day Helen (P)	Elchenbough C G (C)	Fitzgerald Maud	Halliday Stuart		Lane Ted (C)
Brehm Kathryn	Cliff Genevieve	Dean Cal (C)	Elkins Bettie	Florence Rose	Hall Howard	J	Lang Ruby
Bristor W	Clifford T H (C)	Dean Leota (C)	Elliott & McGreevey	Force & Williams	Hammond Miss Pat	Jarger Margaret	LaPierre Margaret
Brough & Lyons (C)	Cline Vivian	Deane Orra	Elliott Billy	Force Billy	Hanley Miss R	Jarvis Sidney	Lauder Dorothea B
Brown Harry	Coen Veronica	DeArmo & Marguerite	Emerson Mrs E	Ford Bertie	Hanson Chas	Jasper (C)	Lavere Chas (C)
Buchman Wm (C)	Collins Courtney (C)	DeHaven A Milo	Emerson Mrs E	Foy Mrs W	Harmont Sallie (C)	Jessie Duo (C)	Law Robert
Budd Agnes (C)	Collins Lottie	DeLea & Ormer	Esmeralda Edna	Francis Arthur (C)	Harris Geo F	Jewell Madam & Son	Lawrence Miss Lou
Bunch Eck	Cook Sisters (C)	DeLisle & Vernon	Evans Arthur	Frank I S	Harris Reba	Johnson Mr	Lawson Bill (C)
Burke Dan	Cooks Mary	Delm's Musical (C)	Evans Dorothy	Fraser Mack (C)	Hayes F	Johnson Ed	Lawrence Lillian (C)
Burnadette Miriam	Corr Armor Cor (C)	De Long Maudie (C)	Evans Evelyn	Fritzie Fritz (C)		Johnson Great	LeBelle & Tenny (C)
		De Luxe Models (C)		Fuller Billie (C)			

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THE RUSSIAN PEASANTS

have just arrived from a five years' European tour with

THE MOST NOVEL COMBINATION ACT IN VAUDEVILLE

A little Russian scene including the native acrobatic dancing, also introducing FIVE OF THE MOST WONDERFUL ACROBATIC DOGS. WE CAN PLAY PARKS AND FAIRS. Have beautiful Russian costumes. OUR OWN SPECIAL SET for Vaudeville opened our season Oct. 9th for

THE U. B. O. AT DAVIS THEATRE, PITTSBURGH.

THIS WEEK (Nov. 6), TEMPLE THEATRE, HAMILTON, CAN.

NEXT WEEK (Nov. 13), TEMPLE THEATRE, DETROIT

WEEK NOV. 20, TEMPLE THEATRE, ROCHESTER, N. Y.

Offers Invited. Under the direction of PAUL DURAND, or communicate direct to 258 West 38th St., New York City.

After batting 400 in Vaudeville, the Pennant Winning Battery of "Song Land" have firmly established themselves as a success in the "Big League."

GUS VAN AND JOE SCHENCK WITH "THE CENTURY GIRL"

Century Theatre, Indefinite, New York City

Management Messrs. DILLINGHAM and ZIEGFELD

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EVERY PRIMA DONNA ON EARTH

to say nothing of all other singers, should include in their repertoire

VICTOR HERBERT and HENRY BLOSSOM'S

exceptionally beautiful waltz ballad

KISS ME AGAIN

written for and originally sung by that charming Prima Donna, FRITZI SCHEFF, when she appeared in the big musical comedy success, "Mlle. Modiste." Miss Scheff is still using this wonderful number in her vaudeville and other engagements, and it continues to be her big feature.

Professional copies and orchestrations in 3 keys—in F (a to f), in G (b to g), in A (c to a).

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Le Roy & Hall Lowe John
LeVan Bros Lurie Julius J
Levy Alphonse Lynam M G
Lewis Harry B Lyon Wanda (C)
Lewis Sam B
Lindsay Roy (C)
Loeun Eva

MacAllister Bessie (C)

Mack Phyllis
Mangan H
Maree Ida
Marks Frankie (P)
Marsden Nason
Marshall Dot
Martin Bradley (C)
Martin Leslie
Mason Evelyn
Massey John D. (C)
Matthews Mrs D. (C)
Mayo Louise (C)
Mayotte Yvonne
McCauley Inez
McCone Mr
McCullough Carl
McDonald Etta
McInerney James A
McKenna Thomas
McKinley Robt
McMillan Violet
McNeal Estelle
McTyre Heney

Melling Bee
Melrose Bert (C)
Melville W J (C)
Merrill Fred
Meyers Barney
Miller J
Miller Rent (C)
Miller E P (C)
Mills Robt J
Mitchell B A (C)
Monde Ray
Mooney Jack (C)
Moore Billy K
Moore Helen J
Moran Chas
Morgan Hazel (C)
Morley Lillian (P)
Morrisey & Shay
Morris Mazie
Morton & Bossie
Murdoch Lew
Musical Maids
Myers Edw (C)

Narradoc N
Navin & Navin (C)
Nawn Tom
Nelson Karle
Newing De Witt
Newman W (C)
Newport & Stick
Newport Hal
Nicholas Sisters (C)
Nichols Sisters
Niven Phil
Norman Bros
Nutt Chas H

Parker Rena
Pearl Lucille
Perry Bert
Philbrick Will
Phillips Gert
Plimmon Mr (P)
Polachek Leon M
Poole Mollie
Preston Bobbie
Prince & Deerie (P)
Pruette Wm

O'Brien Billy (C)
Odell Thomas
Ohrman L C (C)
O'Learys The (C)
O'Mears Josie
O'Neill Rhea
O'Rourke Bert

Quinn & Lafferty
Rafferty Helen (C)
Raines Elmer (C)
Ramona Natcha (C)
Raymond & Temple
Reaves Roe
Regal Emil

Rehn Marva
Reilly Chas Co (C)
Rent Annie (C)
Rhoades Stanley W
Roberts C J (C)
Robertson Wm (C)
Rogers Mrs Barney
Rogers Duke (P)
Ronla Monano & M
Rosatto Bee
Roth Ben
Rougel Mr & Mrs A
Rouse C
Rudolph Henry (C)
Rudolph Jack
Ruskay Everett
Russell Patsie
Russell Vincent

Sabina & Broum'r (C)
Santell Rudolph (C)
Scholder Helen
Sears Gladys (P)
Seman Marie
Shay Allen B (C)
Shenhan Val C)
Sheen F J

Shields Mrs Frank
Shriner Joe (C)
Sidney Tom D
Silver Sam
Simpson Mr (P)
Simpson George (C)
Singer Frank
Singer Jonny
Slater Walter (C)
Sloane Billy
Smith Marga (C)
Sorensen C B
Stamm Orville
Stanley & Palmer
Stanley Marie
Startup Harry (C)
Stearns Leonard (C)
Steiner H
Sterling & Love (C)
Stevens Walker A
Steward Fred (C)
Stewart H M (P)
St John S Reed (C)
Stross & Becker (C)
Stuart Austen
Stuart Marie B
Suss Gladys
Sweet Dolly



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Is an excellent toilet article
for general purposes

We are told by the stars of the stage that—"In removing all kinds of theatrical make-up there is nothing to compare with it."

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Whether for stage use or street wear, our styles are unequalled—our prices unmatched. Remember we are wholesalers, selling at retail, and we sell Furs only.

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Hudson Seal

Full ripple skirt; new models; 48-inch..... \$125.00

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Trimmed with skunk collar, border and cuffs. 48-inch model.. \$165.50

Real Scotch Mole

Elaborately trimmed on cuffs, collar and six-inch border with Taupe Fox or Skunk.. \$350.00

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	Muffs.	Scarfs.
Skunk	\$15.00	\$12.50
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Hudson Seal.	12.00	10.00
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T
Taylor Jo (C)
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Terry Ruth
Thomas Bert (C)
Thompson Frank
Thornton & Corlew
Toggart (C)
Tokie Japs
Tonner (Tom)
Torcat & Eliza
Tremayne L. H.
Trout Arthur

V
Vagrants Three
Vail Bobbie
Vail Gladys (C)
Vaughner J

Velle Le Bobbie (C)
Verdon Frank (A)
Vincent Madge
Vincent Sid (C)
Vivian Edith (C)
Volunteers The (C)
Vonada

W
Wachuda Joseph
Walker Mr.
Wallace Billy
Wallace Frank
Walton Billy (C)
Walton Earle L.
Warren Ruth (C)
Wayne & Inwright
Wayne Chas
Wayne Sylvia
Weber Eddie J
Welfare Julius

THE TALK OF THE SINGING WORLD

Is the great success already attained by that most remarkable record breaking
BALL—BRENNAN—BIG—BEAUTIFUL—BALLAD

TURN BACK THE UNIVERSE AND GIVE ME YESTERDAY

It would take every page of this paper to reproduce the letters and telegrams we have received from the hundreds of acts already using it—all of them singing its praises to the skies. It's without a doubt THE BALLAD SENSATION OF THIS SEASON—YOUR ACT IS NOT RIGHT WITHOUT THIS SONG.

IT MAKES A WONDERFUL SOLO, DUET, TRIO, OR QUARTETTE FOR ALL VOICES.

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Wellington Miss R
Weston Miss Billie
Weston Miss Eddie
Weston Florence
Western Mary (C)
West Harold
White Bob

Wicks Elsie
Wilcox Lewis
Wilhelm Fred E
Wilkes Ruth
Williams E
Williams Mrs G C H
Wilson E (C)

Wilson Ethel (C)
Wise Celma (C)
Wilton Joe
Wold Sigvard
Woods Mildred (C)
Worth Charlotte
Wright Alice

Y
Yeakle Walter W
Young Buelah

Z
Zatterfield (C)
Ziras The (C)

Owing to pressure of business here Edward Marsh has been forced to postpone his New York trip until Nov. 27.

Nearly all the shows Charles Crown books for the Butterfield houses play the Regent, Muskegon, Mich., intact.

The sixth season of grand opera begins at the Auditorium, starting Nov. 13, and will last ten weeks.

Zoe Akins, from Missouri, has written a vaudeville skit entitled "Such a Charming Young Man."

Judge Davis has postponed indefinitely the suit for divorce of Frankie Gibson against her husband, Chester Todd.

Ed. Renton is looked for any day on the United States, Renton having a conference booked with Tink Humphrey.

Vaudeville and road shows will be played in the new Davies opera house, Windsor, Mo., which was finished last week.

Kelly and Galvin are going to defy superstition by opening at Keith's, Philadelphia, Nov. 13.

Lecount & Fleisher have postponed their new musical show, "The Girl from Norway," until later in the season.

No business forced "The Elopers" to close their tour at Estherville, Ia., and the company returned to Chicago.

Marry Singer is planning a local golfing tournament that will bring some of the crack golfers with some of the local productions.

The Marie James agency via Attorney Berenski attached "The Paris Fashion Show" in Cincinnati and collected commission money alleged due Miss James.

Neither Paul Goudron nor Dave Beecher have found their pet dogs which were either stolen or strayed away from their homes. Rewards have been offered.

May Wright (Mrs. Barney Williams) closed with the George M. Fisher Co. at the Avenue

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.
Mark Vance, in charge.

CORRESPONDENCE

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

J. J. Bowen recently split with his brother and is now in a new double act with his wife.

Sam Gerson has recovered from his recent illness.

L. F. Allardt has been in Winnipeg supervising the remodeling of the Strand there.

The Mahoney Mobile Minstrels wind up their tour Dec. 5.

Charles Walters, manager, Star & Garter, is reported as noticeably improved.

The case of Walter Vernon ("Panama Pansies") comes up for trial Nov. 11.

There's only one tab on the Gus Sun circuit at present.

The new Lincoln, Decatur, Ill., was opened by "Hit the Trail Holiday."

Henry A. Guthrie, from Louisville, may locate here. He has a new theatrical scheme.

James Patterson has leased the Gollmar Bros.' circus for next season.

May Irwin is going to give "Friend Wife" a tryout on the one-nights this month.

Blanche Ring has cancelled all of her one-night stands through this territory.

William Somerset Maugham was in Chicago last week. He's making a tour of the world.

Elsie Ferguson comes to the Blackstone Nov. 13 in "Shirley Kaye."

J. G. Holland, in New York attending to some business, will go to the Coast to remain during the winter.

Leo Ditrichstein is expected to close his Grand engagement Nov. 25, after an eight weeks' stay.

Norman Friedenwald is planning to send his musical show, "My Honolulu Girl," over one night stands.

ZERMAIN ZERMAINE and CO.

PRESENT

"A WHIRL OF SONG AND DANCE"

With 4 Men and 5 Women—featuring EVONNE ZERMAINE

An absolute novelty (Not a girl act)

The most artistic and elaborate setting in vaudeville

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THE HOME OF IRISH HITS

Maintaining our reputation as such, we have added two more wonderful Irish Successes to the long chain of those we have already published. The first—a novelty ballad of unusual beauty and captivating melody.

'T WAS ONLY AN IRISHMAN'S DREAM

By AL. DUBIN, JOHN O'BRIEN and RENNIE CORMACK

The second, a scream-producing Hawaiian-Irish comedy number—SOME COMBINATION!—with verses enough to keep your audiences laughing until they are exhausted — and that's what spells success for you. The title of this rollicking riot is

O'BRIEN IS TRYIN' TO LEARN TO TALK HAWAIIAN

By AL. DUBIN and RENNIE CORMACK.

While both are Irish songs they are so entirely different, you can sing one after the other, either way, without in any way conflicting.

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Nov. 8, and will leave for New York to join her husband.

"Punishment," a prison play by Louise Barleiga and Edward Hale Bierstadt, will be produced by the Hull House Players in Hull House theatre Nov. 9-12.

Sam Tishman has taken the Kaufman Brothers off the Thelen books and is penciling in a new act. They were to have opened Nov. 27.

Frances Kennedy plans another fling at vaudeville and W. B. Friedlander has been commissioned to write some special numbers for her.

The reported cost of the new Jones-Linick-Schaefer house, the Broadway, to be built at Broadway and Lawrence avenue (Wilson avenue district), will be \$500,000.

Another company of "The Millionaire's Son and the Shop Girl" opens at Gary, Ind., Nov.

BERT KELLY

AMERICA'S PREMIER RAGTIME BANJOIST
AND HIS ORIGINAL

JASS ORCHESTRIA

Now in their 4th week at Chicago's leading C/o

COLLEGE INN—HOTEL SHERMAN
Chicago, Ill.

12. The other show is on the International Circuit. Harry Conner may be seen after his "Alone At Last" engagement in "The Blue Mouse."

Late Features of New York Winter Garden

W. L. GIBSON AND TEXAS GUINAN

IN

"HONK, HONK, MAYBE," by WILLARD MACK

This week (Nov. 6)—Colonial, New York.

Next week (Nov. 13)—Orpheum, Brooklyn

Bushwick, Alhambra and all the Eastern U. B. O. theatres to follow.

Direction—FRANK EVANS

which will be made into a musical play for his starring tour.

They are looking for a "new angel" to make the long-promised "Golden Lily" show a reality. Looks like everything was out at present.

Miss Mannheimer, who established the Modern Drama Circle in Cincinnati, about three years ago, is exploiting the movement in Chicago, a meeting to that effect being held at the Metropole Nov. 9, 10, 27.

P. S. Maddox has switched from the advance of the Tom Nawn-Hal Davis show, now playing Minnesota territory, to the advance of an Indoor Circus. A. Mr. Whitaker went to the Nawn-Davis show.

Chicago had some crazy-quit weather during October, weather far from conducive to theatregoing. The temperature ran to 87 degrees on October 15 and five days later it snowed. Then it went skyward again.

Walter Downie and Paul Goudron are framing up the vaudeville program for the Thanksgiving Eve fall carnival and ball, given Nov. 29 by Progressive Council, No. 940, Royal Arcanum. Goudron will be floor manager.

The Chicago office of the Rats is using every effort to have General Pisano play the Empress, Des Moines, Pisano having disappointed the house three times on supposed dates.

T. A. Redley, of Redley and Burch, operating the Grand, Owensboro, Ky., was on the Association floor for several days conferring with Sam Thall about some future bookings. He is also after tabs.

George M. Pendergast, of the Saxe Enterprises, was in Chicago last week, seeing the sights. He has just returned from the Texas border, where he soldiered with the First Wisconsin cavalry.

Sam Kahl expressed faith Monday that the judgment obtained from Norwood and Hall for walking out of the American not only would be collected but that any repetitions by other acts would result in the managers suing for liquidated damages.

A party of Chicagoans will leave Nov. 14 for French Lick Springs for ten days. Mr. and Mrs. William Kibble, Mr. and Mrs. George Gatta, Mr. and Mrs. Edward Clifford, Mr. and Mrs. Frank Gazezio, Mr. and Mrs. James Wingfield and Mr. and Mrs. Thomas Hanks are in the party.

Paul Goudron keeps adding houses to his new circuit. The Wsror O. H., Eldorado, Ia., H. W. Emery, manager, opened this week. The Grand, Perry, Ia., manager, A. W. Walton (playing four acts), opens next week, as well as the Gem, Charles City, Ia.

Word from Oklahoma City states that the Interstate representative, E. C. Mills, is fast shaping up the new smaller time chain of the Interstate down that way and that he will have a number of new weeks to be added to those already booking with Mills.

F. J. A. Forster, president of the Forster Music Co., has planned an active campaign for the winter and Marvin Lee has some fifty ideas lined up to push the Forster songs. The professionals have been making a big demand for "Come Back to Wai Ki Ki" (Hawaiian song).

The J. C. Matthews offices expect to start the combined booking of the Crown and Victoria Nov. 20. Just before leaving for New York Aaron Jones said that he had heard nothing of any booking change and that as far as he knew Frank Doyle would continue booking the houses.

Max Bloom and "The Sunnyside of Broadway" company returned to Chicago last week, having finished their Pan tour. The company will play no more dates until a new book has been rehearsed for the next three weeks. When the company reopens Johnny Gilmore will not be with Bloom's cast.

Harry Perry and Fred Vardon were in Chicago this week. They have been in Europe so long that they have almost forgotten how some of their old haunts look like over here. They have planned to spend Christmas at their homes in Denver—the first time they have been home during the holidays in years.

"The Great Light," a new playlet by Walter Clark Bellows, was presented at the Olympic Nov. 3 to permit the author and invited friends to see what it was like. The cast comprised the author and his son, Walter Clark Bellows, Jr., Gretchen Griffin and Lillian Rhodes.

Dorothy Von Hampton had a girl named Ruth Insley call on her. Ruth seemed friendly, penniless and homeless. Impressed Miss Von Hampton with the "home town stuff," coming from Springfield, Mass., Miss Von Hampton's home. Oct. 20 Miss Von Hampton went to the theatre. Miss Insley remained in the former's suite at the Sherman. Miss Von Hampton returned. Miss Insley was gone. So was \$102 worth of gowns. Warrants are now out for latter's arrest.

American Hospital bulletin: Jack Boyle (Howard and Boyle), out of bed following paralytic stroke and able to get around by aid of cane and crutch; Babe De Fielda ("Garden Girls"), recovering from a recent

MEMBERS

OF THE

Amalgamated Artists' Relief Association

are regretfully informed of the death of

Mrs. MIKE J. KELLY

A. A. R. A. No. 173
Assessment No. 12

Mrs. Kelly's death calls for the usual assessment, payable by Money Order and within thirty days from the date of notice.

CHAS. McPHEE, Secy.-Treas.,
227-231 W. 46th St., New York.

THE REAL RESTAURANTS AND CABARETS



"The Joy Spot of the Loop"

WINTER GARDEN'S

After Theatre Show

From 11 to 1 o'clock

An all feature show by talented entertainers.
Something new and different! Don't miss it!

Matinee Tea Dances
Daily from 4 to 6 p. m.

Special Table d'Hôte Dinner \$1, from 6 to 9 p. m.
Delicious Fine Course Luncheon 50c, from 12 to 2.30 p. m.

Winter Garden Restaurant

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PEKIN ENLARGED REDECORATED IMPROVED

RESTAURANT—B'WAY at 47th ST.

\$1.25 NEW YORK'S FINEST **\$1.25**

Served **DINNER with POMMARD** Served

Eight Generous Courses. American or Oriental

A la Carte Specialties. Dan Dody Presents A la Carte Specialties.

Stunning Girls
Gorgeous Costumes
All Star Principals

'Fads and Fashions'

Dancing with an Orchestra that Plays "Real Music"

MURRAY'S

42D STREET JUST WEST OF BROADWAY. TEL. 4535 BRYANT

Revolving Dance Floor Beautiful Roman Garden Fountain Fantasies

Delightful Music Service a la Carte

LUNCHEON UNEXCELLED 60c SURPASSING DINNER \$1.25

Cuisine and Service ALMOST PERFECT

Old Dominion Beefsteak Dinner (Every Eve. from 6 to 9 on the Balcony) \$1.25

EXQUISITELY DECORATED BANQUET HALL
Old Dominion and Beefsteak Room, 4-300.
PATRICK V. KYNE, Manager.

THE BEST ITALIAN DINNER IN THE CITY

Lunch 50 Cents **GIOLITO** Dinner 75 Cents

With Wine

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BROADWAY AT 48th STREET

Broadway's Big Revue

Under the management of Lea Herrick.
Produced by Max Scheck of "Watch Your Step" fame.

Featuring the "TABASCO" SEXTETTE
with AN ALL STAR cast and chorus of AMERICAN BEAUTIES. Twice nightly, 8 and 11:30.

Continuous Cabaret. Spacious Dance Floor

A SINGING AND DANCING ORCHESTRA THAT IS A BROADWAY NOVELTY.

One of the Brightest Spots on the "Path of Light" Under the New Management of C. E. (Blondy) Wallace.

Every WEDNESDAY NIGHT a special feature is staged.

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THE PALACE OF MERRIMENT—A LA CARTE SERVICE.

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"COME ON DOWN"

Stars from all lands. Beautiful girls galore. Wonderful costumes and settings.

Lunch, 60c. Dinner and Supper a la Carte

Broadway **VOGUE** At 48th Street

RESTAURANT

The Ideal Restaurant in the Ideal Location for Professionals.

Moderate Charges
Service a la Carte—Music

Frank's show) entered hospital last week for minor operation; Clara Sello (Clara Hess), getting better from operation results.

After a half dozen expected "arrivals" Alex. Pantages arrived in Chicago yesterday and was taken in tow by local friends. Pantages was due here last week and postponed his coming several times, but wired that he would reach Chicago yesterday sure. He came in from Minneapolis where he remained over to see Monday's show at the new Pan house, and expects to go to his New York offices from Chicago. Pantages was in conference with his local offices and suggested a number of act changes for the western circuit. Several acts, playing Minneapolis, did not meet with his approval and substitutions are pending.

AUDITORIUM (Clefonte Campanini, gen. dir.)—Grand opera season opens Nov. 13.
BLACKSTONE (Edwin Wappler, mgr.)—Little doing b. o. for Margaret Anglin (second week); Elsie Ferguson opening Monday next.
COHAN'S GRAND (Harry Riddings, mgr.)—"The Great Lover" (Leo Ditrichstein) holding up well (sixth week).
CHICAGO (Frank O. Miller, mgr.)—"The

operation; Richard Gibson, recovering from the effects of burns received in a recent accident when his hands, head, face and neck were injured; Sadie Wolf (Wolf and Zarella), improving from recent operation; Pauline Lorenz (broncho rider, California

AN INVITATION IS EXTENDED

the following stars to inspect
our newest display of Fall
Models in Gowns, Suits and
Wraps for Stage, Street and
Evening Wear:

Eva Tanguay
Dorothy Jardon
Valeska Suratt
Billie Burke
Kitty Gordon
Emma Carus
Lillian Walker
Virginia Norden
Mabel Normand
Ruth Chatterton
Nan Halperin
Lucille Cavanaugh
Virginia Pearson

Theda Bara
Dolly Sisters
Olga Petrova
Irene Fenwick
Mary Nash
Jane Cowl
Watson Sisters
Ethlyn Clark
Nora Bayes
Florence La Badie
Belle Baker
Gertrude Vanderbilt
Frances White

Your success depends largely on your personal appearance. There is nothing that will cause more favorable comment by the audience and press than to be well-dressed. We can deliver your gowns with the right style, the right fit, the right workmanship, and most important of all, at the right price. May we be extended the courtesy of a call?

The Following Stars Endorse and Wear Mme. Kahn's Gowns

Hazel Dawn
Norma Talmadge
Muriel Ostriche
Beth Lydy
Muriel Hudson

Fanny Ward
Tempest & Sunshine
Dorothy Maynard
Frances Ring
Vivian Segal

Blanche Ring
Jane Grey
Frances Demarest
Mollie King
Allyn King

There must be a reason why the Shuberts and the
Stars of Vaudeville, Legitimate and Filmdom
Patronize the Kahn establishment

Mme. Kahn
MADE IN U.S.A.
Creator of Gowns

One Forty-eight
West Forty-fourth Street
Near Broadway
New York City

Four Doors
West of
The Lambs' Club

AN OPEN LETTER

Which I Want Every Member of the Profession to Read

New York, Nov. 6th, 1916.

Vaudeville Manager's Protective Ass'n.,
New York City.

Gentlemen:

I am writing to inform you that I have resigned from the White Rats. During the time I was a member of that organization I paid my dues and received the benefits accruing therefrom. I have until recently been perfectly satisfied with my membership, but I now feel that the policy of antagonism and unrest foisted on the organization is not conducive to the best interests of vaudeville.

I have undoubtedly incurred the displeasure of your association by my action at Oklahoma City, due, and I beg you to believe this in justice to my sense of fair play, to hasty judgment and a misguided sense of loyalty. My action in refusing to play I can now see was most unfair to the management, and I can attribute it only to the great "hullabaloo" being there raised about "principle" which swayed me to the extent of allowing my emotions to triumph over my sense of right and wrong. Am frank to say that after the most diligent search, I am still at a loss to know what principle was being fought for at Oklahoma City.

I fully realize that is due to your collective business sagacity that there are sufficient theatres in operation to yield me and my fellow artists generous incomes for our services, and while not unmindful of the value of the artist to the general result, it is nevertheless to you that I and my fellow artists owe our opportunities.

With a realization of my error and a heartfelt desire to treat and be treated fairly, I ask you, Gentlemen, to remove any stigma that may be attached to me through the regrettable incident at Oklahoma City.

I do not ask that I receive engagements, simply that my offerings now, and in the future, receive attention on merit and without prejudice for that which is passed.

Trusting that you will grant the request, and awaiting your valued reply in the matter, I am,

Very sincerely yours,

(Signed)

JESSIE HAYWOOD

Blue Paradise" (Ceell Lean) doing well (eighth week).

CORT (U. J. Herman, mgr.).—"Fair and Warmer," continues to surprising business (fourteenth week).

COLUMBIA (E. A. Wood, mgr.).—"Puss Puss Girls" (Jean Bedini).

ENGLEWOOD (J. W. Whitehead, mgr.).—"Pat White's" "Gaiety Girls" (burlesque).

GARRICK (J. J. Garrity, mgr.).—"Princess Pat," going away from here (sixth week).

"Katinka" due week after next.

GAYETY (Robt. Schoenecker, mgr.).—"High Life Girls" (burlesque).

HAYMARKET (Art. H. Moeller, mgr.).—"The World of Folly" (burlesque).

IMPERIAL (Will Spink, mgr.).—"My Aunt from Utah."

ILLINOIS (Rolla Timponi, mgr.).—"Alone at Last," selling seats up to Nov. 25 (fourth week).

LABALLE (Harry Earl, mgr.).—"Less Than Dust" (Mary Pickford film) drawing big (first week).

LITTLE THEATRE (Maurice Browne, mgr.).—"Little theatre company."

NATIONAL (John Barrett, mgr.).—"The Heart of Dixie"

OLYMPIC (Charles Warren, mgr.).—"Common Clay" (John Mason) end Chicago engagement expected soon (eleventh week).

POWERS (Harry Powers, mgr.).—"Justice" (John Barrymore) supplanted Nov. 13 by "The Boomerang," with seats selling for four weeks in advance (fourth week).

PLAYHOUSE—French drama opened Nov. 9

PRINCCESS (Sam. Gererson, mgr.).—"The Unchastened Woman" (Emily Stevens) closes Chicago engagement this week (sixth week).

STAR & GARTER (Charles Walters, mgr.).—"Billy Watson" "Beef Trust."

STUDEBAKER (Louis Jones, mgr.).—"20,000 Leagues Under the Sea" (film).

Orpheum).—Between singing, nut comedy and classic dances the Majestic audience extracted sufficient entertainment Monday afternoon to convince Manager Eberts that the house had no occasion to feel ashamed for having taken the people's money. The art dances may have drawn them in, but it was two comedy turns, practically that proved a life saver. While on the subject of comedy it can be truthfully said that not in many Mondays has an act hit the funny bone so hard as did Johnny Dooley of Dooley and Rugel, who as a comedian has unquestionably "arrived." Dooley has been seen in vaudeville before but never did he appear so funny as he did at Monday's show. He has gone so far out of his former path that there is no returning to the old routine, for Dooley now has some comedy "bits" that should last him for a long time to come. He is eccentric, there with the merry quip and the acrobatic flip, and both his Hawaiian number and the travesty dance on Ruth St. Denis simply convulsed the audience. Miss Rugel appears to have become comelier and her voice is also used to splendid advantage. While Johnny Dooley was the biggest kind of a laughing hit, Rockwell and Wood, next to closing, also romped under the wire to a comedy hit. This pair closed strongly. The Marion Morgan art dancers were the big feature and presented the same act as they offered at the Palace earlier in the season. Joe N. Togan and Isabella Geneva gave the show a rousing good start with their thrilling work on the tight wire. Hard workers. Young Togan does some difficult wire stunts and that back somersault on the wire is a hounding for a closer. Martin Van Bergen and Irving Goslar (New Acts) pleased immensely. Milton Pollock and Co. presented George Ade's condensed version of "Just Out of College," and judging from the hearty laughter there are a lot of people in Chicago who haven't seen the skit yet. The playlet is entitled "Speaking to Father." Pollock carries the act through his

MAJESTIC (Fred C. Eberts, mgr.; agent,

What the Ft. Wayne press and public thought of **THAT CLEVER GIRL**

EMILY DARRELL



FORT WAYNE "JOURNAL"

The irresistible combination of tom boy and sophisticated humor, Emily Darrell, is featuring the season's best bet at the New Palace that played to two of the happiest houses of the year yesterday. This Darrell person is presenting a skit, "Late for Rehearsal," in which she is assisted by a good looking youth with a pleasing voice, who grew up, the youth not the voice, under the title Ford Hanford. Miss Darrell also has her pet Boston bull dog to bring some laughs. This is the dog that chews gum faster than any stenographer that ever asked as she shifted the wad, "Whacha say, please?"

WELL FAVORED BILL

Emily Darrell and "The Dog Watch" Score the Best Hits.

The best favored bill of the season is on at the New Palace theater. This is actually true, as hundreds who witnessed its original presentations yesterday vouch attest. It is topped by that inimitable burlesque of drollity, Emily Darrell, in her clever farce skit, "Late for Rehearsal," in the presentation of which she is assisted by Ford Lanford and her pet Boston bull and the orchestra leader. Emily is a nut comedian of a new type. She doesn't run all over the stage and tear her hair, but the absurd poses she assumes are funnier than "Sis Hopkins." With her partner she makes up in black-face on the stage.

NUTTY MISS EMILY.

Eccentric Comedienne Tease Feature Bill at the Palace.

Emily Darrell, who would make excellent squirrel ensilage, is the eccentric comedienne with the droll manner who is featuring the crack bill at the New Palace in the skit, "Late for Rehearsal," in which she is assisted by Ford Hanford, a bulldog and the orchestra leader. Rowdy Miss Emily kids the leader and herself and the audience until her partner appears with the luggage. The team makes up on the stage, going from a white face chatter act to a black face singing specialty.

25th Anniversary AL REEVES Beauty Show

Did the **second largest week** at Baltimore, Washington and Pittsburgh this season and closed to the **largest Saturday's business** done in two years at Pittsburgh. Opened in Cleveland Oct. 30 and after first performance **Drew & Campbell offered me \$2,500** for my share.

Your Old Pal
AL REEVES

portrayal of the rich old man who was forced to stop business long enough to find a regular sort of chap for a son-in-law. Claire Rochester did not sing as well as she did at the Palace, but she showed more motion pictures of herself in an auto than she did when at the other playhouse. Miss Rochester seemed to be slightly hoarse at times, but she managed to hit her top notes without breaking down. Sid-

ney Jarvis and Virginia Dare, with "The Bride Tamer," struck a responsive chord and the act made a good impression. Seemed long and called for a lot of vocal work that fell on Jarvis mainly. One song outdistanced the others for sweetness of refrain, and Jarvis put it over nicely. Miss Dare looked swell in her bridal outfit while the setting of the turn helped out the musical plot greatly. In suc-

cession appeared the Dooley and Rugel, Marion Morgan's dancers and Rockwell and Wood. Everybody who stayed for the Five Florimonds were well repaid, for the act offered some thrills.

PALACE Harry Singer, mgr.; agent, Orpheum).—The eve before the big battle of ballots brought out a crowd to the Palace and the audience voted the show a good one. It bristled o'er with comedy and with a holiday spirit evident the answer was easy. The program ran any way but the form in which it was laid out. According to the sheet the numbers were assigned as follows: 1—Lohse and Sterling; 2—Corbett, Shepard and Donovan; 3—Four Marx Brothers Co.; 4—Yvette; 5—Moran and Weiser; 6—Emma Carus and Larry Comer; 7—Anna Wheaton and Harry Carroll; 8—Derkin's dogs and monkeys. The rearrangement of the show had it so that Marx Brothers closed the show, Derkin's animals in the third position, the Wheaton-Carroll turn fifth, Moran and Weiser sixth, Carus and Comer seventh. The Lohse-Sterling turn

opened nicely. Act one of the best looking of its kind imaginable, the young man and woman being of pleasing appearance. Corbett, Shepard and Donovan, with songs and a piano, managed to entertain well and the returns were all the more noteworthy, considering the routine had been done so often at this house. Trio made good impression. Derkin's dogs and monkeys behaved splendidly and some genuine laughter was caused by the humanlike antics of the animals. Yvette was

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well received. That opening in the pale light made the little lady look positively hideous. Yvette has taken on flesh in the past few years that adds to her looks and she has also changed her turn around considerably since her last appearance. A hard worker and at no time inclined to shirk. Her violin playing was vigorously applauded. Wheaton and Carroll were even a bigger hit than on their last appearance, and the pair had to beg to be excused. Act has improved noticeably since last seen here. There was comedy turmoil during the Moran and Weiser turn and that comedy boy had the audience howling all the time. He gets a lot of fun out of the hat throwing by some of the folks in the audience. Carus and Comer had easy sailing next to closing, that everybody had to sit up and take notice when Miss Emma walked on, for

she is much thinner than when last here and she was reducing then. Some kiddie, this Miss Carus, and the thinning out process has unquestionably done her a world of good, as

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she employs some of her "exercises" to comedy advantage on the stage. Miss Carus made herself right at home. Comer appears to be taking himself too seriously or something and showed an inclination to keep his personality bottled up. Perhaps that "Beau Brummel" program billing is too much of a handicap. Comer has the ability and looks and makes a good partner for Miss Carus, but more naturalness would be relished. The Marks Company closed. Barring the changing of a few songs the act remains as it did in other seasons. Added more comedy to the bill and sent the folks away laughing. The brothers are big favorites at the Palace and the boys are now applauded when they appear individually.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—Seldom has a show been given at McVicker's with as many people collectively in its makeup as the one that was placed on view for election week at McVicker's. Even Ralph Kettering admitted it was a good show. Business was excellent Monday and the acts were well received. The Al. Golem troupe and the Kinkadee Kilties were the main

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features, and these acts came up to all expectations, the sensational work of the Golems in particular being especially effective. The acrobatics of the Golems and the music of the Kitties provided a good prop for the show. Hip Raymond in a Bert Melrose type of

chair-balancing act opened and held attention. Housh and LaVelle found pretty big favor with their style of turn, the singing of the man being applauded. The Coleman Goets turn found the audience ripe for the line of songs rendered, and each of the topical num-

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bers offered scored substantially. McVickers showed hearty appreciation. The Dulcife Hall Trio, comprising Miss Hall and two muscular male assistants, proved an in-

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Only drawback was Miss Hall's announcements through her inability to make herself heard at times. Miss Hall is sure a hard worker and has made every effort to produce something not wholly confined to the stereotyped. Herbert and Dennis went along merrily and closed up unusually big with their ground acrobatics in which the fat boy took the house by surprise. The Kinkadee Kitties not only made a good "flash" for the house but their music seemed to strike a happy medium. The Archie Nicholson had a tough spot following another musical act, and in one of the trio dressed in kilts at that. The trio did very well, all things considered, their brass trice being surefire. The Al. Golem troupe not only filled the stage but looks like the biggest act that has played the house in a year. Some marvelous stunts are performed, the "risley work" alone getting instantaneous applause. The Gordon Eldrid

act was a laughmaking closer. Much applause.

WILSON AVENUE (R. H. Buhl, mgr.; agent, W. V. M. A.).—Business pretty good the last half, outdoor conditions notwithstanding. The house had widely advertised that Carolyn Thomson, "late feature of 'Adele,'" would make her vaudeville debut. Miss Thomson has a good voice of high register and splendidly used, although she is not as voluminous an Adele as Natalie Alt. Miss Thomson sang other numbers but on "Adele" hinged her Avenue engagement. Miss Thomson got along nicely. The Dandling Mars opened the show and attracted attention. Ray Snow was "No. 2" and a hit. After Miss Thomson appeared Lewis, Belmont and Lewis, and as there was little comedy ahead the score was certain. Act changed about considerably since last seen. The Seebacks closed and they did well.

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ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—"The Forest Fire" spectacle by Langdon McCormick, with Sylvia Bidwell and Co., a dandy scenic number, arousing vigorous applause. Dewitt, Burns and Torrence, closing the show, held the attention of the audience with "The Awakening of the Toys." Edward Miller and Helen Vincent got over big with their comedy sketch, "The Cool of the Evening." Three Kitare Bros., Jap jugglers, made a capital opening number. Ernest R. Ball, the composer; Maud Lambert and Andrew Tombes and Co. in Roffe & Maddock's musical comedy tabloid, "The Bride Shop," all repeated last week's success. EMPRESS.—Orville and Franks opened. The Sterling Highlanders disclosed the class of the entertainment. William Cahill, good. The Senat Trio, harmonists, went well. Carson Bros., gymnasts, held closing the show. George Morgan, blackface monolog, was well liked. R. T. Alexander and Co., Mked. The film feature added was "The Pearl of Paradise."

PANTAGES.—Rigoletto Bros. in the closing spot was the class of the bill. Ned Neator's "Sweetheart" made an enjoyable item. Great Lester, ventriloquist, very good. Crawford and Broderick, satisfactory. Three Bartows opened the show splendidly. James Gordon, "The Tramp Caruso," in songs, was added.

CORT (Homer F. Curran, mgr.).—"Canary Cottage" (1st week return engagement).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—"Intolerance" film (4th week).

ALCAZAR (Belasco & Meyer, mgr.).—Dramatic Stock.

WIGWAM (Jos. F. Bauer, mgr.).—Del. S. Lawrence Dramatic Players (7th week).

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

HIPPODROME (Edwin E. Morris, mgr.; agent, Ackerman-Harris and W. V. M. A.).—Vaudeville.

Jack La Follette, formerly with Frederick Bowers, is with the Feist music company.

Maud Odell (the Coast Maid) has been booked for the Orpheum Circuit.

Edna Reise is playing hereabouts in "Our Career," which she wrote.

F. P. Shanley will return from Los Angeles early in December.

Again there is talk of constructing an ice skating rink at 6th and Market streets.

The James Post Musical Comedy Co. has disbanded for the time being.

Dan Kelly, theatrical newspaper man, is playing with the Ingerson Company, in Honolulu.

Will King, formerly of the Dillion-King Co., is playing to good business with his own company at the Columbia, Oakland.

McKay's Scotch Revue was the headline attraction at the Hippodrome recently.

Myrtle Vane is playing leads with the Hallett Players at the Olhamara, Ogden, Utah.

The Savoy seems to be getting along nicely with its new policy of feature films.

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Fred Bishop, a recent arrival from Australia, where he is known as the "Birdman," is showing his act locally.

"The Girl from Rector's," which Ralph Pincus and Joseph Bauer put out a few weeks back, has been called off the road.

According to the local agents there seems to be little doing in the way of organizing companies for the tank routes.

While here and Oakland on the Orpheum time, Marshall Montgomery, the ventriloquist, experienced trouble with a foot which had been sprained a couple of years ago. The foot began to swell and caused Marshall much pain while working.

Hariquita de Laguna, University of California senior, has written a new parthenela play entitled "The Forest Knight" or "Youth's Adventure." The committee of judges had Miss de Laguna's effort in consideration for several weeks before pronouncing it the best Parthenela ever written by any of the U. C. students. It will be produced in time.

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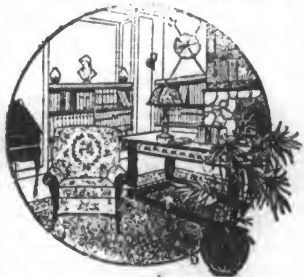
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The Pals' Club has fallen under police surveillance. Two patrolmen were recently removed from their beats because of the repeated complaints reaching Police Headquarters to the effect there was dancing in the Pals' Club after 2 A. M. Chief White stated that henceforth he would raid all places where all-night dancing and liquor could be indulged in.

Silas Christofferson, aviator, was killed at Redwood City (a few miles below here) Oct. 31. The birdman was well known on the coast. At the time of the accident he was testing a new biplane at Redwood City.

The Sword and Sandals, the University of Stanford's male dramatic society, presented James Forbes' "Show Shop" at the University Hall Nov. 6. Good stage talent has been recruited from the U. C. and Stanford student shows.

Lucius Armstrong, who doubled as stage doorkeeper and valet to John Halliday, leading man at the Alcazar, got in bad at that house recently. Lucius, it seems, was cleaning some of Halliday's clothing when he happened to remember that he was out of cash. Then he had an inspiration and proceeded to raise some money by visiting a combination tailor and pawn shop, where he hypothecated a portion of the leading man's wardrobe. Halliday missed the clothes and suspected what had happened and had Lucius arrested.

BALTIMORE.

By FRANCIS D. OTOOLE,
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with his character acting, carries off the hit. Thomas F. Swift presents a sketch from his own pen, "Me and Mary," which does well. Alexander Brothers, ball bouncers, have a novelty and they execute it skillfully. Rosetta Mantilla and Harry Cahill, who appeared here recently in pop, have the only ragtime number on the bill which could stand more. Sixteen Navassar Girls have an entertaining musical number. Nannette Flack sings well. Lillian Gonne and Bert Albert have a skit, "On the Way to School." The Terada Brothers, acrobats, close the show.

FORD'S (Chas. E. Ford, mgr.).—Jane Cowl, assisted by a poor cast, is the attraction to "Common Clay," a problem play of the very old type, with no evident redeeming features except Miss Cowl, whose masterful acting makes the role of the unfortunate girl interesting throughout.

ACADEMY (H. Henkil, mgr.).—The Dolly Sisters in "His Bridal Night" have an opportunity to display their versatility and charm, which they do to good advantage. The idea of the play is very French, but the comedy is played with such delicacy, spirit and skill that the situation appears as if it might happen in any well regulated family. The twins, Rosetta and Yvonne, are sufficiently alike to puzzle the audience, in addition to the husband and lover.

GARDEN (Geo. F. Schneider, mgr.).—"The Lingerie Shop," a miniature musical comedy with six girls and two comedians, headline. El Cota, xylophone player, carries off the hit. The Haverlocks, jugglers; Beatrice Lambert, comedienne, are also on the bill. Daniels and Walker sing; Baker's Comedy Quintet have minstrel act; Vokes and Hughes amuse.

NIXON'S (Chas. Throppe, mgr.).—"The Minstrel Review of 1916" headlines; Josie Flynn and Mae Roberts are good. Farrell and Farrell, a girl and a man, offer an original skit. Also on the bill are Brown and Williams in buck dancing on skates; "What Every Man Needs," a sketch; Lew Hoffman in juggling, and motion pictures. AUDITORIUM (L. McLoughlin, mgr.).—"Keep Moving," a musical comedy, revival of "Playing the Ponies," is played with animation and enthusiasm by the entire company. Fox and Stewart, former vaudeville artists, are in the leading roles.

LOEW'S (Geo. A. McDermitt, mgr.).—A clever bill headed by the "Old Soldier Fiddlers," is presented. Another feature of the play, "The Old Soldier at Home," presented by Lee Beggs and Company. The Ioleen Sisters have a sharpshooting and wire walking act; Bert Walton and Beas Delberg sing and dance. Also on the bill are Cunningham and Marion, Al Wohlman and the Tyrolean Troubadours.

PALACE—Lew Hilton and his Million Dollar Doll.

GAYETY—"Cabaret Girls."
HOLLIDAY STREET—"The Hip-Hoo-Ray Girls."

BOSTON.

By LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Dorothy Jardon topped a breezy bill with little trouble. Valentine and Bell opened; Hirschel Hendler, scored; Fern and Davis, first time here, good; Lew Docketader, riot the night before election; Madison and Winchester, good; Jean Adair and Co., excellent; Jack Wilson, usual riot, and Camille's Birds, closed fair.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Concert vaudeville and pictures. Big. BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agent,

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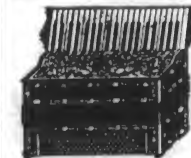
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(Columbia, N. Y., Feb. 6, 1916.)

Los Angeles "Examiner":
Alcen Bronson is a wispy little girl who reminds you of Maud Fulton. Miss B. does a patter turn with a clever youth, Joe Laurie, but she is brilliant in her characterization. In a good travesty or comedy play they would be wonderful and even more sparkling than in the bright nonsense they do.

(Otheman Stevens.)

Since said, last week:
—the greatest of these was the hit scored by Laurie and Bronson. Here is one dandy comedy two-act that can stand up with any of them. It's fitted for any position in any house. The girl is a peach in her work. She's never mechanical for a moment, with the young man as strong opposite her. * * * It wouldn't be a bad idea for vaudeville to sign Laurie and Bronson for a couple of seasons without a cancellation clause by either in the contract.

(Proctor's Fifth Ave., Nov. 1, 1916.)

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In "Robinson Crusoe, Jr." opened Monday night to capacity. Show will get \$2.50 and \$3 Saturday nights.

PLYMOUTH (E. D. Smith, mgr.).—Marie Tempest in "A Lady's Name" closes here Saturday. Poor business.

WILBUR (E. D. Smith, mgr.).—Last week of "Very Good Eddie," running here since August. It will be shifted to the Plymouth next Monday to make room for "The Cinderella Man."

PARK SQUARE (Fred E. Wright, mgr.).—"The House of Glass," going well on second week.

COLONIAL (Charles J. Rich, mgr.).—"Sybil" hurt by opening of Jolson.

HOLLIS (Charles J. Rich, mgr.).—Last week of Sir Beerbohm Tree. Sarah Bernhardt scheduled for next week with a reception to be tendered her by Mayor Curley on her arrival Sunday.

TREMONT (John B. Schoffel, mgr.).—Last week of Mrs. Fiske in "Gretchen Susan." Fair business. George Arliss in "The Professor's Love Story" next Monday.

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—Russian Ballet opened to a packed house Monday night and will do a corking business. "Hip, Hip Hooray" opens next Monday with a whale of an advance sale and may hang up a record for Boston.

CASTLE SQUARE (John Craig, mgr.).—"The Daughter of Mother Machree" pulled a strong opening night. "The Other Woman" underlined for next week.

COPLEY (G. H. Pattee, mgr.).—The Henry

Jewett Players put over another winner Monday night in "Sweet Lavender." Next week brings "Diplomacy." Jewett has had tough luck in his previous stock ventures in Boston but seems at last to have come into his own.

CASINO (Charles Waldron, mgr.).—The "Big Burlesque Review." Excellent.
HOWARD (George E. Lothrop, mgr.).—"September Morning Glories." Good.
GAIETY (Charles Batcheller, mgr.).—"Star and Garter" show. Big.

W. Graham Browne, leading man with Marie Tempest, has written a bright playlet which is a sequel to "A Lady's Name" and which was added to the bill at the Plymouth this week after getting across well at a benefit the previous week.

Kenneth L. Andrews of Galeburg, Ill., is the winner of John Craig's annual prize play contest with "The Year of the Tiger" which has a Japanese atmosphere. It will be produced in the late spring by Craig when the International season at the Castle Square ends.

Nearly all the local houses featured election returns and Keith's gave a third show starting at 10.30 p. m., Mayor Curley's consent being finally secured after he had originally given a flat refusal.

BUFFALO, N. Y.

By W. B. STEPHAN.

GAYETY (Chas. Taylor, mgr.).—"A New York Girl." Next: "Hip Hip Hooray Girls."
GARDEN (Wm. Graham, mgr.).—"Parisian Beauties."

TECK (John Olshel, mgr.).—James T. Powers in "Somebody's Luggage" well received. Next week: "Step This Way."

STAR (P. C. Cornell, mgr.).—Montgomery and Stone in "Chin-Chin," record-breaking business with the biggest advance of year reported. Next: Julian Eltinge.

MAJESTIC (Chas. Lawrence, mgr.).—"In

Walked Jimmy," reporting satisfactorily. Following: "Bringing Up Father in Politics."

SHEA'S (Henry Carr, mgr.).—Fine bill with headline honors going to Fonzillo Sisters; second place to D'Armond and O'Neil; Bradley & Ardine, clever; Lida McMillan & Co., good; Stuart Barnes, hit; American Comedy Four, very good; Almont, Dumont & Ed. Co., pleasing; The Riads, novelty closing.

OLYMPIC (Bruce Fowler, mgr.).—Very good bill headed by the Great Lutes & Co. Black & McGone, do well; Van Austin & Parks, entertaining; Howatson & Swaffell, laugh-getters; Joe Rieder's "Leap Year Girls," comedy satire, well applauded. Pictures.

LYRIC (H. B. Franklin, mgr.).—Excellent program led by Herman Becker's players, offering "Check Your Baggage," musical comedy. The Great Richards, clever; Hicks & Seymour, good; Hall & Fields, a hit; Madison & Nasse, exceptional comedians; Mr. and Mrs. Allison in "Minnie from Minnesota," catchy.

ACADEMY (Jules Michael, mgr.).—Split week pop vaudeville policy opening first half with Baker Lynn & Co. in "The Electric Boy"; Hallet, Geers & Goss; The MacPhersons; Hildreth & Atkinson, and the Salores. Complete change last half.

LOS ANGELES.

By GUY PRICE.

The "Evening Herald" came out last week with a four-page motion picture section filled with newsy news matter, features and advertising. It is to be a regular weekly stunt.

Guy W. Norton, local editor, has broken into the higher literary ranks. He is writing stories for a nationally known weekly and is selling to others.

Sid Grauman, undismayed by poor business his second week at the Majestic, still continues with his "A Night at the World's Fair." Business is picking up.

Publicity Man Herrick of "Intolerance" has been shifted to San Francisco.

Tom MacLarnie and wife (Beatrice Nichols) have gone East. They recently returned from Australia.

NEW ORLEANS.

By O. M. SAMUELS.

ORPHEUM (Charles E. Dray, Southern Representative).—Early section discloses little. Swan and Swan, Rena Parker and Elkins, Fay and Elkins, appearing successfully, were only fairly successful. Franklin Ardell, "No. 4," gave the bill its first punch. Then Beattie Clayton repeated last season's success. Grace Demar, in monolog turn, landed solidly. Her material is very bright. Consul never approaches the original.

TULANE (T. C. Campbell, mgr.).—"Daddy Long Legs."

CRESCENT (T. C. Campbell, mgr.).—"The Millionaire's Son and the Shop Girl."

FRENCH O. H. (Emile Durieu, mgr.).—Silingard Opera Co.

LYRIC (Lew Rose, mgr.).—Stock burlesque.

LAFAYETTE (Lloyd Spencer, mgr.).—Polard, Goldberg and Lane, Elsie Macon, Figi Girls.

ALAMO (Will Guerlinger, mgr.).—Jimmie Brown's Revue.

Jeanette Buckley joined the Lyric's burlesquers Sunday.

Maude Adams comes to the Tulane next week. Her vehicle will be "The Little Minister." The Crescent has underlined "The Woman He Married."

King Evans has resigned as manager of the Vitaphone office here. John Steinson succeeds.

Jack McCormack sings here Dec. 13.



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Fichtenberg's Globe, New Orleans' newest and finest picture theatre, is nearing completion.

Santon Shields, the Orpheum's treasurer, has just purchased a combination sewing machine, lawn mower and plow, which he styles an automobile. On wintry days Shields has to put his overcoat around the engine to keep it from catching cold. A pleased patron, desiring to make Shields a present, gave him the choice between the auto and a tie. Shields took the machine.

C. R. Seelye, sales manager of Pathe, is here.

Charles Burke, manager of the Trianon, was married Saturday to Edna Duffy.

F. A. Blankenship is now managing the Columbia for Ernst Boehringer.

PHILADELPHIA, PA.

KEITH'S (H. T. Jordan, mgr.).—The show got a rather late start this week and owing to non-arrival of the baggage of several of the acts, it was rather a draggy first performance Monday afternoon, but after Arthur Deagon aroused those in front with his songs and chatter Maleta Bonconi gave it a real boost with some very fine violin playing. This woman is a newcomer in vaudeville and a very welcome one, taking her place with the very best musicians we have had in the two-a-day, of either sex. Her fingering is superb and she at all times plays with a finish and feeling that stamps her the true artist. All her numbers run to the classic. Grace La Rue had the headline position and put over a good-sized hit with her several songs. Since last seen here in vaudeville, Miss La Rue has tried the special performance thing, along with Ruth St. Denis and others, and it seems that it has toned her down, if not spoiled her a bit for vaudeville. The dash and snap which characterized her work on her former visit seemed lacking and the audience seemed rather undecided whether they liked her as well as usual. All her numbers were splendidly done, however, and she made a very attractive appearance. Several of her songs were of the higher order and she sang "The Cry of Rachael" very well, but it was the more popular kind of song that brought her the best returns, and she should give more of them. Dan Casler accompanied her at the piano. Hermine Shone and Co. offered a sketch called "Mary Ann" described as a poetic fantasy depicting seven episodes in a girl's life. The playlet is odd and therefore interesting for vaudeville. With Booth and Leander, comedy cycling, Burley and Burley, a pair of foreign comics whose talk at the opening of their act dragged severely, and Maria Lo and Co. in postings filling the first three positions, the show did not start anything big until Deagon arrived with his sunny disposition, and funny purple suit. Maria Lo and her models have a pretty act, showing some new ideas in color posing which were liked. After Miss La Rue had done six numbers the Avon Comedy Four kept the house in a roar for 20 minutes. They have changed their opening, doing a quick-lunch kitchen bit that reminds the old-timers of the old American Four, but it is a sure laugh-winner and they have a corking medley of comedy talk and songs in "One" for their finish. The clever casting act of the Danube Quartette gave the show an excellent finishing act, getting plenty of applause for their nicely-handled tricks. There

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PALL MALL DEPOSIT AND FORWARDING 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.

Through this manner of transmission all danger of loss to the player is averted. VARIETY assumes full risk and acknowledges the Pall Mall Co.'s receipts as its own receipts, for all money placed with the Pall Mall to VARIETY'S credit.

was a midnight show, starting at 11 o'clock Election night, and the house played to a turnaway.

COLONIAL (H. A. Smith, mgr.).—"In Mexico" was the musical "tab" heading this week's bill, with Lew Williams and a company of 10 furnishing the entertainment. Others on the bill were: Farrell & Farrell, Lena Hagyl, Peppino & Perry, Leona Gurney, Paul Decker, Lillian Dilworth & Co. in "The Twister," "When We Grow Up." The film feature was William Fox's "Romeo & Juliet" with Theda Bara and Harry Hilliard featured.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—Earl's Diving Girls and Harry Gerard & Co. in "The Luck of a Totem" divided the headline honors on this week's bill. Others were: Tiny May's Circus, Telegraph Trio, Greenlee & Drayton, Bertha Kalisch in "Love & Hate," the film feature.

CROSS KEYS (Sablosky & McGurk, mgrs.).—J. Kernan's "Mother Goose" topped the bill. Others were: Dorothy Richmond & Co. in "The Midnight Marriage," Suras Trio. Second half: "Mother Goose," Myer North Trio; others.

NIXON'S GRAND (W. G. Wegfarth, mgr.).—Melody Monarchs & Maids headlined. Others were: Les Valdos, Clover Leaf Trio, Green & Drew, McCormick & Brown, Owen & Moore and others.

GLOBE.—Irving Cooper's "A Day at Ocean Beach" featured this week. "Three Types," Melody Four, Eva Westcott & Co., Four Vanders, Tom Grim & Henry Sisters, Josephine Leonhardt, O'Brien & Buckley, Davis & Peters and Kurtis' Roosters. Pictures.

WILLIAM PENN (W. W. Miller, mgr.).—"The Phun Pienads" featured the first half, surrounded by Stephen and Bursall; McDonald-Roland & Co. in "A Broome from Old Erin"; Josephine Davis. Beerbaum Tree in "Old Folks at Home" was the film feature. Second half: Gus Edwards' "School Days," Miss & Moulton, Cox & Joyce, Campbell, Newitt & Morgan. H. B. Warner in "The Vagabond Prince" the film feature.

RYSTONE (M. W. Taylor, mgr.).—"September Morn," with Harry W. Fields and Grace Childers featured, topped the bill. Others: Tierney Four, Kathleen Taylor & Co. in "All Wrong"; Skipper & Kastrop; Anthony & Adell; Thomas Trio, and "The Disappearing Prisoner," episode of "The Shielding Shadow."

There were special midnight shows given at all four of the burlesque houses. Mollie Williams was at the Casino; "The Globe Trotters" at the Peoples; "College Girls" at the Trocadero and "French Frolics" at the Gayety. Crowded houses was the rule at all four houses.

The Washington Square Players returned to the Little theatre this week and Monday night gave a series of five short plays, three familiar to Philadelphians. The house, which seats 200 persons, was filled to its capacity with an appreciative audience. The plays given were: "A Road House I Arden," an historical satire by Phillip Moeller; "Literature," a comedy by Arthur Schnitzler; "Eugenically Speaking," a satire by Edward Goodman; "A Miracle of St. Anthony," a satire legend by Maurice Maeterlinck, and "Helen's Husband," an historical comedy by Phillip Moeller.

ST. LOUIS.

By REX.

Succeeding "Chin Chin" at the Jefferson, Mizzi Hajos, as bold, bad and daring "Pom Pom," the pickpocket, affords the best entertainment in the musical comedy line that has visited the city in many a moon. Press notices were over enthusiastic in their praise of the production, with the result that capacity audiences prevailed at each and every performance. Next, John Barrymore in "Justice."

SHUBERT-GARRICK (Melville Stoltz, mgr.).—"Francis Starr" was welcomed in "Little Lads in Blue" and in the refreshingly new comedy played to good business throughout the week. Opening Sunday next, "The Bird of Paradise."

PLAYERS (Roy Jones, mgr.).—Arthur Holman, second lead of the Players Stock cast exhibiting his versatility in an excellent characterization of Trampas in "The Virginian," assisted greatly in making the western drama as popular as a big success. Miss Jane Warrington has arrived from New York and will assume the leads with Mitchell Harris. Miss Thais Magrane returning to New York, where she has accepted an engagement and will be featured in a Broadway production.

COLUMBIA (Harry Buckley, mgr., Orph.).—Emmett Corrigan & Co. headlined; Natalie Alh featured; William Brown & Co. in "Howell," scored; Leipzig, entertained; Imperial Chinese Trio, pleased; Svengale, fair, and Hubert Dyer, usual, with movies to good business.

GAYETY (Frank Parry, mgr.).—"Liberty Girls" to big business. Next, "Golden Crook."

STANDARD (Leo Reichenbach, mgr.).—"Patriotic Flirts," to capacity. Following, "Tourists."

AMERICAN (Harry Wallace, mgr.).—"The Penalty of Sin" at popular prices did usual business. Nov. 12, "The Heart of Dixie," first time here.

IMPERIAL (Oscar Dane, mgr.).—"The Lure of the City" at 10, 20 and 30, with Miss Olga Worth starring, well received. Next, "Cuddie," but No Wife.

GRAND (Harry Wallace, mgr., wva.).—Naughty Princess, headlined; Prie's Circus, good; Harris & Noland, hit; Bob Hall, big hit; Zeda & Hoot, fair; closing with pictures. Good business.

PARK (Wm. Flynn, mgr.).—"Miss Dolly Dollars" pleased West End theatregoers. Miss Florence Hackle, Sarah Edwards, Billy Kent and Karl Hayden continue favorites in

"SOME OF THE MANAGERS READ SOME OF THE PAPERS SOME OF THE TIME—BUT ALL OF THE MANAGERS READ VARIETY ALL OF THE TIME."

THE month of DECEMBER marks the theatrical turning point of the season. When the holidays roll around, your season's success or failure has been recorded. Have you set aside a conservative amount of your net earnings to exploit yourself and your vehicle for the second section of the theatrical year? You should! December is the time and the Anniversary Number of VARIETY the medium.

When the artists' organization realized the necessity of an official advertising organ they studied circulation figures, the class and quantity of readers and—

They Selected Variety

When the managers' organization determined upon a campaign of publicity they, too, looked over the trade papers and

They Selected Variety

The executives of both organizations considered all the angles of the situation. They wanted to cover the entire field at the least possible cost, but at any cost they wanted to cover the entire field.

Variety

covered the situation and VARIETY was recorded by both the managers' and artists' organizations as the single substantial advertising medium of the entire profession.

Ask any manager, anywhere, any time, what theatrical paper he reads all the time! You can cover the international field in all branches of the profession with a single announcement in VARIETY.

The Anniversary Number gives double action because its circulation is an assured certainty. Your announcement will reach over 150,000 interested readers.

—GET YOUR COPY IN EARLY IN ORDER TO BE ASSURED A PROMINENT POSITION.***

If You Don't Advertise in

VARIETY

You Don't Advertise Right

JOHNNY FORD *and* BILLY SMITH

Something New
Something Different
But All Good

Introducing "Back in the Hills of Colorado" (By Billy Smith) with Great Success
Working Exclusively for the U. B. O.

Direction, WM. WOOLFENDEN

"Ah me, tis verily a fickle world,—but patience has its own reward"



Bothwell Browne

IN

HIS REVUE OF EXOTIC ART
DANCES

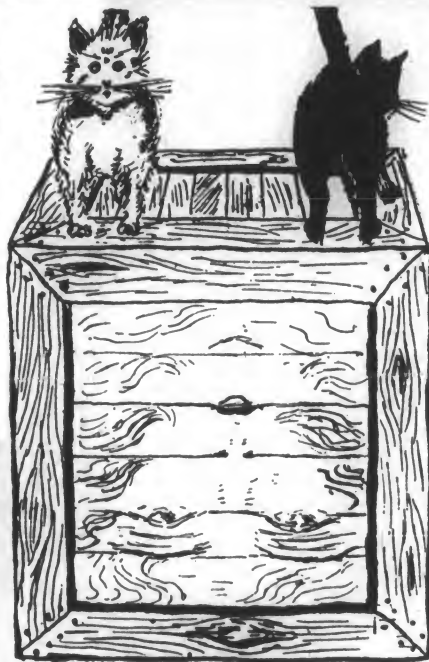
Assisted by FRANCIS YOUNG

SENSATIONAL HIT

AT

PROCTOR'S 5th AVENUE
THEATRE, New York

**A
K
A
T
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O
G
U
E**



THE GIRL IS IN THE BOX

A Distinct
Novelty

Originated by
ALEX. SPARKS

Music by R. Mobley

Dances by Harry Ali

WITH

ALEX. SPARKS

MAY LORIMOR

HARRY ALI

Address A Kat-alogue
Variety, New York

"WILLISON and SHERWOOD" "THE TWO CANARIES"
U. B. O. — W. V. A.
Eastern Representative, ALF. F. WILTON Western Representative, WAYNE CHRISTY

ARISTOCRATS OF VAUDEVILLE

MAURICE

BRIERRE

AND

GRACE

KING

DIRECTION,

ARTHUR KLEIN

the various musical offerings. Big business.

The San Carlo Grand Opera Company assisted by a local chorus which has been in training for a number of weeks, presented

operatic selections at the Odeon during the week. "Il Trovatore," "Aida," "Lohengrin" and "Rigoletto" were the best patronized, and as presented by a capable cast thoroughly enjoyed.

That Beautiful Act

**Mabel
Nayon's
Birds**

The ONLY REAL BIRD
SHOW in the show
business.

See MARK MONROE.



FRANCOLINI

DAINTY OFFERING
IN PREPARATION
VARIETY, New York.

EUROPE'S MUSICAL PRODIGY

DAISY JEAN

Playing U. B. O.

Booked solid.

Election returns called or screened in the various theatres on Tuesday night did not bring expected results. Ideal Indian summer weather prevailing, "the angry mob" preferred to remain in front of the various newspaper offices in the downtown section.

"Hindenburg Kommt," offered at the Victoria, broke all records for the German playhouse. The theatre was packed at every performance.

Heib Brothers, owners and managers of the Empress at Grand and Olive, playing five acts and Selig-Tribune weekly, are enjoying unprecedented business. Three shows were given Sunday evening to meet the demand for admittance.

Florence Mackie has announced her resignation from the Park Opera Co., and has accepted a position as prima donna with a new Eastern production which is about to begin rehearsals for a long New York engagement.

Charles Sinclair is returning to the Park as director.

A New Offering, New Costumes, New Music, New Scenery, New Songs, Etc.

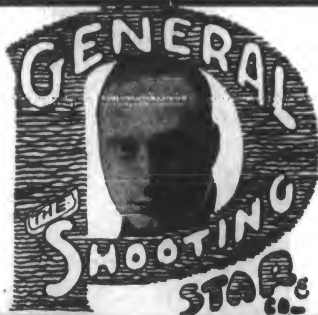
JIM
DIAMOND AND BRENNAN
SIBYL

In Their "NIFTYNONSENSE" of 1916, Entitled

"HOW JIM MET SIBYL"

BY JAMES MADISON

Direction, **M. S. BENTHAM**



ISANO

Presenting A Brand New and Timely Production "AT THE ITALIAN FRONT" Headlining in The West Not Merely A Shooting Act

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

NOW (Nov. 9-12), HALSEY, BROOKLYN.

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
Newcomer
Music Songs
and
Original Character Studies

JOE SULLY AND BETTIE ARNOLD

Now that we're getting acquainted we want to tell you that we do a CLEAN singing and talking act.
(A driving idiot can be profane but true wit is the thought of genius.)
Direction,

JOE MICHAELS

CORBETT, SHEPARD AND DONOVAN

3 BOYS WHO SING

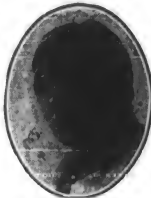
Next Week (Nov. 13)—Temple, Detroit
Dirt Club met in Newark, N. J., last week.
Octura Gayhula (Billy Gaxton) elected Big Chief.

Rep. Aaron Kessler, A.K.

BEATRICE LAMBERT

American Nightingale

In an Artistic Song Repertoire
Booked Solid



DISPELLERS OF GLOOM

BERT CHADWICK AND GRACE TAYLOR

THE YOUNGEST COLORED ACT OF THEM ALL; BUT, OH, MY!

Last Half (Nov. 9-12)—DeKalb, Brooklyn

Next Week (Nov. 13-15)—Orpheum, Boston

Last Half (Nov. 14-16)—Bijou, Fall River

DIRECTION, TOM JONES

AUSTRALIAN CREIGHTONS

NOVELTY ECCENTRICITIES

New Playing United Time
This Week (Nov. 6)—Toronto

Direction, JENIE JACOBS
Next Week (Nov. 13)—Orpheum, Brooklyn

IF IMITATION IS FLATTERY

Then I am the most sincerely
flattered actor in vaudeville

JACK WILSON



Rich McAllister

PRINCIPAL COMEDIAN

"STEP LIVELY GIRLS"
BREAKING RECORDS—THAT'S ALL

ARTHUR HAVEL & CO.

In a comedy playlet entitled

"PLAYMATES," by Will M. Cressy

Trying to be as good as father, which is quite a hard job.
Nov. 13—Keith's Theatre, Columbus, Ohio

Direction JAMES PLUNKETT

THE NOOTRAL ADMIRALS

KLEIN BROS.

IN
"See the Point"

We don't stop shows—we keep them going.

Boulevard NOW (Nov. 9-12)

I bought an alarm clock this morning. There are more ways than one to get the big time.

To show that my yearning for big time is from an artistic standpoint and not for the filthy lucre that there is in it I hereby offer the clock to the big time managers. I will work any big time house for \$5.00 less than my nearest competitor, Nat Goodwin, is getting.
Now watch the answers come!

To prove my drawing capabilities would suggest next week's bill at the Palace have Jack Marley fight for first position with Pathe Weekly, Irene Franklin and Nan Halperin in a sister act on No. 2. Nat Goodwin No. 3. Nazimova with "War Brides" No. 4, that small time singing double—Caruso and McCormack—No. 5, Eva Tanguay No. 7, and close

Nov. 6—Keith's, Jersey City
Proctor's, 23d St., N. Y.
Nov. 13—Keith's Prospect, Brooklyn
Keith's Greenpoint, Skyn
Nov. 20—Proctor's, Mt. Vernon, N.Y.
Proctor's Newark, N. J.

Nov. 27—Keystone, Phila., Pa.
(Full Week)
Dec. 4—Camden, N. J.
Elizabeth, N. J.
Dec. 11—Proctor's 59th, N. Y.
Proctor's 126th, N. Y.

Dec. 18—Yonkers, N. Y.
Bayonne, N. J.
Dec. 25—Broadway, Philadelphia

the bill with Charlotte and her ice skaters. This would show whether Jack Marley's name has the power to draw or not.

Met a dancing act today. Said he had layed off so long his dogs were barking for rosin.

All dancing acts on account of using their dogs so much are called Ho-woof-ers, for this reason. Woof! Woof!

I hear the Doris Lester Trio is to purchase a controlling interest in a soap factory in Jersey City.

Wave American flag here. It's M. I. always use it for a grabber.

Sam Kenny and Jack Flynn inveigled me into the following:

JACK MARLEY

KARMIGRAPH NUMBER 5 PRINCE KAR-MI

AGAIN PROVES HE IS THE GREATEST ILLUSIONIST EVER KNOWN IN VAUDEVILLE BY THE SENSATIONAL

TURNAWAY BUSINESS

DONE AT PALACE THEATRE, DETROIT, WEEK OF OCT. 30, WHERE HE PACKED AND JAMMED THE HOUSE SOLID DAY AFTER DAY AND TURNED THOUSANDS OF PEOPLE AWAY. MANAGER BOOKED HIM BACK FOR A RETURN DATE IN EIGHT WEEKS. DOESN'T THAT PROVE

I GET THEM IN

(Address VARIETY, New York.)



"A FEATURE ACT THAT IS INVARIABLY THE HIT OF THE BILL"



McKAY'S SCOTCH REVUE

For bagpipe music, Scotch humor, songs and dances, McKay's Scotch Revue cannot be excelled.—"World," Toronto, Ont.

EMMA EARLE and SUNSHINE

FEATURING EMMA EARLE'S original old lady specialty
"WHEN I WAS YOUNG"

Low Time Fully Copyrighted Direction, FRANK BOHM, Inc.

"THE MINSTREL REVIEW OF 1916"

WITH

JOSIE FLYNN and MAE ROBERTS

Personal Direction, NIXON and NIRDLINGER

EVELYN BLANCHARD Presents

FLO IRWIN

IN VAUDEVILLE

THAT VERSATILE NUT

GEO. NAGEL and EVELYN GREY

In "Bits of Variety." A nut act in "one"; introducing singing, dancing, whistling, juggling, tumbling and travesty.

NOTE— We do any act the audience ask for and some they don't ask for.



HOUDINI

Address care

VARIETY

New York

This Week (Nov. 6)—Grand, Pittsburgh
Next Week (Nov. 13)—Keith's, Cincinnati

BEN RYAN & DOLLY RYAN

ENTERTAINERS OF THREE CONTINENTS

COMEDY DUO

EXPERT ECCENTRIC TROUSCHOREAN 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 Parkway Circuit. Direction TOM JONES

FRANK GABBY

Presentation of a New Vaudeville 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"

BOWERS, WALTERS and CROOKER

WITH AL JOLSON'S "ROBINSON CRUSOE, JR."

ALFREDO KEIT and DE MONT

Address Care VARIETY, London

IRWIN'S "MAJESTICS"

HARRY SYDELL QUOTES

Another Example of the Old Adage

"YOU CAN'T KEEP A GOOD MAN DOWN"

Last Week—American—Next to closing
This Week—National—Number 2
LOEW CIRCUIT

Direction, Mark Levy

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



Vaudeville's Most
Artistic Dancer

VERA SABINA

Booked solid
Orpheum Circuit

Direction,

Max Gordon

VESPO DUO

Phenomenal

Accordionist and Singer



BILLY LLOYD and GEORGE BRITT

In a "Mixture of Vaudeville," by Ned Dandy
This Week (Nov. 6)—Keith's, Providence, R. I.
Next Week (Nov. 13)—Orpheum, Brooklyn

Direction, HARRY FITZGERALD

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

RITA MARIO

And Her

Inimitable Orchestra
Handling U. B. O. and W. V. M. A.

THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING

Representative, JACK FLYNN

Harry

Katie

Keen : Williams

A real comedy act in "one."
(Special Scenery) United Time

SAM DODY

Playing Monsieur Duval in Low Fields

"STEP THIS WAY" CO.

EN ROUTE

CLAUDE

CLARA

Golding and Keating

Booked solid W. V. M. A.

Eastern Rep., ROSE & CURTIS

Western Rep., BEEHLER & JACOBS

THE ORIGINAL IDEA



"KOKOMAYNIA" CLUB

Honorary Members in town
this week: Albert and Gense,
Cunningham and Marion. New
Members elected: Tolen, Ar-
tie Harris, Phil Burg.

Regards to our 1st V. Pres.
Miss Grannon.

Please send all dues to
Kokomaynia Headquarters.

What has become of the
Poison Club: have they swal-
lowed their own title?

TRANSFIELD

SISTERS



That---Orpheum---Time

A number of our friends are playing the Orpheum Circuit this season. Best wishes to Mr. and Mrs. Jos. E. Bernard.

McINTOSH
AND HIS
MUSICAL MAIDS

IDIOTICALS.

A rubber bullet made by a Chattanooga man enables him to capture bullfrogs without spoiling their beauty.

Every tenth inhabitant of Charlotte, N. C., goes home at night, while the other nine are married.

Fred (Hank)

FENTON
and
Harry (Zeko)
GREEN

(and Cat)

In "MAGIC PILLS"
Personal Direction, MAX GORDON.

THE
BOX OFFICE
ATTRACTION

**Catherine
Crawford**
AND HER
**FASHION
GIRLS**

Direction, **Arthur Pearson**



PERU



JUGGLING AND
TALKING, THE
WHILE RIDING A
UNICYCLE
IN ONE

**FRANK PARISH
AND
PERU**

DIRECTION-FRANK EVANS

This Week (Nov. 8)—Majestic, Milwaukee
Next Week (Nov. 13)—Palace, Chicago

They are accusing us of being in
with the laundries to spoil the
actors' shoits, so that we can get
them. Youse got us wrong, boys.
Size 14-14½.

LAURIE
AND
BRONSON



"G. H. Joy shot a
blue crane in the
bottom, below the
bridge." — Easterville
News.
It died.

**BILLY
BEARD**

"The Party from
the South"
Direction
Harry Weber

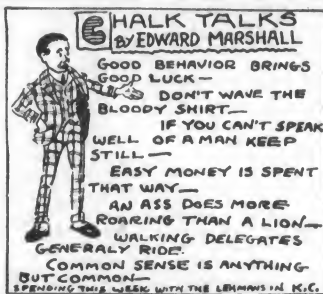
WHERE WE WILL BE FOR A FEW WEEKS

Nov. 13—Haverhill and Brockton, Mass.
Nov. 20—Fitchburg, Mass., and Bridgeport, Conn.
Nov. 27—Waterbury and Hartford, Conn.
Dec. 4—Wilkes-Barre and Scranton, Pa.
Dec. 14—Temple, Detroit.
Dec. 23—Temple, Rochester.
Jan. 1—Montreal and Ottawa, Can.
Jan. 8—Temple, Hamilton, Can.

NOLAN and NOLAN

Direction, **NORMAN JEFFERIES**

Booked solid U. B. O.



GOOD BEHAVIOR BRINGS
GOOD LUCK—

DON'T WAVE THE
BLOODY SHIRT—

IF YOU CAN'T SPEAK
STILL—

EASY MONEY IS SPENT
THAT WAY—

AN ASS DOES MORE
ROARING THAN A LION—

WALKING DELEGATES
GENERALLY RIDE—

COMMON SENSE IS ANYTHING
BUT COMMON—

SPENDING THIS WEEK WITH THE LEHMANS IN K.C.

"MR. MANHATTAN"

Fred Duprez
Says:



I note in a recent Variety, grease
paints, cosmetics of all kinds, etc.,
are going up in price, at home.

Red grease paint on this side has
been up for some time, in conse-
quence of which some of the lead-
ing comies have changed their
make-up.

THE VENTRILOQUIST
WITH A PRODUCTION
ED. F.

REYNARD

Permanent address, Marion Theatre, Marion, O.

**HOLDEN AND
GRAHAM**

Artistic Bits of Versatility
Direction, **TOM JONES**



**HOWARD
LANGFORD**

Principal Comedian with
"Kathie"
Direction, **Chamberlain Brown**

MARTYN and FLORENCE

(Vaudeville's Best Opening Act)

Next Week (Nov. 13)—Greeley Sq., N. Y.
and Loew's New Rochelle

Personal Direction, **MARK LEVY**

RE-ELECTED BY AN OVERWHELMING
MAJORITY

**NORMAN
JEFFERIES**

OUR AGENT

Jim and Marian Harkins

Next Week (Nov. 13)—Keystone, Philadelphia

**LADIES and
GENTLEMEN!**

(A)—On behalf of the Management;
(B)—Owing to the fact—and
(C)—We regret to announce, that

The Dancing Chauffeurs

Neiman and Kennedy, both having FLAT
SHOES, will be unable to appear, but in
their place we have secured "The Diving
Rosenburgs."

Direction, **Mark Levy**
LOEW CIRCUIT

After four agents had bathed there, an actor
dove into the pool at Fleischman's and split
his head on the surface of the water—Origin
of the Split Week—also

**THE
ETERNAL
QUESTION**

(Where Do I Go the Last Half?)
Gladieckshunsoverly yours,

JIMMY FLETCHER

Direction, **Mark Levy**
WORKING AS ALWAYS

**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

When people talk of high brow
things, I don't know what it's all
about. But then I set so digni-
fied they hardly ever find me out.

BABE
COOK

FLO AND NEIL
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

THE SEASON'S BIG HIT

MODELS DE LUXE

By Margaret Stewart and William Downing
Variety, Chicago.

INQUIRY



Where are Lon
and Alice? Too bad
about it. "Chick."
"Dogs" can't stop
auto with their
poor little bodies.
Wish folks would
remember that
when they see us
in the road.

Oswald

Woodside Kennels



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**

J. J. M.

35

NOV. 8.
COL.
N.Y.C.

E.F.A.
E.V.D.

(VARIETY, Nov. 3, 1916)

McGreavy and Doyle.
"At the Station" (Comedy).
12 Mins.; Full Stage.
City.

A corking variety act, rather a surprise
as an opener. It is presented by a man
and girl team, opens as a sketch offering,
turns to juggling and finally the man does
slack wire work that is well done. The girl
also sings a song, but the least said about
that better. On its novelty alone the
act qualifies as a contender for big time.
The scene is a railroad terminal, the girl
acting as the ticket seller and the man do-
ing a rube characterization. After a bit of
comedy talk that gets over, he turns to
juggling and then to the wire work with the
girl assisting. **FRED.**

Our ad last week was not passed by the Board
of Censorship. It is with regret that I announce
the death of the Poison Club.

Met Chick Sale and Nolan and Nolan while they
were playing Keith's Theatre here in Philly. They
together with Jack Muis and ourselves, had some
banquet at the Vendia. Chick got devilish and
smoked two cigarettes. Nolan and Nolan might
introduce us to Jim and Marion Harkins. Have a
good line: "You're a Better Act than I am
Fenced in."

We are on the Bill with a Great Act. Thomas Trio.

**GEORGE SKIPPER
AND
MYRTLE KASTRUP**

Direction, **CHAS. S. WILSHIN.**

MY
HAWAIIAN
SUNSHINE

BY
L. WOLFE GILBERT
AND
CAREY MORGAN
"WRITERS OF
"MY OWN IONA"

BUBBLING
WITH
HAUNTING
HARMONIES

INFLATED
with
MUSICAL
GINGER

A
RISING
GEM

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TEN CENTS

VARIETY

VOL. XLIV, No. 12

NEW YORK CITY, FRIDAY, NOVEMBER 17, 1916

PRICE TEN CENTS



SOMETHING DIFFERENT FOR VAUDEVILLE



Produced Under an Arrangement with

MR. E. F. ALBEE

A UNIQUE MUSICAL ENTERTAINMENT, ENTITLED

"THE GIRLIES GAMBOLE"

WITH

MARGARET IVING

and a company of TWENTY exceptional individuals including FELIX ADLER

Managed and Staged by

NED WAYBURN

1482 BROADWAY (Phone 6770 Bryant) NEW YORK



VARIETY

VOL. XLIV, No. 12

NEW YORK CITY, FRIDAY, NOVEMBER 17, 1916

PRICE TEN CENTS

RATS INTRODUCE RESOLUTION INTO A. F. OF L. CONVENTION

Harry Mountford and President FitzPatrick of White Rats at Baltimore Attending Sessions. Mountford Makes First Speech. Expect to Oppose Actors' Equity Association's Application for Direct Union Charter.

Baltimore, Nov. 15.

At the convention of the American Federation of Labor being held here this and next week the following resolution was introduced by Delegates James William FitzPatrick and Harry Mountford, of the White Rats' Actors' Union:

Whereas, the White Rats Actors' Union of America, the only actors' organization affiliated with the American Federation of Labor, has for the past sixteen years been trying to improve, uplift and better the conditions of employment for the actors and actresses of the United States and Canada,

And Whereas there is an association known as the "Vaudeville Managers' Protective Association" which is said to consist of all the managers of vaudeville theatres, burlesque theatres, circuses and all other forms of entertainment,

And Whereas repeated attempts have been made by the White Rats Actors' Union, through its International Executive and Secretary-Treasurer, Mr. Harry Mountford, to obtain a conference with the Vaudeville Managers' Protective Association,

And Whereas acting under the instructions of the International Board, the International President, Mr. James William FitzPatrick, addressed many letters to them, to which no answer was received, and finally was compelled to make a public request for a conference with them, which was published in the professional press on Friday, September 22, 1916;

And Whereas the Vaudeville Managers' Protective Association answered this public appeal by a public refusal published in the professional press on Friday, September 29, 1916, in which they absolutely refused to meet a committee of the White Rats Actors' Union on the following grounds, which reasons are quoted in their own language:

"Since the reorganization of the White Rats Actors' Union we have declined to deal with it because it is a trades union, and it advocates the principle of the 'closed shop.' . . .

We absolutely refuse any conference with any Committee of White Rats as long as the White Rats bears the union stamp. . . . We are forever pledged against the White Rats and against any conference with it and any of its Committees, so long as the White Rats continues to be a Labor Union, with its policy of closed shop. . . . We are opposed to the White Rats as at present constituted, with its malignant and cancerous growths, which have attached to it, such as the closed shop, agitation, strikes. . . ."

And Whereas in the same published reply, they describe their patrons as the "always ignorant public,"

And Whereas their patrons are largely made up of members of the American Federation of Labor,

And Whereas they have repeatedly, privately and publicly, threatened that they will lock out all members of the White Rats Actors' Union, and deprive them of any employment in the United States and Canada;

Resolved

By the American Federation of Labor, that all organizations affiliated with the American Federation of Labor extend every possible assistance to the White Rats Actors' Union of America in resisting any threatened or attempted lock-out of its members, and in enforcing the demands of the White Rats Actors' Union of America for an equitable, enforceable contract between managers and actors, the legal rate of commission, a Board of Arbitration, and the Union Shop. Nothing is known as to when the resolution may come before the Convention for adoption or the feeling of the delegates regarding it.

The Rats delegates are prepared to oppose the expected application of the Actor's Equity Association for a direct or independent charter from the A. F. of L. The Rats will declare their International Charter issued by the Federation can be the only one in the show business (trade) and point to A. F. of L. precedent to establish the point. The Rats, it is said, are ready (Continued on page 18.)

U.B.O.-LEWIS ACTION.

Boston, Nov. 15, 1916.

It is reported around the United Booking Offices of New York has instructed its Boston attorney to take action against Henry Lewis for breach of contract. The action, it is said, will be for liquidated damages to the amount of salary (\$400) called for by Lewis' weekly contracts with the U. B. O., which the U. B. O. allege have been broken.

Lewis is with "Follow Me," the Anna Held show now playing here. He was expected to open in vaudeville at the Orpheum, Brooklyn, this week, under a U. B. O. contract.

There is a surmise the procedure against Lewis by the U. B. O. may follow that adopted some time ago at Providence by Manager Lovenberg of Keith's there, against Conroy and Le Maire for breach of contract.

ZIEGFELD'S ADDED CAPACITY.

Ziegfeld's "Midnight Frolic" on the Amsterdam Roof has been drawing business in a way that obliged the management to find space for another row of tables all around the room. The extra row holds tables seating only two each, but has increased the seating capacity by about 200, giving the box office \$400 additionally, nightly, in its gross.

Front row tables at the "Frolic" bring \$3 and \$4 a seat (not less than four to a table).

BACK TO UNDERTAKING.

Chicago, Nov. 15.

Martin Earle (Maurice Kranz, of the Earle Bros.), in vaudeville, has decided to quit the stage and return to his former business as an undertaker.

TELLING 'EM HOW TO DRESS.

The members of a newly recruited stock company to be installed in an out of town theatre have received letters from the management informing them as to what they shall wear on the street and stage.

Several of the members have taken it as an insult and contemplate giving in their notices. One paragraph states that the men must not appear on the stage in any one suit more than once during the engagement.

BELGIUM MONEY AT DISCOUNT.

Belgium's 1,000-franc notes are now quoted in New York at around \$125. Normally they would bring \$195.

As far as reports go, no one holding Belgium money has been sacrificing, feeling confident the outcome of the war will find Belgium restored, believing the Allies must insist upon it, and that Germany can find no way out otherwise to "square" its despoilation of the gamest little country on the map.

White Rats News

will be found on
Page 8.

"PLUGGING RATS" PLAN.

At the meeting of the White Rats last week, it has since been reported a member submitted a proposal every White Rat write 10 relatives, asking each relative to request of five friends that all the friends ask the local vaudeville managers to engage only White Rats members for their shows.

The plan also suggested that relatives and friends of Rats be requested to importune local grocers and butchers to ask that White Rats only be engaged to appear upon the stages in their cities, with a further request that all be asked to often say: "We want White Rats. Where are the White Rats?"

The stories did not say whether the plan had been adopted at the Rats' meeting.

AFRAID OF BILL SUNDAY.

Boston, Nov. 15.

With theatrical business reasonably satisfactory up to the present time, the local managers are frankly apprehensive concerning the arrival of Billy Sunday, who drew 54,000 to the Tabernacle on his first day. He is here for at least ten weeks. Every paper in town is plugging his revival to the limit.

Just how he will affect business is still problematical. Monday night was an unusually poor opening night, and Sunday was not pitted against the theatres, his policy being not to conduct revivals Monday. He is giving three-day on Sunday and his first day's collections were in excess of \$9,000.

NINE-YEAR-OLD CONDUCTOR.

At the Strand this week, directing the orchestra, is Rinaldo Ariadante, a nine-year-old Italian lad, imported by Richard Pitrot. The boy leads a symphony orchestra.

About eight years ago in Europe, the seven-year-old son of Clown Ferrero was the wonder of the Continent and England at that time, through leading a symphony orchestra. Ferrero's son appeared before the Russian and English courts.

THREE LEADING MEN.

The stock company being recruited for Oklahoma City by Ed Renton, will have three leading men, one of whom will be Roy Walling.

Each of the three will receive identical contracts bearing a clause saying they will play leads in the productions for which they are best suited.

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

"COPY ACT" CLAIMS DAMAGE THROUGH "VARIETY'S" ARTICLE

"Orange Packers" "Copy" Alleges It Has Been Unable to Obtain Engagements Since Proclaimed Duplicate Turn. Asking \$25,000 Damages.

Ray Adams, owner of the vaudeville turn proclaimed by *VARIETY* to be a "copy act" of the original California Orange Packers, has started an action for libel against the paper, asking \$25,000 in damages. E. F. James is the plaintiff's attorney.

The complaint in the action states: "The plaintiff (Adams) was and had been for a long time prior to said false and defamatory publication (story in *VARIETY* of Oct. 13, headed 'VARIETY'S Anti-Copy Pact Eliminates Orange Packers') engaged in the business of performing the act 'The California Orange Packers' as his only means of livelihood and was receiving an income therefrom of the sum of two hundred dollars a week, until the said publication of said libelous article, whereupon the person or persons who has heretofore and who were then employing plaintiff, refused to longer employ him and as a result of said publication he was discharged from the said employment although he has made due and diligent and persistent efforts to obtain the same. The persons to whom he applied stating as a reason of refusing to employ him that his act 'California Orange Packers' was a copy as published by defendant and therefore undesirable."

Ray Adams and his wife were employed by O. R. Rodgers, who first presented an orange packing act in vaudeville. Mr. Rodgers called it "The California Orange Packers." Adams received \$30 weekly and his wife \$25 a week for their part in the Rodgers act. While playing with the original act in Toledo, Mrs. Adams left it on Tuesday, without notice, according to Rodgers, and the next day Adams left. Neither returned to the Rodgers act. Shortly afterward another orange packing act, operated by Adams, applied for vaudeville time (mostly on the small time) calling itself "The Four Orange Packers" but seldom using that title, being billed as "The California Orange Packers." The various managements engaging the "copy act" thought they were securing the original.

Rodgers filed the details of his act in *VARIETY*'s Protected Material Department and later entered a complaint against Adams of copying the original act. After an investigation of some length (during which Rodgers said his original act left for Europe, where they are at present) it was decided by *VARIETY* Adams was doing a "copy act." Notices were sent to all managements, circuits and agencies subscribing to *VARIETY*'s Protected Material Department and the article complained of by Adams as libelous was published in the paper.

PLAY TOO INDEFINITE.

London, Nov. 15.

Rudolf Beiser's new play, "Buxell," produced at the Strand Nov. 7, fluctuates between drama and farce. Matheson Lang, the star, worked hard to give life to the hybrid hero. The piece might succeed as a musical comedy.

In the cast besides Mr. Lang, are C. M. Lowne; Spencer Trevor, Herbert Bunston, Cairn James, Avicé Kelham, Norma Whalley.

DAWE AFTER ATTRACTIONS.

Thomas Dawe, the London theatrical agent, arrived in New York last week.

He is here as the representative of A. P. de Courville, the English producer, and is in search of attractions and artists for the London market. He will remain here but a fortnight, sailing for home Saturday of next week to make his report.

This is Mr. Dawe's first visit to America and it took him a couple of days to recover from the dazzling lights of Broadway, the illumination striking him more forcibly than most Europeans for the reason that he has been accustomed to London's darkness for the past two years.

Mr. Dawe has formed a partnership with Paul Murray and they will produce, in association with Austin Hurgon, a pantomime at the London opera house for the holidays.

Mr. Dawe said: "Mr. de Courville has taken up his option on the Empire, where 'Razzle Dazzle' is playing to enormous business and is at present engaged in putting on a burlesque of Oscar Asche's, 'Chu Chin Chow,' now running at His Majesty's. This will be put into the Empire show to replace the big skating scene.

"Theatrical business is good in England. There is room for high class artists from America who wish to play there. The day of the smaller revues in the regular music hall bills is rapidly waning and I attribute this in great measure to the big touring revues sent out by Mr. de Courville and other London managers. Take for instance, Alfred Butt's big revue, 'The Passing Show,' from the London Palace, and Mr. de Courville's 'Joyland,' 'Flying Colors,' 'Razzle Dazzle,' 'Fun and Beauty' with George Formby, etc. When one of these shows plays a provincial town the smaller revues following them literally starve. De Courville's road companies are now as important as his West End enterprises."

Mr. Dawe sails on the St. Paul Saturday, having made arrangements for a few acts for the next London Hippodrome show.



FRANK VAN HOVEN

Who came to New York recently accompanied by his wrist watch—and wasn't ashamed of it. It's funny what a difference a couple of years in England makes. Not so long ago "Van" played the Gus Sun Circuit, and didn't have any watch at all. England is a fine country—for some of us.

AUSTRALIA GOOD NOW.

Advices from Australia, received by Chris O. Brown, American representative for Australia's big time vaudeville circuit (Rickard's) controlled by Hugh McIntosh, says theatricals over there now are as brisk as ever.

Through that condition existing the colonial government of the country is proposing a tax of 16½ per cent. on gross box office takings. The Australian managers expect the amount to be modified before finally approved by Parliament. The managers call it a class tax, since it does not touch the persons who do not patronize the theatre, and for this reason they say it is as untimely as it is inequitable.

The Rickard's Circuit reports top business in its houses and Mr. McIntosh is continually expanding. After the war McIntosh anticipates going into New Zealand as a permanency.

McIntosh's "Tivoli Follies," an innovation by that manager for Australia, has had a continuous success and the impresario has in view the formation of two other companies of "Follies." The original cast remains pretty much intact as first composed. Vera Pearce remains the head of the show.

Australia is represented in its other vaudeville division by the extensive Fuller Circuit, that is also reporting a healthy condition, despite war times.

Evans and Sister have been booked by Roy D. Murphy (in Chicago) for the Fuller Circuit, sailing from San Francisco Nov. 28. Rodriguez and Billy Mann, now on the way to Australia, open for Fuller in Sydney Nov. 28.

FILM FLIVVERS ABROAD.

London, Nov. 15.

John Tippet, of the Trans-Atlantic Film Co., presented at Philharmonic Hall Nov. 8, under the guise of teaching a moral lesson, the Universal (America) picture "Where Are My Children?" to the press and film buyers.

It proved unsatisfactory and received no publicity.

The consensus of opinion was that the picture reflected little credit on Mr. Tippet or the Trans-Atlantic Co.

LONDON XMAS SHOWS.

London, Nov. 15.

The Christmas attraction will consist of pantomimes at Drury Lane, Lyceum and London opera house, while three children's plays will be revived, "Peter Pan," "Bluebell in Fairyland" and "Alice in Wonderland."

ETHEL LEVEY IN LAUDER REVUE.

London, Nov. 15.

Ethel Levey has been engaged to support Harry Lauder in his new revue at the Shaftesbury, under the direction of Andre Charlot.

REPEAL ROYALTY LAW.

London, Nov. 15.

It is stated there has been a repeal of the theatre author's royalty law as applied to American authors and their plays under the war tax. Where the royalty is paid to the author through an English agent, the Government will continue to deduct 25 per cent., but where the manager pays the royalty direct to the author in America, the Government will not deduct the war tax.

The original question over this aspect of the tax was brought up by Gilbert Miller in the payment of the royalties for "Daddy Long Legs," the manager stating that if he deducted the amount from the author's statement he was liable to criminal action in the United States.

REWRITING IMPROVES.

London, Nov. 15.

The last act of "Lucky Jim" at the St. James's has been rewritten and the piece is now greatly improved.

It is preceded by Fred Rome and Rene Haslam, a pair of capital entertainers, in a curtain raiser.

IN LONDON.

London, Nov. 5.

Frederick Harrison's next new play for the Haymarket, when a successor to "Mr. Jubilee Drax" is required, will be a three-act light comedy by C. Sandeman and L. Huskinson, entitled "The Widow's Might," with Ellis Jeffries as a fascinating widow.

Rehearsals have started at the new St. Martin's theatre of the musical play "Houp-La." It is a beautiful small theatre capable of holding 600 people, half on the stalls' floor. There are no pit seats, the floor space being reserved for stalls, for which C. B. Cochran proposes to charge one guinea (28 shillings). The seats for other parts of the house will be at the usual prices. This innovation of double priced stalls will be interesting.

War times, notwithstanding, long runs of plays continue, but, strangely enough—and in this lies the difference from pre-war times—there is not a musical play in the first three. "Peg o' My Heart" heads the list with over 860 performances. "A Little Bit of Fluff" seconds with over 470 performances, "Romance" has passed its 450th performance, and all three are still going strong.

Andre Charlot and J. L. Sacks will present Harry Lauder in a new revue on or about Dec. 1, at the Shaftesbury. The cast includes Blanche Tomlin, Madge Temple, Ivy St. Helier, Ivy Shilling, Foot-Gers, Fred A. Leslie, Walter Williams, and Dan Roylet. Harry Grattan is the author and Herman Darewski the composer.

AFTER NEW YEAR'S PRODUCTIONS.

Corey & Reiter have four new productions they contemplate staging after Jan. 1.

The first will be a drama by Frank Farrington and George V. Hobart. It was intended to place this piece in rehearsal next week, but that has been called off until later.

HOWARD'S LONDON OFFER.

The London Hippodrome, through its manager, Albert de Courville, has made an offer to Willie and Eugene Howard to appear over there in the revue next spring.

The Howards may accept it. Their present contract with the Shuberts shortly expires. The boys are now in the "Show of Wonders" at the Winter Garden.

MARCIN PLAY IN LONDON.

A. H. Woods and Gilbert Miller are to do Max Marcin's "Cheating Cheaters" in London next Spring. Miller will be interested in the play personally. The cast will be assembled here and taken abroad.

"FAIR AND WARMER" IN APRIL.

The American farce "Fair and Warmer" is to be presented in London in April. It was settled this week that Madge Kennedy, John Cumberland, Kenneth Hill and Jane Evans, all in the original cast, are to go abroad to appear in it.

MYRTIL-ADAMS ENGAGEMENT.

London, Nov. 15.

The American actor Bob Adams (Two Bobs) is to marry Odette Myrtill. The wedding is set for January.

Miss Myrtill is a French girl. She was first rumored engaged to wed Frank Van Hoven, another American.

MANUEL KLEIN SAILING.

London, Nov. 15.

Manuel Klein, the composer, and his family sail for America Saturday.

B. G. MacLachlan Dies in London.

London, Nov. 16.

B. G. MacLachlan, of the Variety Controlling Co., died here Nov. 7.

CANCELED RATS PASSED UPON BY MANAGERS' COMMITTEE

White Rats Canceled by Members of Vaudeville Managers' Protective Association Must Have Committee's Approval Before Restored to Former Standing. Pat Casey's Scheme to Preserve Equality. Many Rats Canceled.

At the meeting of the Vaudeville Managers' Protective Association Tuesday a committee was appointed to pass upon the applications of all White Rats (canceled by any member of the V. M. P. A.) for restoration to former standing on the booking sheets of the circuit canceling it.

The plan is Pat Casey's, to preserve an equality among the V. M. P. A. members in the matter of cancellations. Heretofore when an act was canceled because of its membership in the Rats, the circuit or manager canceling had the discretionary power to replace the act upon its books when satisfied the act had complied with all requirements necessary to such restoration.

The report is Mr. Casey (who is the special representative of all managers in the V. M. P. A. and virtually its general director) became convinced it was necessary a committee pass upon all applications made by acts to "be taken back," to ensure all circuits equal treatment in the matters of this kind arising. If a circuit kept one or more acts off its books for sufficient reason, the same circuit through being represented upon the committee would receive the information regarding others and be in a position to express itself as to the course that should be taken upon any application.

The committee is made up of members, one each from the larger circuits in the V. M. P. A.

Several applications came up Tuesday. Accompanying the applications for the most part were affidavits that the signers of them had resigned their membership in the Rats.

Some acts, believing their time had been restored, have since learned differently, it is said. Among these are Mayhew and Taylor, Dorothy Jardon, Dugan and Raymond, and Willie Solar. All were canceled for having failed to resign their Rats membership. Solar accepted an engagement at Rector's restaurant. He had 35 weeks booked in vaudeville. His cancellation goes into effect after two weeks' notice. Mayhew and Taylor lost about 20 weeks at \$1,000 weekly. Miss Jordan had nine weeks at \$700 each.

Other acts canceled within a week are "The Headliners," with Henry B. Toomer; Tallman, the pool expert, Bowman Bros. and Apdale's Animals. "The Headliners" is a new production receiving \$500 a week. Mr. Toomer is alleged to have been a White Rat. Upon receipt of his notice of the cancellation, he is said to have wired a resignation to the Rats.

The V. M. P. A. is regularly sending out to all members notices of names of White Rats that shall not be booked. This list is now reported to hold a number of names of Rats who have paid dues recently.

It is said the Pantages office in Chicago booked Frank Bush, after Bush had been canceled by the Western Vaudeville Managers' Association of that city through being a White Rat. Bush had 35 weeks with the W. V. M. A. Pantages issues a "play or pay" contract. At the meeting Tuesday, one of the largest yet held, Mr. Pantages made a speech extolling the objects of the organization and expressing himself as strongly with the members. S. Z. Poli also was present and spoke.

Other western managers at the Tues-

day meeting were Aaron Jones and C. H. Miles.

Pat Casey's principal assistant in the V. M. P. A. matters just now is James J. Armstrong. H. K. Burton is doing some special V. M. P. A. work.

Chicago, Nov. 15.

Bush and Shapiro, The Huehns, Nulesco and Hurley and the Six Cornellas refused to go to Tulsa and Oklahoma City and by their action have had their time canceled.

Artists who have resigned from the White Rats are not inclined to discuss their action. None has been found who will admit the admonitions of the managers regarding "time" had any weight. Resigned members prefer to have it believed their resignations were placed to relieve them from membership in the Rats, thereby taking themselves, as they say, outside the pale of the current agitation between the Rats and the managers. It seems the opinion, the artists who have resigned are of the impression that through their resignation they can not become involved in any active strife between the two parties that may ensue from the present foment.

GETTING INJUNCTION INFO.

Chicago, Dec. 15.

The White Rats of Chicago are watching the movements of Andrew Furuseth in Seattle with interest. Furuseth is a high official in the Seamen's Union on the Coast, and being an expert on labor questions, is in Seattle to give the striking seamen there his personal attention. Furuseth, according to reports received at the local Rats' quarters, has advised the seamen to disregard an injunction issued against them in Seattle, as he, Furuseth, intends to fight the case on the grounds the injunction as granted can only be issued on property and does not apply to labor—labor being neither a commodity nor an article of commerce, according to his interpretation of the Clayton law as it applies to the case at hand.

Furuseth avers the injunction applies only where property disputes are involved, and not to human beings.

The Rats anticipate the Furuseth contention as being available in Chicago if the occasion ever arises, as injunctions galore are issued weekly in this town. Restraining orders here are rigidly enforced.

EDNA GOODRICH AND CLOTHES.

Commencing Nov. 27 Edna Goodrich will play a week's engagement at the Palace, New York, in a sketch with six people. Featured with the production will be a "wardrobe" owned by Miss Goodrich. The clothes will fit her out with different gowns for every performance during the week. The scene of the playlet is a dressmaking establishment.

M. S. Bentham is booking the Goodrich act. He insists his whispered information about Miss Goodrich also wearing a half million dollars' worth of jewels be not mentioned. Mr. Bentham says he knows no one will believe it, but that he has seen the jewels, perhaps at Tiffany's.

PANTAGES IN TOWN.

The arrival of Alexander Pantages in New York this week took on more than passing interest, through the long lapse, three years, since the western vaudeville manager last visited the east.

Mr. Pantages moves his circuit with him when traveling. In the Loew offices Tuesday, with Walter Keefe, the Pantages' general booking agent, he was engaged in answering what looked to be a big day for the Postal. Between dictation and his Seattle smile, Mr. Pantages said everything had been lovely in the west and he is fully satisfied with the 24 theatres now on the Pantages circuit.

Mr. Pantages came east primarily to see the opening of the new Pantages theatre at Minneapolis. Another new Pantages at Kansas City was also opened this season. There are two more "Pans" building in the northwest, at Tacoma and Vancouver, both replacing present structures occupied by the Pantages vaudeville. Each of the new houses will seat about 2,000 people and be finished within four months.

Mr. Pantages said he expected to remain in New York a month this time, but would not promise to come back again within the next three years.

DAMAGES FOR SONG USE.

The Arthur Hammerstein Enterprises, Inc., through its attorneys, House, Grossman & Vorhaus, is seeking damages from Sam Ash, Rose & Curtis and the United Booking Offices, due to the use of two numbers from "Katinka" recently by Ash at the Fifth Avenue theater. Rose & Curtis and the booking offices are held liable, in addition to Ash, due to the former acting as manager for Ash and the latter placing him in one of its theaters.

Ash appeared last season in "Katinka."

MRS. HERZ' PARTNER SKIPS.

New Orleans, Nov. 15.

George Rule left Mrs. Ralph Herz's act a few days ago in spite of an iron-clad contract for his services held by Mrs. Herz and joined the turn of Mary Melville, who has just organized a two-act in Memphis.

In consequence Mrs. Herz was compelled to cancel her date here as well as other immediate time. Mrs. Herz consulted lawyers, who advised her that she could restrain Rule from playing in any act but hers, but she is not known to have taken such action.

MARRIAGES.

Echlin Philip Gayer, English actor, playing in "Common Clay" to Madeline Bilyen, non-professional, of Philadelphia, in Baltimore last week. Both parties were married before.

BIRTHS.

Mr. and Mrs. Henry Ballin son. (Mrs. Ballin was formerly Adelaide De Vere of the New York Hippodrome.)

Mr. and Mrs. Friederich Schwartz, Nov. 3, daughter. The father is of the Schwartz Bros.

OFFERED OLD SALARY.

Their last season's salary having been offered them by the United Booking Offices, the Farber Sisters have been idle of late through not having accepted the tender that carried a season's work at \$300 weekly with it.

The Farbers are reported having asked \$400 a week, and some time ago played at the Palace "to show" for \$350 for the engagement. After that week the U. B. O. managers decided the girls were not worth over \$300 a week in their houses.

It is said the Farbers are looking for a production.

Mac West's New Name and Act.

An act written by Blanche Merrill will return Mae West to vaudeville under another name and as a male impersonator.

NAN PATTERSON, CO-RESPONDENT.

Cincinnati, Nov. 15.

Once more in the public prints is Nan Patterson, former actress, who in the days bygone days was charged with killing Caesar Young, New York turfman.

Nan has been named as co-respondent by Mrs. Viola Dillingham, who is suing for alimony Frank A. Dillingham, wealthy patent medicine manufacturer. According to the amended petition just filed here by Mrs. Dillingham, her hubby took a woman named Howard, better known as Nan Patterson, on a steamer trip from Seattle to Alaska in June, 1913. Mrs. Dillingham alleges her spouse took other women on trips.

MORRIS' STATEMENT.

In a statement issued by William Morris when arriving in New York last week, following the closing of his Eva Tanguay Road Show at San Francisco, Mr. Morris blamed the closing upon Miss Tanguay, saying she became disgruntled at the business done by the company in its first week at Frisco and some of the notices received in the papers there.

What future plans Mr. Morris may have had in mind he did not disclose.

MILLER BROS. END SEASON.

Baltimore, Nov. 15.

The Miller Bros. 101 Ranch closed its season at Norfolk last Saturday, after a season of varying prospects. The show opened and continued well until the paralysis epidemic made the remainder rather precarious.

Joe Miller of the brothers left the St. Johns' Hospital here last week, recovered, after two serious operations.

Memphis, Nov. 15.

The Barnum-Bailey Circus ended its season here Monday.

HODGDON-QUINN ENGAGEMENT.

Following the return of Ray Hodgdon from the Texas border with his regiment, Mr. Hodgdon returned to the offices of Edw. S. Keller. Shortly after came the announcement of his engagement to Kathryn Quinn, Mr. Keller's handsome private secretary.

Both of the young people have long been favorably known in vaudeville's booking circles. The wedding is set for the spring.

CANCELS THROUGH JUMP.

George Armstrong, last week in Erie, Pa., for the Loew Circuit, returned to New York, cancelling future Loew time owing to the switching of his route.

Armstrong had contracts for a week in Cleveland, following Erie, but the switch called for him to play Chicago. He refused to jump to Chicago.

SLEEPERS SCARCE.

What is probably the most unique excuse for a cancellation was handed to Frank O'Brien of the Wilmer-Vincel circuit Monday morning by Sinclair and Gasper, scheduled to open at Williamsport, Pa., that day.

The team advised O'Brien they were unable to secure sleepers on any Sunday night train bound for Williamsport and decided not to make the journey.

ACROBAT INJURED.

One of the members of the Adis Troupe was injured at the City theatre, by a fall. He was severely cut about the head and face.

Arthur Farley Joins Ambulance Corps.

Arthur Farley, just returned with the Guard from the border, and who has been acting as Lawrence Goldie's assistant in the United Booking Offices, sailed for France Saturday to become a member of the American Ambulance Corps.

OKLAHOMA CITY STRIKE QUIET: WAITING FOR COURT'S DECISION

**If City Ordinance Against Picketing Upheld, Opinion Prevails
Strike Will Be at End. Matter Now Before Court.
Pickets Before Theatres Labeled. Little Attention
Being Paid Details.**

Oklahoma City, Nov. 15.

Whether or not the Oklahoma City Board of Commissioners erred in passing the anti-picketing ordinance designed, according to members of organized labor, to eliminate picketing of striking White Rats, musicians, operators and stage hands in front of the Lyric, Liberty, Empress, Overholzer and Majestic theatres, said to be unfair, probably will be passed upon by the Criminal Court of Appeals within the next week. On the outcome of this hearing depends the termination of the strike which has now been on here for several months. If the court holds the commissioners acted within their rights in passing the ordinance picketing as it has been conducted by the strikers will be discontinued, and with such an order necessarily must go failure of the strike.

If the decision is favorable to the strikers it will be an advantage over the managers.

Nothing out of the ordinary in the strike situation has developed. The strikers are as active as ever. The number of pickets in front of the "unfair" houses has not been decreased and all convey orally that the theatres are unfair to organized labor. "Please remember, friends," they cry, "this theatre is unfair to the working man, unfair to the wage earner, and your patronage means the taking of bread from the mouths of the hungry."

The women pickets are particularly active, although the men, all with badges bearing the word "Picket" pinned to their coat lapels, never overlook an opportunity. The managers still contend the picketing is having no visible effect on their business. They say their houses are enjoying the usual patronage for this season, and observation of the interior of the so-called "unfair" houses would bear out the managers. The strikers insist managers are securing their acts at great expense and will not be able to do so much longer as their expenses are greatly in excess of the box office income.

Few acts belonging to the White Rats have been "pulled" recently by the strikers and the majority of acts now playing the "unfair" houses are admittedly "Rat acts." The strikers declare they have no desire to "pull" the acts as they have no use for them and are not desirous of depriving them of work. The managers say the strikers have not been able to "pull" an act for the past three weeks. There has been no semblance of trouble for several weeks. The strikers are conducting themselves in orderly manner in front of the theatre and the managers have no complaint to make.

The strikers declare they are not looking for trouble, and as long as the managers do not attempt interference there will be none. The managers say as long as there are no complaints against methods of the strikers they need expect no molestation from them.

FITZGERALD HEARING.

The preliminary hearing of the action instituted against Harry Fitzgerald by James Oliver (Six Olivers) on a charge of doing an agency business without a license, was held before Magistrate Groehl in the West 54th street court last Friday afternoon. After the direct and

cross-examination of James Oliver and Walter C. Kelly were heard the case was adjourned until Nov. 28, before the same magistrate in the East 57th street court. The magistrate sailed for Havana immediately after the hearing and will not return until the latter part of the month.

A clash of counsel for the plaintiff provided the most interesting angle of the day's action. James Timony, for the plaintiff and the White Rats, found it rather difficult to co-operate in the prosecution with Jas. L. Kleinman, attorney for the License Bureau, the complainant. Timony seemed to have an intimate knowledge of the situation, but Kleinman persisted in pressing questions of little bearing on the matter. The court finally ruled either one of the attorneys must solely conduct the case. Timony temporarily stepped out, but when it looked as though Kleinman was drifting about Timony resumed activities and steered the examination back to its proper course.

Oliver testified he had sent Fitzgerald money orders for \$7.50 weekly to make up the balance due between the 5 per cent. commission deducted and the \$25 agreed upon as a weekly fee for Fitzgerald's booking services. He maintained this point on cross-examination. Mr. Kelly was called by the prosecution to establish that Fitzgerald was an agent. Kelly made an interesting and partially amusing witness, but his testimony was weakened upon cross-examination.

The prosecution contends Fitzgerald is an agent and is operating an agency without a license in violation of the employment agency law and claims to hold correspondence in the Oliver matter that will uphold this charge.

Contrary to expectations it is hardly possible the trial will bring out any features of the system maintained by the United Book Offices in its relationship to the agents, for all reference to the U. B. O. was declared irrelevant to the question at hand.

The decision in the Fitzgerald matter before the magistrate will either be dismissal or the holding of Fitzgerald for trial in Special Sessions.

RIALTO SOON TO OPEN.

Chicago, Nov. 15.

The Rialto, the new vaudeville theater of Jones, Linick & Schaeffer, will open within a month or so, with a policy similar to the firm's at McVicker's.

The house is situated on State street.

JAKE WELLS' POP.

Atlanta, Ga., Nov. 15.

Jake Wells has arranged to take over the Lyric, Atlanta, Ga., and install pop vaudeville, playing split week shows. The new policy will be inaugurated in two weeks. The theatre formerly housed the Stair & Havlin attractions. The Grand, with Loew's pop vaudeville, lately opened here.

Vaudeville Turned Into Pictures.

New Bedford, Mass., Nov. 15.

The Olympia which plays vaudeville booked through the Sheedy office, will install a straight picture policy next week. It has not been decided whether or not the picture policy will be retained. The initial week will determine it.

CALL IT "DEPT. B."

"Department B of the United Booking Offices" is the future way to describe what has formerly been known as the U. B. O.'s Family Department.

Dan Hennessy, general manager of the Dept. B branch finally hit upon the solution for a name, after many attempts to secure something suitable and which would rub out the "Family" of the first title. Mr. Hennessy thought that word was misleading. Many names were suggested as a substitute. Thought one or two were accepted temporarily, "Dept. B" now officially goes.

This week Mr. Hennessy will leave for the Pacific Coast and spend an indefinite vacation around Los Angeles, to fully recover his health. During his absence J. K. Burke will assume charge of the department.

FIRST BIRTH CONTROL PLAY.

Managerial New York heard early in the week reports had been received from Philadelphia, where the first play dealing with the birth control question was produced by a stock company at the Knickerbocker theatre.

The title is "The Home Without Children," and Robert McLaughlin is the author.

Monday two managers were reported as in negotiation for the piece.

KEITH'S, SYRACUSE, SETTLED.

Syracuse, N. Y., Nov. 15.

The new Keith theatre to play the big time vaudeville programs has been settled upon. The work of demolishing the buildings on the South Salina street site held by the Keith interests will soon commence.

Maurice Goodman, the Keith attorney, was here last week and is expected again next week, when the final arrangements probably will be made.

A report that the Keith people would reopen the Grand with pop vaudeville had no authority. It is unlikely. The Keith interests are no longer concerned in that upstairs house. William Rafferty, who bought in the property recently at auction, is said to have the theatrical plans of his own for it.

MUSICIANS MAY ASK INCREASE.

Chicago, Nov. 15.

There is a feeling here among the managers that the musicians of Chicago are going to make another organized effort to have their pay increased.

The musicians are pretty strong here and their refusal to renew certain contracts that expire soon has given further strength to the belief that some action on the salary tilt thing is pending.

A. H. Talbot, manager, Chicago Hippodrome, was asked Monday about the expiration of his contract with his musicians and he said it expired a year ago, but that the men were working on the scale agreed upon at the last conference. Talbot says his musicians really earn a salary and a half as the day shift works from 11 a. m. to 5 p. m. and then fills in the night elsewhere at union wages and the night orchestra plays from 5 to 11 p. m., having the day to themselves. Of course, the musicians must take care of the usual Monday morning rehearsals at 9 a. m.

The Hippodrome is classified as a "10-20-30 house" and is not required by the Musicians' union to pay more than a house that gets a bigger admission fee.

The musicians at the Hip get \$31 a week now, with the leader drawing \$38. Talbot employs a six-piece orchestra for both the day and night shows, the men, of course, working the house shift on the week.

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

IN AND OUT.

The Orpheum, Brooklyn, program lost Louise Dresser last Thursday. Miss Dresser's vocal condition forced her to retire and it will be a week or so before she can resume. Nellie Nichols substituted at the Orpheum.

Billsbury and Robison went into the Hippodrome bill, Chicago, last week when Goulding and Keating left, owing to Goulding's voice giving out.

Martin and Frabini were forced to cancel Sioux Falls, the last half of last week owing to the illness of Miss Frabini.

Mack and Velmer were substituted for Santos and Hayes in Terre Haute.

Al Mammaux, the Pittsburgh pitcher, lost his voice and could not open Monday with Jack Ryan at the Fifth Ave.

The Sylvia Loyal turn had to withdraw from the Palace, New York, program before the Monday matinee, owing to an injury to one of the Loyal dogs. Those French Girls got the spot.

Gene Greene substituted for Hopkins and Axtel at Keith's, Cincinnati, this week.

Arthur Deagon was obliged to cancel Keith's, Columbus, for this week, owing to vocal difficulty. Roach and McCurdy were drafted from the Keith's, Toledo, bill, to the Columbia vacancy, with Edna Munsey getting the Toledo opening.

Rae Elinore Ball stepped in the Palace, New York, bill Monday night, following the departure of Lloyd and Britt from the "No. 2" spot after the matinee.

Flanagan and Edwards replaced Henry Lewis in the Orpheum, Brooklyn, bill for this week, Lewis joining the Anna Held show under contract to the Shuberts. The United Booking Offices holds play or pay (no cancellation clause) contracts with Lewis for four weeks, commencing Nov. 13. Lewis refused to play the Orpheum engagement, also the Alhambra next week. Grace de Mar goes into the Alhambra bill instead.

Leah Herz (Mrs. Ralph Herz) did not open at the Orpheum, New Orleans, Monday, as programed, closing her tour at Memphis. The Astaires deputized. Ellis and Bordoni, underlined to play the Orpheum in Memphis and New Orleans this and next week, are at the Palace, New York, currently. Natalie Alt was booked south in their place.

SAVOY, FALL RIVER, TIED UP.

Fall River, Mass., Nov. 15.

The Savoy is dark this week on a court order and will remain closed pending a legal decision expected to adjust the proper ownership of the house.

The Savoy is booked through the Split Time Department of the United Booking Offices. The bill reporting for the first half of the current week was forced to lay off since the order was issued late Monday morning, too late to notify the program. Subsequent bills have been "scratched" pending the expected decision.

Some years ago the Savoy was built by a stock company, two members of the corporation holding control. These two stockholders agreed to lease the house to themselves and have been operating it since. The minority stockholders applied to the courts for an order to restrain the active operators from handling the property until the matter was adjusted.

JACKSONVILLE'S NEW HOUSE.

Jacksonville, Fla., Nov. 15.

The announcement of a new \$175,000 vaudeville theatre to be erected here by next fall was made this week. It is understood the new project will be engineered by J. J. Murdock, A. Paul Keith, Wilmer & Vincent and Jake Wells.

The house will play big time vaudeville, according to the local story.

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.

Boston, Nov. 8.

Editor **VARIETY**:

In answer to the review of our act, why did it state Miss Carus and Miss Patricola "invented" the "hitch" which I do in my Irish song?

I did it in an Irish song called "O'Reilly," ten years ago. I first did it in a "sailor's hornpipe," taught me by my father, Dan Tracey (of Devlin and Tracey). He took it from no one as it belongs to no one. The originator was the first man who wore a pair of trousers. The first one I ever saw do it in America was Charles Coburn, at Tony Pastor's 15 years ago, in a song called "What Did Your Mother Say?"

How can you say anyone invented anything that has always existed?

If Miss Carus and Miss Patricola have the east and the west, then I have the north and the south. I am glad you gave me the fighting states.

I had to follow Miss Carus on the same bill at the Palace, Chicago, (and I did the "hitch"). I was told if I didn't take it out, it would cause me a lot of trouble with a certain person in the booking office, probably it did, who knows?

Warren and Connelly "lifted" our "married number" of which I hold the copyright. No one in your office has noticed this.

The smaller performer never gets any credit for originating anything. It's always the "big type" (not time) performer.

It's like a dog with a bone, if the big fellow wants it, it's his.

Stella Tracey.
(Tracey and McBride.)

New York, Nov. 12.

Editor **VARIETY**:

I wish to correct a statement made in the review of the bill at the American theatre, in this week's **VARIETY**. It says "some changes have been made in the cast of Wilmer Walter and Co., since last seen, undoubtedly to cut down expenses."

This is not true.

It is the same identical cast that played the Keith houses in Greater New York last season.

Mr. Clark, however, is not wearing his mustache this year, and if the loss of that has made the act "only suitable for pop audiences," I dread to think of the result, should he appear at some performance without his toupee.

Wilmer L. Walter.

Editor **VARIETY**:

In **VARIETY** Nov. 10, Van and Schenck are complimented on a novel opening of their act in "The Century Girl."

I refer to them affecting stage hands uniforms, giving the audience the impression they are stage hands by moving their own piano on the stage, then turning out to be the performers themselves.

This is positively my own bit of business and have used it for big results for the past two years. A **VARIETY** reviewer saw me do it week Oct. 15, 1915, at the Royal, New York, and gave me a very creditable notice on my originality. One other act infringed upon it, but finally was persuaded to eliminate it.

I do not know where Van and Schenck got the idea from, but I do know I have antedated them two years doing this opening. Therefore, I want the profession to know the boys are in-

fringing upon my opening and that I am not infringing upon theirs.

Joe Towle.

New York City, Oct. 29.

Editor **VARIETY**:

As a vaudeville patron I think in justice to the artists of the profession a strict censorship should be held over the writings of "The Skirt" in **VARIETY** before they are published, because in almost every one of her articles she "makes a bull," showing how much she does not know of show business.

Her latest "bull" in **VARIETY** regarding Phina and Picks is a dandy. Supposing a person in the audience did think Phina was colored. There is an excuse for a layman in the sense they were fooled by the make-up of a clever artiste. But for a supposed authority of vaudeville who writes on that profession to be fooled—that is a discredit to the paper that employs such inexperienced critics as "The Skirt" proves to be, although, thank God, she is the only one on your staff.

I personally don't know Phina and I presume from the writings of "The Skirt" she is now coloring her shoulders and arms. The last time I saw her performance was about three years ago, when at the conclusion of her turn, she removed long tan gloves, displaying the whiteness of her arms.

I suggest "The Skirt" be instructed to write on "clothes" and refrain from passing judgment on artists until she may enjoy the vast experience one requires to write intelligently upon vaudeville.

Frederick Eltinge.

(While Mr. Eltinge appears to be wholly correct in his estimate of "The Skirt" as a critic, in the particular instance he has selected (believing she was deceived into thinking Phina is a colored girl), Mr. Eltinge is in error. And he also seems unaware Phina has a colored girl, besides the boys, in her turn at present. There doesn't appear to be any large question as to "The Skirt's" position in advocating all colored women upon the stage [excepting in an all-colored performance] whether a negress or in blackface, should not wear a décolleté gown before a white audience.)

Portland, Me., Nov. 4.

Editor, **VARIETY**:

Under New Acts of Kramer and Kent, in this week's **VARIETY**, I see you mention the "Salvation Bit" as being new.

This same bit was given to me nearly six years ago by Thad. Packard, then of the Columbia Comedy Four, and how long he did it I do not know. When one of the staff over a year ago reviewed our act it said in closing: "The Stantons should get a new closing number, as they are still using the old Salvation bit."

I have used several songs to it. Kramer and Morton were the first to use it after us, being a bit that was not copyrighted I suppose. As we are doing a new act now, I have discarded same.

Val Stanton.
(The Stantons).

(The review Mr. Stanton refers to mentioned the "Salvation Army" business of tambourines and song, was new only in regards to the song, "Yaaka Hula," sung in that manner by Kramer and Kent.)

WITH THE WOMEN.

By The Skirt.

Ernest Shuter, Inc., presents Lionel Atwell and Phyllis Ralph in "The Lodger," by Horace Annesley Vachell from the novel of the same name by Mrs. Belloc Lowndes. The story of "The Lodger" reads like a penny novel. At a time when London is hysterical over a series of Jack the Ripper murders, a man applies for lodging in a poor street and is mistaken for the murderer. It needs four acts to find out the lodger is not, but he is a real lord. Mr. Atwell, the star, is a good looking blond type of man with a pleasant personality. He seemed more Austrian than English. Mr. Atwell's role is too talky. Miss Ralph is deliciously English. She wore one dress the four acts. It was of gray jersey cloth made in one piece and trimmed in mole skin. Miss Beryl Mercer as the landlady was a delight and made a tremendous score. The company goes to Canada for five weeks and then expect to go to New York. They will have to secure a stronger play than "The Lodger" to remain long on Broadway.

Catherine Crawford, a buxom miss, is surrounded by a group of models who display clothes from the boudoir to the ballroom. Miss Crawford appears in a tan chiffon dress banded in sealskin. A gold and black opera cloak was trimmed in brown fur. Underneath was a hula dress of ribbons. A stunning evening dress worn by Miss Crawford was of black jet and velvet. The bodice, fitting tightly over the hips, had a blue sequin top. A full fan spread across the back of the head proved a cumbersome head-dress. The evening dresses worn by the models nearly all had huge bows at the back. The gowns would have been prettier without them. The audience was amused by one girl appearing in a negligee and stripping down to a camisole and short grey chiffon petticoat.

Marion Weeks, who seems to be gaining popularity in vaudeville, was over dressed in a green taffeta over which was a mantle of yellow. A prettier costume is her pink chiffon, hooped at the knees. The bodice was short-waisted and the skirt was festooned at the hem with a chiffon ruffle caught up at intervals with pink roses. Alice Murrell (with Walter Coyle) appears amateurish in a sketch. Her frock was gray cloth made with a wide belt and had pockets and a collar trimmed in mole-skin. A black hat was turned up in front and faced in yellow velvet. The woman of Bob Tip and Co. wears a child's Peter Thompson dress of white satin, also a blonde wig in curls.

BEAT LONG STANDING RECORD.

Al Reeves claims a new record for the Empire, Cleveland, where the Saturday night before Election and with the political pot boiling over, he took a new high total at the box office. The week's total was \$5,112, by Reeves' count. Saturday night there were 200 persons seated on the stage.

The old record for a single performance stood for 29 years.

UP TO HOUSE MANAGERS.

The American Burlesque Association is leaving the playing of midnight shows on New Year's Eve, to the discretion of its house managers. At those houses which decide to play the eve shows, which this year falls on Sunday, will give the show which is coming into the house for the following week in place of the one that has been there during Christmas week. In this way the jumps will be made with little delay owing to the shows being able to leave for their destinations Saturday night and arriving in time for the late show Sunday.

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

KAHN GETS DALY'S.

Daly's theatre this week passed to the management of Ben Kahn, who also has the Union Square. Commencing Monday, Kahn will play the same type of performance. Stock burlesque in both houses.

It is understood Kahn secured a theatrical license for Daly's with permission to play burlesque through being wholly disassociated from the former management of that house which incurred the displeasure of License Commissioner Bell through giving shows Mr. Bell stamped as injurious to public morals.

Walter Rosenberg later secured the lease of Daly's. It is the Rosenberg lease Kahn purchased.

CUTTING DOWN CREWS.

Owing to the heavy expense under which several of the main wheel burlesque shows are operating due to the large quantity of scenic equipment carried, the managers are sending a large portion of this equipment to the storehouse following their New York weeks.

It is reported three shows have stored half their scenery during the past two weeks in order to cut down expenses, the main trouble being the necessity of carrying large stage crews with the big shows.

MUSICAL STOCK STOPS.

Chicago, Nov. 15.

The musical comedy stock at the Grand, Kansas City, was closed Saturday and Elliott & Moore, sponsoring the project, face suits for the two weeks that remain unplayed, according to contracts signed by the company.

Harry Armstrong sent down 15 girls on a four weeks' agreement, but only two were played. John Greaves was the producer.

ONE-NIGHTERS INTO CHI.

On and after Nov. 19 the shows of the American Wheel will play but one day (Sunday) in Terre Haute. They now play three.

A layoff week will be encountered after the Terre Haute date during which the shows can play one-nighters into Chicago.

UP STATE WEEK.

Commencing Nov. 27, Norwich, N. Y., which has played American Wheel shows on Wednesday, will be dropped from that circuit with Oneida, N. Y., taking its place. The week including Oneida will have Monday and Tuesday in Binghamton and the last three days in Niagara Falls.

H. O. H. REPAIRS.

The Harlem opera house is to be closed for two weeks, between now and the holidays, to permit of the re-seating and redecorating of the house. It is possible that the two weeks before Christmas will be the time that the house will be dark.

R. R. Troubles Lose One Jump.

The difficulty of securing suitable railroad accommodations is given as one of the reasons for the American wheel dropping the one-night stand week between St. Paul and Kansas City.

Shows had difficulty in securing a baggage car to make the jumps and in some instances were obliged to take different railroads to make the towns, with the roads refusing to give a car for some of the shorter jumps.

Irwin's New Edition Opening.

The new edition of Fred Irwin's "Big Show" was scheduled to open Thursday in Bridgeport, rehearsing the first three days of the week.

Lucille Bedell and Co. in "The Suffragette," were added this week to bolster the show.

Facts versus Fiction

By a peculiar coincidence, this convention of the American Federation of Labor is being held in a theatre. It is a good omen.

* * *

I hope every manager reads Pat Casey's words which he uttered at the meeting held in Chicago two weeks ago.

It is strange, indeed, that Mr. Casey admitted everything we have preached.

But then, the case is desperate, and any argument must be used.

* * *

However, it puzzles me to know why managers should have to get an agent to organize and run their own society. Why not get a manager to do it?

I know no other society or organization in this country which employs as its representatives and organizers men who are not in the same line of business.

But perhaps the solution may be found in the fact that the V. M. P. A. is an organization to protect an agency. Therefore an agent must organize it.

* * *

The V. M. P. A. is to protect the United Booking Offices, and naturally a close attache of the United Booking Offices is required to organize it.

This is the real reason why Mr. Casey was engaged.

* * *

He is doing very well on his tour, I understand, and I congratulate him on the success of my methods and my arguments.

And I am glad to welcome him as a convert to the doctrine of the Union Shop.

* * *

He is preaching a Union Shop of managers in word, in deed and in fact, just as I am preaching a Union Shop of Actors.

* * *

And, strangest of all, he is using my arguments, my methods and my facts.

He is using open and closed meetings; he is starting with a small initiation fee; he is first attempting to persuade, then to cajole, and then to inform the managers that they will be put out of business if they don't come in, and will not be allowed to play acts.

* * *

Now, if, as has been so often said by the V. M. P. A., my methods, arguments and policies are so detrimental to the show business, why do they allow their "International Executive" to follow in my footsteps?

* * *

But the great lesson to the Actors is:

"If it's good for the U. B. O. for their purposes, it must be good for the Actor and Actress for their purposes."

* * *

It must be admitted that we have fought this fight like gentlemen, that we have not sought to punish the innocent, that we have not discriminated against anyone, nor have we filled the pages of the professional press with wild rumors, vain imaginings and baseless lies.

H. M.

"If a stage hand quilts, you can pitch in and do the work yourself.

If an orchestra walks out, you can use a player-piano.

But when the vaudeville performer deserts, you face absolute loss."

PAT CASEY,

Chicago, November 2, 1916.

During the last few weeks, we have been deluged with statements as to what the United Booking Offices, the V. M. P. A. and the Western Vaudeville Managers' Assn. were going to do and would do.

We have been told that they were omnipotent, and omni-present.

We have been informed that they were all-powerful, and that, at the slightest sign of rebellion amongst the Actors, they would all stick together, close their theatres and turn them into picture shows, but that they would never, never, NEVER give in.

Let the following story speak for itself:

Some weeks ago an entire bill was booked by the Western Vaudeville Managers' Association and started on the Interstate time.

This bill was not composed of all members of this Organization, but, nevertheless, as the time grew near when they were to play Tulsa and Oklahoma City, they all, honestly but quite unnecessarily, sent in their two weeks' notice, **THE NON-RATS AMONGST THEM.**

Now, I have always contended that, when it came to a show-down, every decent Actor and Actress, every man and woman in the Profession with a little regard for themselves and possessed of a good act, whether a member of this Organization or not, **WOULD REFUSE TO BECOME A STRIKE-BREAKER AND SCAB.**

And the action of the non-Rats on this bill proved it.

It was unnecessary for any of these Actors to give two weeks' notice on the abominable and awful documents mis-called "contracts" which they signed, as they could have played right up to the Saturday before Tulsa and Oklahoma City, and then simply stated, "We are going no further, under the terms of our contract."

But these Actors, wishing to be more than fair, gave in two weeks' notice, and, as is the usual result of being fair with managers, were immediately treated unfairly.

That is, the Western Vaudeville Managers' Association telegraphed them, cancelling them immediately.

Though the Actors were honorable enough to give two weeks' notice, yet the Western Vaudeville, knowing the value (?) of their contracts (?), cancelled them **WITHOUT NOTICE.**

Then, like sensible Actors, they wired to the Actors' only friend, the White Rats Actors' Union, asking for advice.

I wired them to go on to Kansas City, and then wired C. D. O. Searjeant to go from St. Louis to Kansas City to meet them, and confirm their story.

Searjeant arrived in St. Louis on Friday, and interviewed the managers, who claimed that they knew nothing of the booking of these acts.

(IF THIS IS TRUE, IT IS A NICE WAY THE WESTERN VAUDEVILLE HAVE OF DOING THEIR BUSINESS. IF IT IS NOT TRUE, IT SHOWS TO WHAT LENGTH MANAGERS AND AGENTS WILL GO IN ORDER TO DEFRAUD THE ACTOR.)

After hearing this statement, the Industrial Board of Kansas City called an Executive Meeting, and offered their undivided support.

The Industrial Board visited the managers, and then called a meeting of the Executive Board of the Musicians, Theatrical Employees, Motion Picture Operators, and Bill Posters.

This Executive Board declared that the managers' action **CONSTITUTED A LOCK-OUT**, and demanded from the managers instant reinstatement or payment for the balance of the cancelled time.

This was not done, and the joint Board visited the theatre at the time the curtain was supposed to rise on the Friday night, **AND REFUSED TO ALLOW THE SHOW TO PROCEED WITHOUT FULL AND COMPLETE SETTLEMENT.**

THE PERFORMANCE WAS HELD UP FOR ABOUT 40 MINUTES, with the result that **THE ACTS WERE PAID IN FULL FOR ALL THE TIME THAT HAD BEEN CANCELLED.**

PAID IN FULL WITHOUT WORKING THE TIME!

The Executive Board, further, informed the management that the same action would be taken in any future case in Kansas City and other towns, with the further result that, to avoid trouble in Joplin and Wichita, the towns where these Actors were to have played the next week, the manager of the Globe Theatre, Kansas City, on Saturday, **PAID THE ACTORS IN FULL FOR THESE TWO ENGAGEMENTS, AS WELL AS THE CANCELLED ENGAGEMENT.**

THUS WAS THE BLUFF OF THE V. M. P. A., ALIAS THE N. V. A., CALLED!

These were the first White Rats cancelled, and we immediately acted, and the managers had to pay.

And not only did they pay where the trouble was, Kansas City, but they paid in advance, to avoid trouble elsewhere.

Here was their chance to show what they could do!

HERE WAS THEIR CHANCE TO PROVE THAT WE WERE BLUFFING!

AND THEY FAILED, AND QUIT LIKE YELLOW DOGS!

After all the wild statements that have been made by the V. M. P. A., when I wired the order to Searjeant to go to Kansas City I fully expected that this would be the strike that would set the Middle West aflame.

And Lo and Behold! The managers pay good, hard cash to avoid trouble.

WE WERE READY. OUR MEN WERE READY.

The first blow was struck by them. We immediately replied, and **THE VICTORY RESTS WITH US.**

Surely, after this, and the above is but a cool statement of the facts, the managers and actors of this country can see who is bluffing, and can see, without any further remarks from me, who won and who is going to win.

WE WON IN 40 MINUTES—JUST AS WE ALWAYS SHALL.

HARRY MOUNTFORD

VARIETY

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The libel action to recover damages brought against VARIETY by the owner of an act this paper had stated was a "copy" of an original will bring the question of copied stage material before the court for a judicial determination in a manner that should settle the legal as well as the moral status of "copy acts." For such a decision the case involved is a perfect one. It gives the advantage to the "copy act," inasmuch as it can hardly be contended the subject matter (orange packing) of both turns is subject to the claim of "copying," since orange packing is a commercial business. VARIETY based its accusation of a "copy" against the second act on the facts as they were brought out in an investigation; that the principals of the Adams orange packing act had previously been engaged with the original Rodgers turn, that they left it and shortly afterward composed another orange packing act, doing exactly everything the original act did, from dialog and manner of working in the turn, to the orange packing itself, and besides that, employed the same title the original act did, obtaining vaudeville engagements almost wholly through the use of the title, and furthering the deception by repeating through imitation the original act upon the stage.

"Copy acts" are a menace to vaudeville. They reduce ambition or desire to create. Many are the ways of a vaudeville copyist. To take actual stage material, dialog or business is the most common. That same dialog or business copied may have been purchased by the first owner and is looked upon as his original material by lawful right of possession. But the copyist hears or sees it, likes it and copies it. It may be but a sentence (or a "line") or a brief bit of business, but invaluable to its proper owner and often made as valuable to the unrightful user of it. The dialog or business if played ahead of the original often leaves the latter to be accused of copying.

The copying of whole acts amounts to the same thing, but is of even more serious consequence in vaudeville for monetary reward. It has never failed to happen that a "copy act" when copying an entire turn, offered to play for managers at a lower salary than the original act asked or received. This in itself has often convinced the theatrical public the accused turn was a copy, since it could not uphold the salary standard of the original.

It may be a question whether a vaudeville act can not enjoy the same protection legally as a firm in trade that by usage becomes recognized as possessing certain rights against unfair competition. That vaudeville is not a trade, but an art, and thereby eliminated from this contention, is the subject of contrary decisions in the U. S. Court. It was so held in the matter of the Metropolitan Opera House Co. vs. Hammerstein, for opera, but it has also been held that since vaudeville routes its attractions throughout the country,

it may be classed as interstate commerce. The playing of an act under its act's name or trade title might classify the turn as a vaudeville brand in a way, and regardless of the registration of a trade mark, establish it as legally recognized as the lawful possessor of the title it carries in the vaudeville market, and the sole owner of the product (act) it created.

Through the manner in which VARIETY organized its Protected Material Department, the legal feature was considered, as VARIETY made its protection aggressive, and received from several vaudeville managements the written assurance they would abide by VARIETY's decisions, which meant the elimination of a copy act or copied material from the houses of those managements if VARIETY decided copy acts or copied material were being used in them. The moral phase in connection with turns of this character has never been in dispute. It's the common law of show business and accepted as such. Whether VARIETY causes damage to an act through its being unable to secure engagements after published as a "copy" seems rather the best way after all of bringing the entire matter before the court, to settle it in a field where temperament reigns almost supreme, one may thrive upon the success of another, or an act that could not be an act otherwise has the legal right to take without permission the stock in trade of someone else of undisputed right and present the borrowed matter as his own, for his own gain.

The recent "clean up" edict in vaudeville leaves no argument. The vaudeville stage was inclined to run wild with dialog and lyrics. Managerial action did not arrive any too soon, nor should the rigidity of the "clean up" restrictions be relaxed for an instant anywhere. Vaudeville just now is enjoying its greatest prosperity in years. The lead taken should not be allowed to diminish. As the entertainment of the entire family, vaudeville should always be on the highest plane of decency, in idea, situation, action, dress, dialog and song. The more that is followed the better off vaudeville will be.

Bruce Weyman has joined Rolfe and Maddock's "America First."

Beatrice Harlow joins the "High Life Girls" next week in Louisville.

Bert Leslie will be crowned "King of the Gecks" by a special ceremony at 11 p. m. Saturday at the Friars.

Prevost and Brown have dissolved partnership.

Miller and Lyle, American colored act, have returned from England.

William Courtleigh leaves "The Flame" shortly for a new production.

Hal Lane and Cal Brown have formed a producing partnership.

"The 13th Chair" is to be brought to New York next week. The attraction goes into the 48th Street theatre.

Davy Mandel, who sold out to Jack Lango, has deserted ticket speculating and is going downtown on the curb.

Lefler & Bratton's "The Newlyweds' Grownup Baby" opens Nov. 21 in Poughkeepsie.

The Empire Producing Company will produce "In For the Night," three-act farce by James Savery.

Larry Celalios returned from London Sunday, called back through the illness of his wife, Mona Desmond.

Jack Muldoon is general manager for Arthur Pearson, in the Putnam building.

Young and Brown, the "sister act" lately formed, are reported dissolving this week.

Alf Hayman is hobbling about his office on crutches, suffering from a sprained kneecap.

Solly Schwartz is no longer connected with the Orpheum, Yonkers, N. Y. The house is now playing pictures.

The Palace, Hazleton, Pa., starts Loew vaudeville Nov. 27, booked by Ernie Williams in the Loew agency.

The Breen Family, late with "Chin Chin" has been placed for the entire Loew Circuit by Mark Levy.

Joe Fear, of Fear, Baggett and Fear, club jugglers, suffered a broken nose and other injuries while the act was playing Pantages, Seattle.

Lieut. Jack Curtis and Co. is the title of a vaudeville act, booked by Rose & Curtis. The Curtis of the firm is also named Jack.

"The Deluge," dramatic, with a cast of seven, will be placed in rehearsal by Arthur Hopkins. The piece, in three acts, has but one woman in the cast.

Jay Barnes, general press representative for Oliver Morosco, has been confined to his bed for the past week, suffering from tonsillitis.

Pat Liddy has gone to Charleston, West Virginia, where he has assumed the assistant management of the Crowley Amusement Company's theatres.

Josephine Fields is so seriously ill in the Evangelical Deaconess' hospital, 408 Wisconsin street, Chicago, the doctors are doubtful of her recovery.

Bessie Frewen left "Experience" in Philadelphia, to go to South America, it was reported, where she will wed a wealthy business man. Jane Gierog replaced her in the cast.

The Burns theatre, Colorado Springs, Colo., is advertising Orpheum Circuit bills under the management of H. M. Silverstein. Seven acts and pictures.

"Imogene," the new piece in which Frances Nordstrom is to be starred by the Shuberts, opens out of town Nov. 27.

Joseph Byron Totten has been engaged for the leading role in the Chicago company of "Turn to the Right," which opens at the Grand theatre Dec. 15.

The music publishers are continuing their meetings, looking toward the formation of the Music Publishers' Protective Association.

Edward F. Wilson (son of Mrs. Ann Wilson), has retired from the stage to prepare for his course at the Peddie Institute. From there he will go to Princeton.

The offices of the Fox Circuit on the 6th floor of the Leavitt Building are being reconstructed to give the picture department some of the room now occupied by the vaudeville booking office.

Selwyn and Co. have a new play by James Forbes to be placed in rehearsal shortly. As yet the play is unnamed. (Miss) Sidney Shields has been engaged.

The Broadway Music Corporation (Will Von Tilzer) is doubling its floor space in the 45th Street Exchange Building by taking a lease of the entire second floor.

W. H. Leahy is now with Pat Casey, assigned to the affairs of the Vaudeville Managers' Association.

A. H. Woods' spectacular production of Willard Mack's melodrama, "Her Market Value," rewritten by Max Marcin, is in rehearsal.

The Mooser-Katz production of "Standards" is in rehearsal. The piece will take to the road in about a fortnight.

Phil Niven's "The Little Cafe" opened this week at the Montauk, Brooklyn. It will play a one-night route after the week stand.

"The Handsomest Man in the World" is an act the Edw. S. Keller office is surrounding with some mystery. Vaudeville agents think the title role may be taken by Joe Raymond.

Ethel Robinson, of the Robinson Amusement Co., is in New York selecting attractions for the forthcoming season's fairs.

Andreas Dippel's revival of "Gypsy Love" with Arthur Albro featured is to open its season in Allentown, Pa., tomorrow night.

Corse Payton has given up his plans to install a permanent stock in a nearby city and has joined his brother Joe, with a repertoire show playing the New England territory.

Martha Hedman is recovering from a severe attack of grip, which came near forcing her to retire from "The Boomerang." She caught the malady while playing in Washington two weeks ago.

Bill Lindsay, Passenger Agent for the Lehigh Valley R. R. in New York City is spending November at Mt. Clemens, Mich., resting after one of the largest seasons, so far, the road has had in theatrical history.

The cast for "Mother Carey's Chickens" has been completed by John J. Scholl. It includes Marion Barney, Sam Coit, Blanche Friderici, Lila Frost and Helen Marqua. The play is being produced by John Cort.

The opera house, Lawrence, Mass., which started vaudeville last week playing six acts booked through the Loew Boston office, closed Saturday. The future policy of the house has not been settled upon.

Louis Bernstein of the Shapiro-Bernstein Music Co. made a flying trip to Boston this week arranging for a Boston office while there. Dan Moynihan will supervise the new branch.

"You're in Love," Arthur Hammerstein's new musical piece, is due in New York New Year's Day. The show will open in Hartford Nov. 29, splitting the week with New Haven, and then moving to Boston for three weeks.

When "Experience" plays Minneapolis next week, Ernest Glendenning, now with "Experience" in Philadelphia, will switch to the western troupe while Conrad Nagle will change to the eastern company.

"The Nutty Cardboys" is an act thought of by Harry Swift, manager of the Harlem opera house. Mr. Swift organized the ushers in his theatre as a turn and they are now playing, called "The Flying Ushers."

Arthur Moscovitz, formerly assistant to Manager Sol Meyerson at Loew's Orpheum, New York, has been transferred as assistant to Manager George McDermitt at Loew's Hippodrome, Baltimore.

WITH THE PRESS AGENTS

A collection of old playbills and other stage relics, part of the estate of the late A. M. Palmer was put up at auction in Madison Square Garden a few days ago. T. O. Tuttle bought a program for the performance at Ford's theater, Washington, on the night of President Lincoln's assassination, paying \$27.50. The prices were extremely low. The same purchaser carried off an engraving of the late Sir Henry Irving for only \$7, and a letter from Jenny Lind brought \$20. George D. Smith bid \$25 for a portrait of Shakespeare, the property of George Fawcett Rowe, famous for his characterization of Micawber.

Robert Marks, the London producing expert who put on "Shell Out" for the Moss Empires in England, is here to stage the dancing numbers for Arthur Hammerstein's forthcoming musical comedy, "You're in Love." He will become a permanent member of the Hammerstein producing staff.

"Scapagoats," by Carrye Moore, author of "Stop Thief," will be the first production of the Edmund Breesse Co. this month. In the company with Mr. Breesse will be Carlton Macy, Robert Fraser, Isabelle Lowe and Blanche Shirley.

Sarah Bernhardt gave her first American presentation of "The Merchant of Venice" in the National, Washington, last week, playing Shylock. This is said to be the first time a woman has played the role in the United States.

William K. Semple, former New York and Boston dramatic editor, has been engaged by the New York Symphony Orchestra under the direction of Walter Damrosch, to act as publicity representative.

The Friars will give a dinner to Caruso Nov. 26 in the hall of the clubhouse. The special entertainment for the evening will include several Friars who are now being drilled.

Cecelia Wright, who is playing around the Keith circuits, received valuable publicity recently in connection with her series of daring aeroplane flights.

Dixie Gerard and Joseph Parsons have introduced a new song, "Honeymoon in a Motor Boat," in the Hippodrome show.

McIntyre and Heath, in "The Show of Wonders," celebrated on Monday the completion of their 42d anniversary as partners.

Ernest Shuter will present Horace Annisley Vachell's new comedy, "The Lodger," in December, with Lionel Atwell and Phyllis Reiph.

Phil Godel, former manager of the Theatre Francaise, Montreal, has been added to the general staff of the Canadian United Theatres, Ltd., as assistant to the general representative Fred Crow.

The Bazaar for the benefit of the Stage Children's Fund will be held at the Hotel McAlpin, Nov. 24 and 25. It is the purpose of the fund to buy a children's home near New York. Little Alice Turner, Fox moving picture star, will have charge of a booth.

Margaret Moreland (Mrs. Nat. C. Goodwin) will make her first New York stage appearance Nov. 28 at the Bandox, when Douglas Wood will inaugurate a series of special matinees. The piece will be "The Pardon," done at the Comedie Francaise, Paris.

John Galsworthy's new play, "The Fugitive," is in rehearsal. The Shuberts will bring it to New York soon after the holidays.

"Such Is Life," with Sam Sothern, comes to the Princess Nov. 25. It is by Harold Owen, one of the authors of "Mr. Wu."

Alice Minnie Herts Heniger, Katharine Lord and Jacob Heniger will give a series of matinees of children's plays at the Cohan & Harris during the holidays. "Edith's Burglar," "The Traveling Man," a miracle play by Lady Gregory and "Merry Christmas, Daddy," a new Christmas play by Mary Austin, will make up the program. The performances will be on Tuesday, Thursday and Friday afternoons for two weeks, beginning Dec. 25.

PRESS OPINIONS.

Washington Square Players.
New bill of four one-act plays at the Comedy Nov. 12.

So abundant, indeed, so varied and so striking is the entertainment now offered at the Comedy that they confirm the faith of their oldest friends and reach out for many new ones. By all means put the Comedy theatre on your list. It is one of the places to go.—Times.

If the purpose of the second bill of their season was to provide the element of vivid contrast, as well as supply the spice of novelty, the Washington Square Players were quite successful in their endeavors.—World.

Capt. Kidd, Jr.
Farce in three acts by Mrs. Rida Johnson Young, at the Cohan & Harris Nov. 12.
"Captain Kidd, Jr.," would probably have

grown into a musical comedy if song numbers could have been crowded between the laughs. It is of the same irresponsible stuff that librettos are made, and is for laughter and not for thought. The accent, in fact, is on the surname.—Times.

It is the most extravagant sort of farce, but one who concedes its absurdities for the sake of the fun may have from it a very pleasant evening's entertainment in the theatre.—World.

ENGAGEMENTS.

Louise Price (leading stock, Mozart theatre, Elmira, N. Y.).

Charles Foster ("Broadway and Butter-milk").

Florence Malone ("The Masquerader").

Louis B. Foley ("Girls Will Be Girls").

Richard Taber ("You're in Love").

Adelle Rowland ("Her Soldier Boy").

Matt Hanley, May Bouton and Billy Norton (Park, St. Louis stock).

JURY OF ONE.

A novel point in jurisprudence and one without precedent in this state came to light in the action before Justice Platzek in the Supreme Court, begun by Mrs. Leander Sire (known professionally as Rose Curry), who alleges breach of contract on the part of W. A. Brady and asks for judgment to the amount of \$7,500. Such an action requires a judge and jury for the hearing, but since it was a matter of a conclusion of law, Herman L. Roth, acting for Miss Curry, contended that but a single juror was necessary. Nathan Vidiver, for Mr. Brady, offered no objection and Justice Platzek ordered but a single juror sworn. It was further agreed by counsel that at the end of the trial the court might direct a verdict with the same force and effect as though a complete jury were in attendance.

The cause for action dates back to 1912, when Miss Curry received a contract to play in the coast company of "Bought and Paid For." She was not taken along. It was brought out at the trial Miss Curry had received two weeks' notice and had been paid for two weeks, but the contention was the notice was not given until after the company had gone west. The plaintiff also testified Mr. Brady had said after the departure of the company he would place her in another company. Four others were sent on tour.

Miss Curry swore she failed to obtain an engagement during that season until April, 1913, when playing three weeks in vaudeville with Frank Sheridan, receiving \$75 weekly. Her salary for "Bought and Paid For" was \$100 weekly.

At conferences between counsel and principals, Mr. Roth suggested the matter be arbitrated. To this Mr. Brady agreed and George M. Cohan was chosen by Mr. Roth. Mr. Cohan's decision was not allowed in the record, but it is said he sided with Miss Curry.

The testimony and briefs are to be submitted Monday next and a decision likely will be handed down Wednesday. It is stipulated the measure of damage in the event the court finds for the plaintiff be the salary provided for in the contract, for 30 weeks, less the two weeks paid her and less the amount earned by her when appearing with Sheridan.

FIGHT SOUTHWESTERN LINES.

The producing managers in New York are staging a fight against the southwestern lines over the latter having abandoned party rates and theatrical fares.

Victor Leighton of the Woods offices is compiling data which is to be presented to the Interstate Commerce Commission.

Maude Adams' Leading Man.

Norman Trevor has been engaged as leading man for Maude Adams' production of J. M. Barrie's "A Kiss for Cinderella."

INTERNATIONAL CIRCUIT.

The Kate Elinore show on the international Circuit closed Nov. 11. Gus Hill may recast the piece and again send it over the circuit. Miss Elinore, the star, and her husband, Sam Williams, have permanently withdrawn from the company.

Chicago, Nov. 15.

A new show, "The Vampire's Daughter," direction, Halton Powell, Earl Norton and Orville Bunnell, went into the International Circuit Nov. 12, playing first at the Orpheum, Milwaukee (just been added to the Circuit). The company includes James McHugh, Arthur Kerner, Jessie Huston and Helene Carroll.

Gus Hill has in preparation a new musical piece entitled "Hans and Fritz" from the newspaper cartoons of the Katzenjammer Family. The rights to the cartoon characters were secured from the New York "World," which has Gus Dirks, the originator, under contract. The original theatrical rights to the pictures were owned by Blondell & Fennessy, who first produced a show under the title of "The Katzenjammer Kids" 10 years ago, securing the rights from "The American," for whom Dirks was at that time working, with "The American" still retaining the original title.

Rowland & Clifford, a western producing firm, have also a production in preparation under the title of "The Katzenjammer Kids," securing the rights from Blondell & Fennessy.

Both shows are scheduled to play over the International, with the Hill production to be ready by Jan. 1.

TOO LIVELY FOR ARLISS.

Boston, Nov. 15.

George Arliss in "The Professor's Love Story" opened at the Tremont Monday night and seems to have revived a play not adapted to his peculiar abilities. Arliss is not the man to tackle a role that necessitates his skipping around dangerously near the border line of farce.

The Barrie piece has been modernized and changed in many minor respects since it was played here by E. S. Willard. Arliss may be able to carry the show, but it is far from the role he should have.

JULIA ARTHUR'S BIG PLAY.

Long Branch, Nov. 15.

Julia Arthur in "Seremonde" had the first performance here Saturday night. Miss Arthur has a very big production, carrying 50 people. It was liked here and should receive the same approval on Broadway.

It was reported the Arthur play might follow David Warfield at the Knickerbocker, New York. It needs a large house.

WOODS' CHICAGO HOUSE.

Chicago, Nov. 15.

A. H. Woods has leased from the Marshall Field Estate for 99 years a plot of ground 100x180 feet at Randolph and Dearborn streets, on which he will erect a theatre and ten-story office building at an estimated cost of \$700,000. The plot itself is valued at \$2,000,000.

The theatre is expected to be ready for occupancy next fall.

MILLER SAILS NEXT WEEK.

Gilbert Miller sails for London on board the Neiuw Amsterdam next Tuesday. He will remain abroad until late next summer. During his stay in London he may be associated with A. H. Woods in a production of "Cheating Cheaters" there.

"BRAT" REHEARSING.

Virginia Norden has been engaged for the comedy lead in Oliver Morosco's forthcoming production of "The Brat."

Rehearsals began this week.

"HIP" LIGHT BOSTON OPENING.

Boston, Nov. 15.

Charles Dillingham's "Hip, Hip, Hooray" fell down badly opening night to the astonishment of every one. The house was not more than quarter-full, and the error of not papering was never more obvious. The audience was surprisingly cold and nothing seemed to go over, although the scenic features, Sousa, and Charlotte all scored.

The papers were lavish in their praise of the Hippodrome production as it now stands. The chorus has been cut down for the obvious reason that even the huge Boston opera house could not accommodate the number originally planned for the road.

It seems as if the show cannot help but draw, but if it does not pick up quickly Dillingham will be drawing road checks that will probably be of record dimensions. The show started on time Monday night, an unusual thing for any show in Boston.

POP GRAND OPERA.

Cincinnati, Nov. 15.

Grand opera at pop prices will be served by the Interstate Opera Company, formed recently. Mark Byron, Jr., will manage the Cincinnati concerts, which will open at Music Hall Thanksgiving. Two operas will be given on each Thursday, for six weeks, with the exception of Christmas week, when "Hip Hip Hooray" is booked at Music Hall.

The cities in the circuit are Pittsburgh, Detroit, Cleveland and Cincinnati.

Among the singers engaged are Yvonne Treville, Evelina Parnell, Betina Freeman, Juanita Frewett, Lorene Rogers, Eileen Castles, Karl Jörn, Leone Kinovieff, Mischa Leon, Franz Ege-nieff, Graham Marr, Henri Scott, Giovanni Martine. Ernest Knoch and Chevalier Oscar Spireasu, the latter of the Cincinnati Symphony Orchestra, will direct. A ballet with Miles. Lili Lenore and Irma Komlosy and others will appear as an added feature.

"MASQUERADER" PRODUCED.

New Haven, Conn., Nov. 15.

Richard Walton Tully produced "The Masquerader," with Guy Bates Post, at the Shubert Monday night. The play, by John Hunter Booth, from Katherine Cecil Thurston's novel, calls upon Post to enact the dual role of an ambitious politician who impersonates a drug victim.

The cast has Louis Calvert, Clarence Handysides, Thais Lawton, Ian Robertson and Florence Malone. The scene showing the Thames embankment during a London fog proved a novelty. The play, following a tour, will go to Broadway.

EDESON'S NEW PLAY SEEN.

Albany, Nov. 15.

Robert Edeson's new play, "His Brother's Keeper," was shown at the Hall Monday night. It is not a happy choice of medium for the star, although he plays ably and is supported by the following excellent company:

Stalla Archer, Alice Fleming, Ann MacDonald, Ida C. Nevil, Mabel Cruthers, Wilfred Lytel, Henry Duffy, Hallet Bosworth and A. S. Byron.

"GIRLS" AT ASTOR.

"Girls Will Be Girls" by Charles Sydney, with music by Jerome Kern, will open Thursday night next at Stamford, Conn.

This play was first known as "For the Love of Mike," and then changed to "Strike the Lyre," before the present title. The role that was to have been Bert Leslie's has been given to A. S. Byron.

It is believed that the piece will be sent into the Astor, instead of "Her Soldier Boy."

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

PREDICT SHORTAGE OF PLAYS IN NEW YORK NEXT MONTH

Scarcity of Theatres Rapidly Being Overcome. Prospect is Recent Conditions Will Be Reversed in Favor of Productions Seeking Metropolitan Showing. Many Changes in Near Future.

From the outlook in the legitimate field it seems the house shortage will be over within three weeks. A shrewd showman asserts that by Dec. 4 Broadway houses will be seeking attractions instead of plays waiting for theatres, as has been the case so far this season. A number of shows will move out before the above named date. "Arms and The Girl" leaves the Fulton (for the road) Dec. 2 and "Betty" leaves the Globe next week. Arnold Daly in "The Master" (at the Hollis, Boston for the next two weeks) goes into the Fulton. The season has yet to produce a dramatic success, but from reports the Daly show may turn the trick.

"Betty" opens at the Tremont, Boston, Nov. 27. Laurette Taylor takes the Globe for the balance of the season and is to be seen in a repertoire of three plays. The first will be "The Harp of Life," opening Nov. 27. Later she is to present "The Wooing of Eve" and "Happiness," the latter an extension of a one-act playlet in which she appeared at the Cort theatre at a special matinee. Gail Kane was added to the cast of "The Harp of Life" in Philadelphia this week.

It was settled Wednesday morning that Warfield would remain at the Knickerbocker until it was time for "Shirley Kaye" to come in. The Bernhardt time will be switched to the Empire, filling in the gap between Cyril Maude and the advent of Maude Adams, who is to appear in "A Kiss For Cinderella," opening Christmas week.

There are several changes in the Shubert houses also, "Bunker Bean" moving out of the Astor in two weeks but it is not certain "Her Soldier Boy" will replace it, the managers watching their latest musical production "Girls Will Be Girls" which opens out of town next week. Anna Held is due in town with "Follow Me," at the 44th Street Nov. 27. "Object—Matrimony" lasts but a single week at the 48th Street and is aimed for the storehouse, though the company failed to receive the customary two weeks' notice. "The 13th Chair," by Bayard Veiller, replaces it Monday, the Morosco piece "Mile-A-Minute Kendall" not being in shape.

In the past several weeks efforts have been made to obtain the Liberty which has the Griffith film "Intolerance" but the run of the latter will be continued although it is just about breaking even.

Due to the all-week interest in the election last week, business after election day evidenced a marked falling off.

MEETING OVER NEW YEAR'S EVE.

The association of New York theatre managers is to hold another meeting Monday to again discuss obtaining a special dispensation from the Mayor which will permit them to give performances on New Year's Eve (Sunday). The message the Mayor gave out Tuesday regarding the non-issuance of special licenses to hotels and cafes for that evening put a damper on the hopes that the managers had.

Several of the houses are already figuring on making the New Year's Eve rate for seats stand on the Saturday night previous and at several box offices where the sale is eight weeks in advance they are asking \$3 a seat for that night. Other managers hoping they will be permitted to open are holding off on the price question. The

Longacre is selling for the Saturday night in advance of the holiday eve.

A suggestion that may be placed before the managers at the meeting is that the managers arrange to pool the extra fifty cents above the \$2.50 price and that the gross so obtained be divided among the charities of various denominations in the city. This may have the desired effect with the city officials and give the performances the aspect of charity shows.

The question of giving a performance beginning at one minute after midnight which came under discussion by the managers brought to light the fact that they might not be permitted to continue after 1 A. M. and that would only give them 59 minutes to play.

STRAND DARK.

Chicago, Nov. 15.

The Strand is closed fast and tight and there is no telling when it will reopen. The proposed plan to install pictures has fallen through. Ernie Young says the house may become a garage.

SHOWS IN NEW ORLEANS.

New Orleans, Nov. 15.

Maude Adams is attracting the largest business of the season at the Tulane.

"The Woman He Married," an ordinary melodrama capably presented, bringing good returns at the Crescent. Stock burlesque at the Lyric is doing well. The National Live Stock Association is holding its show here this week, but theatre attendance has not been affected.

The Silingardi Opera Co. at the French opera house is in bad shape. The returns have been very slim and the organization is all but stranded. A benefit for the artists is scheduled for tonight. Italian opera has never been popular here.

SHOWS IN FRISCO.

San Francisco, Nov. 15.

"Canarie Cottage" is doing well at the Cort, considering it is playing a return engagement there. "Intolerance" is drawing good business at the Columbia.

Business medium at the Alcazar.

GRAND OPERA COSTS \$12,000.

St. Louis, Nov. 15.

The Ellis Grand Opera Company is said to have lost approximately \$12,000 during its recent engagement. The elite of St. Louis seem in no mood for grand opera.

The past week's attractions at the Odeon, under the management of Galileo with his San Carlo cast (assisted by local talent), is believed to have lost heavily.

SHOWS IN PHILLY.

Philadelphia, Nov. 15.

Sex illumination is the theme of "The Harp of Life" at the Broad Street this week, with Laurette Taylor in the principal role. The play is by J. Hartley Manners (husband of Miss Taylor) and is widely different in character from his "Peg" "The Girl in Waiting," and others. "The Harp" is a lecture play, frank, talky, but worth while, though hardly standing a chance of becoming as popular as "Peg." "The Harp of Life" is billed for a two-weeks stay here, after which it is to be given a New York showing.

This was the only new attraction this week in the first class houses, where business continues below the average. "The Passing Show" is doing a fine flop at the Lyric. Business has been so poor the four weeks' stay has been cut to two and the piece moves (to Detroit) Saturday, to let in "Girls Will Be Girls."

Next door, in the Adelphi, "Experience" seems to be feeling the effects of the general slump and the receipts have dropped off considerably. It is reported E. H. Sothern's engagement was bought off for three weeks to prolong the stay of "Experience," the price being railroad fares for a company of 65 between Providence, Washington and Wheeling.

"The Follies" still doing well without reaching their usual average at the Forrest and "Potash & Perlmutter in Society" has picked up a little at the Garrick.

"Bringing Up Father in Politics" at the Knickerbocker this week, marks the final engagement of the International Circuit shows in this theatre, which reverts to stock. W. W. Miller, who presented stock there last season, blames the class of shows for poor business and the change. He will have Anna Doherty and Earl Western at the head of the stock company and "Merely Mary Ann" is the opening bill. "Bringing Up Father," which packed the Orpheum at every performance last week, is filling the Knickerbocker. "Keep Moving," with Fox and Stewart, got a fair opening at the Walnut this week and "The Girl Without a Chance" proved it at the Orpheum.

SHOWS IN CHICAGO.

Chicago, Nov. 15.

A blizzard, the "thirteenth" and a driving cold wind Monday night marked the inaugural of the sixth annual grand opera season at the Auditorium and the opening of two new plays in Chicago, "Shirley Kaye" (Elsie Ferguson) at the Blackstone and "The Boomerang" at Powers'.

All drew very well, the usual society fuss being made at the opera, but of the legit's "The Boomerang" drew the stronger play.

Of the other shows in town "Princess Pat" (Garrick), "Alone at Last" (Illinois), and "The Unchastened Woman" (Princess) are getting ready to leave, the first quitting town next Saturday and the others a week later. "Common Clay" (Olympic) will leave the latter part of the month, 'tis reported, and the Dolly Sisters' "Bridal Night" show is due to follow the John Mason company.

"The Great Lover" (Leo Ditrichstein) continues to get money at the Grand, while "Fair and Warmer" shows continued strength. What is believed to be a new record for a Chicago legitimate house is claimed by the new David Belasco show, "The Boomerang," which opened Monday night at Powers' for an indefinite engagement. While the play is not new to New Yorkers, this marks its first appearance here. "The Boomerang" Monday reported an advance sale of \$21,000, in the face of the opening of the grand opera season in Chicago Monday and the arrival of Elsie Ferguson at the Blackstone.

Looks as though "The Boomerang" would remain at Powers' until next spring.



JOSEPHINE DAVIS

The originator of "THE GIRL IN THE PHONOGRAPH," the idea being fully protected by filing with the N. V. A. and Variety's Protected Material Dept., as well as in Washington. Miss Davis showed her new single at the Fifth Avenue last week, assisted by Harry Thomas at the piano, where it was enthusiastically received. Act is dressed with handsome blue velvet drop, gorgeous gowns and other artistic stage accessories.

Governing Director, FRANK EVANS.

CABARETS

Joe Schenck (Van and Schenck) while dining at the Ritz in Brooklyn Sunday night, accompanied by Mrs. Schenck and his family of one, occupied a table with a strange couple. During the course of the repast the stranger's conversation drifted around to the team of Brooklyn vaudevillians. The male stranger told a long interesting story about "hopping" around with Schenck in the latter's Mercer car with a couple of the Century broilers, closing with the announcement he had "stowed old boy Schenck in the hay at 5 o'clock after a corking little rum party." Mrs. Schenck interrupted the yarn at this point with a few pointed questions, and the Century broilers and the Mercer car, after which Josephus made himself known, closing with a few well placed wallop to the stranger's mid-section. Schenck offered his Ford for sale the following day.

One restaurant cabaret in New York allows 50 per cent. discount on checks run up by theatrical newspaper men the management knows. The newspaper men have the privilege when paying their checks to deduct one-half the gross amount, signing their names for identification. As the newspaper fellows seldom do this, they are "caught" when entering and the check when submitted is for the full amount, less one half deducted in red ink. Cabarets allow artists 25 or 50 per cent. on checks for food consumed in the restaurant, but to give newspaper men the same privilege is unique. On first nights of new cabaret shows quite often the newspaper men find there is no check for them when asking for it, but as those affairs are attended by invitation, it's not now especially surprising, although when first done it seemed novel.

Business at the new Winter Garden cafe, Chicago, has gone up in bounds since opening. S. Roth, managing director, has made a number of changes around the place and has not only improved the cabaret program, but has enlarged the dancing floor so that now it occupies more space than any other cafe dancing space in Chicago. Four new girls have been engaged for revue and ensemble work and the management proposes a change of revue weekly. Patsy Shelly joined the Garden entertainers and has become a big favorite. The agents and managers are now giving the Garden their weekly patronage. The profession is also calling at Roth's dining place.

Capacity was present at the Lyric, New Orleans, for its annual "Cabaret Night." Ten entertainers from as many cabarets competed. Opal Elliot, a dark horse, grabbed the artistic honors, while Mildred Gilmore, with several "unrestricted" numbers tied her in the matter of applause, each getting a first prize. Mike Kelly and John Mattise earned the popular verdict for second place. "Cabaret Night" isn't a bad little idea. Each cabaret with an entrant is given a quota of tickets to sell, and the cabarets are only too anxious to dispose of them in order that their places may be sufficiently represented.

Speed skating promises to be a winter vogue in the city ranks. Ben O'Sicky, national amateur mile-and-a-half champion from Cleveland, has been doing workouts at the Ice Skating Palace, 52d street and Broadway, following the regular evening session. The first time out he was clocked at 42 seconds for the quarter mile. O'Sicky may turn professional this winter. He is anxious for a contest with Bobby McLean of Chicago and Edmund Lamy. The latter, former amateur national champion, has lately turned professional and O'Sicky will

have to give up his A. A. U. standing to meet him.

The Movie Inn (Wabash avenue), Chicago, not only has an augmented "Jass Band," directed by Sammy Baum, but has a Bartoldi orchestra, the Inn making quite a play for the dancers. The Inn also offers a good program, the entertainers being Charles Weller, Dick Frederick and Elsie Cole. The Inn is managed by A. G. Spencer, who has held the job two years and been very successful at it. Spencer, by the way, is connected with the General Film feature company. The Movie Inn is two years old and has done big business since its opening.

Healy's ice ballet will have 20 girls. Jos. C. Smith is staging it. The Golden Glades will open shortly. It is on the top floor of the Healy restaurant at 66th street. The entertainment will be repeated twice nightly. There will be four 15-minute periods, and the order has gone forth that no single turn shall occupy over two minutes or take an encore.

Hap Ward and Lucile Daly have taken over the management of Ferncroft Inn, a road house on the Newberry Post Turnpike on the outskirts of Boston. The place became famous some time ago by a breach of promise suit brought against its former manager by a young woman known as Toodles.

The injunction application of Clifford C. Fischer against the Shuberts over the possession of Montmartre was to have come up yesterday in the Supreme Court. Fischer obtained a temporary injunction restraining the Shuberts from interfering with Montmartre, which is in the Winter Garden building.

Arthur Higson, an English dancing comedian, has been engaged by the Deoch and Doris restaurant. He opened Monday night. The restaurant claims it is paying him the largest salary ever contracted for with a cabaret "single act."

Reisenweber's on Columbus Circle will have a new revue, produced by Gus Edwards, when the addition to the restaurant is opened. That is to shortly occur. Eddie Pidgeon has returned to Reisenweber's Hawaiian Room as its director.

Razetti & Cella, proprietors of the El Dorado Rotisserie, 1599 Broadway, will extend their plant, it is reported, to take in the entire building. The place seats 700. Accommodations for more are needed. The establishment now occupies one floor.

S. Roth, manager, Winter Garden, Chicago, signed Mr. and Mrs. Carl Heisen and their revue for a four weeks' engagement at the Garden, starting Wednesday, with an option of further time. Ten girls, including Patsy Shelly, will assist the Heisens.

The Coconut Grove on the Century Roof is billed to open at Thanksgiving, but it seems doubtful whether the Roof will be in readiness before some time in December.

PREPARING "HAVE A HEART."

Klaw & Erlanger and Henry W. Savage are making ready for an immediate production of "Have A Heart," by Guy Bolton and Jerome Kern. Billy B. Van will have the leading comedy role. Jack Norworth was approached for the piece, but could not accept owing to English bookings.

SONG "COPY" ALLEGED.

The prior publishing rights of "We'll Have To Pass the Apples Again," a number written by Chas. McCarron and Al Von Tilzer and published by the Broadway Music Publishing Co., is questioned by the Leo Feist Music Co., which claims it to be an infringement on "Pass Around the Apples Once Again" by Earl Carroll, the latter being the selling hit of "So Long Letty" for which Feist has the publishing rights.

The Carroll number was added to the "Letty" score during the show's run in Pittsburgh, the latter part of September, while the McCarron version is comparatively new, no regular copies having been distributed as yet.

The Feist Co. has notified the Broadway firm of its claims. It is probably both publishers will effect a mutual adjustment of the affair without resorting to litigation.

Fentelle and Stark, a vaudeville act, have given notice they believe a "gag" in their turn suggested the "apple" songs. Mr. Fentelle has used the "gag" for several months, before either of the songs appeared. His "gag" was a line saying, after the scarcity of women's clothes had been mentioned: "We had better pass the fruit around again then." In view of the duplication of the idea in songs, however, Mr. Fentelle is undecided how he stands in the matter, though it is quite well known among vaudevillians that the "fruit gag" was first used by Mr. Fentelle, who had it suggested by a cartoon he saw.

Will Von Tilzer, of the Broadway Music Co., says he does not consider there is any question existing between his firm and Feist's over the "Apples" song. "It's merely one of those things that so often happens in music publishing," said Mr. Von Tilzer. "It was just in the air. As a matter of fact, our title is nowhere near the same. The 'Apples' in our name is a sub-title. The title is 'Everybody Loves a Girl Who's Modest.' Nor do the songs conflict in any other way. One is a production number, while ours is a popular song."

WON \$1,000 FOR \$1.

The re-election of President Wilson made Manager Stockhouse of the 81st Street theatre richer by \$1,000, that he gained by the risking of a one dollar bill.

Election night while at the house speaking to a stockholder in the theatre company, the latter observed "Hughes had a cinch." Mr. Stockhouse replied the western states still had to be heard from and it wasn't wise to bank too surely on the early returns in the east.

"It's 1,000 to 1" answered the stockholder, "and if you have any idea Wilson has a chance, you can have those odds." Mr. Stockhouse replied if the big odds better would place the proposition in writing, he would take the hazard to the extent of one dollar. The stockholder, thoroughly in earnest, wrote out the wager, both signed it, and Monday Mr. Stockhouse received his thousand-dollar check.

William A. Brady is reported having won \$25,000 on Wilson, taking that amount at 25 to 1 Election night when the returns largely favored Hughes. Mr. Brady then "laid off" enough on the Hughes end to ensure himself against loss either way.

Though Roland West wagered \$4,200 on Wilson to win and did not "hedge" on Hughes in any way, he still only netted himself \$15 winner, though making various bets on state results, losing mostly on Wilson in New York and New Jersey. Mr. West also claims the doubtful honor of being the record-holder for taking a 25-point stock loss on an eight-hour drop. It happened to him on U. S. Steel when the uncertainty of the election was acute. Mr. West bought and sold so often in the market eruption his losses totaled 25 points though but eight were the greatest variation.

MAY WARD DECEIVED.

May Ward (Mrs. Freeman Bernstein) is desirous of ascertaining the whereabouts of Sig Wallace, alias Engel, alias Renaud, alias Siegel, who in addition to having caused her recent marital troubles (now partially patched up) took jewelry valued at \$1,500 and skipped to parts unknown. Herman L. Roth, attorney for Miss Ward, refuses to discuss the matter, but admitted that some of the jewels were found in a pawn shop and that Wallace was suspected.

Wallace, whose real name is supposed to be Engel, posed as a booking agent and several months ago told Miss Ward he had contracts from the U. B. O. for her calling for 20 weeks at \$1,000 weekly. The contract turned out to be fraudulent and in the interim the theft was committed, it is alleged.

Some weeks ago Wallace was living at the Washington Apartments, 121st Street and seventh avenue, when he was arrested on a warrant issued in Bergen county, N. J., charged with white slavery. At the same time there were three other warrants charging conspiracy against Arthur G. Bache, an attorney, Paley Saunders, a booking agent and a man posing as a private detective. All four warrants were withdrawn.

Later Wallace, under the name of Siegel, was arrested in Bache's office, on a second warrant charging white slavery but that warrant was also withdrawn.

Wallace in statements made when arrested claimed to control eight theatres, abroad. He also claimed to be interested in a vaudeville act known as the Riemer Family, in which his wife appeared and which is said to be playing on the Coast. When the missing man departed he left unpaid hotel bills due the Marseilles and the Herald Square hotels.

PRIZE WAR DRAMA PLAYED.

St. Louis, Nov. 15.

"Pro Patria," a war drama, by William G. B. Carson, former student at Washington University and the prize play accented by the Park management, was given its premiere at the Players theatre Sunday.

The play is billed for the week and, as presented by the Players cast, with Olive Templeton and Mitchell Harris in the lead, is all that could be expected.

"Pro Patria" provides a few thrills and as indicated, was written by a neutral. It is, however, noted onerous terms are applied to the Germans, while the French are more or less glorified. The piece must necessarily undergo several changes to be a success elsewhere.

Local critics, in commenting on it, were very considerate, and some criticisms helped business.

GORDONS REMAIN WITH SHEEDY.

The Gordon Bros.' chain of seven theatres (two in Boston and one each in Lynn, Lawrence, New Bedford, Gloucester and New Haven) will stay in the M. R. Sheedy office.

A. W. Sprague, general representative of the Gordons, will come to New York twice weekly in the firm's interests. One of the Boston houses, Olympia, has always been considered opposition to the Loew theatre close by. It was lately rumored the Loew office would get the Gordon bookings. The Gordons spend from \$1,000 to \$1,200 on the Olympia bill.

CHANGES IN HELD SHOW.

Boston, Nov. 15.

Florence Moore is to join the Anna Held show "Follow Me," at the Majestic here, replacing Georgia Drew Mendum. Henry Lewis is also to join, replacing Roy Atwell.

Mildred Richardson will leave and Letty Yorke replace her.

Lee Shubert was in town to see the show. He sent Benrimo back to New York and has taken over the production end of the attraction personally.

SWEEPING AWAY THE FEET UNDER KING CANUTE

The waves of oblivion and despair are washing over the feet of the modern King Canute Mountford. Some years ago there was a certain King, Canute by name, who believed himself so great that he sat on the edge of the waters and dared the waves to roll in and submerge him. His challenge was accepted by Neptune, the old King of the Sea, and King Canute promptly lost his kingdom, his riches and his power, after his people had found out that he was after all, only a weak human being. The same fate has now befallen one, Harry Mountford.

This person knows that his position is in danger, and like the drowning man, he is clutching at the branch of every bush he can grasp and hide behind. He has given up the direct method of fighting, and instead is dodging every issue that confronts him. His latest attempt to avoid battle and hide behind bluff is his offer to pay two hundred dollars if Mr. John Sinopoula, himself, can write a similar letter to the one which appeared over his signature, Mr. Mountford trying to intimate that Mr. Sinopoulo himself, did not possess enough education to compose such a letter. Let us concede that he did not write the letter, but that his lawyer, his secretary or his representative wrote the letter. What difference does that make?

Mr. Sinopoulo's signature was attached to the letter, just as was Mountford's attached to his check, and he did not do the clerical work on the check. If Mr. Mountford were to be believed, then every important head in every important business would have to write every one of his letters instead of entrusting that task to subordinates, and merely signing the letters after they were written.

But, as long as Mr. Mountford is on the subject of writing and spelling, is it possible that he would accept a challenge to a spelling bee? In that case, Mr. Mountford, please spell for us the following words:

**Truthfulness
Honesty
Straightforwardness
Uprighteousness**

And you can tell, Mr. Mountford, how many s's are in each word, or if each S stands for the dollar mark when employed by you in your arguments? Do not forget that you are the man on whose stationery was printed the following title, "Organizer and Disorganizer," and are you not the man who applied to the United Booking Office for a position, offering to show them how, with your help, they could win the fights against the White Rats Actors' Union, while it was a branch of the American Federation of Labor, the very people whom you now represent? If we continue this spelling bee much further the chances are, Mr. Mountford, that you will be stung.

The managers claim and are able to prove that the White Rats haven't three thousand dollars in their treasury, although the claim is made that over two hundred thousand dollars was collected in the past year.

The managers stated that there are not more than seven hundred paid up members in the White Rats' organization. You cannot deny this, though in order to deceive the members of the organization and the officials in the American Federation of Labor, the White Rats are now issuing membership cards with the numbers on the cards running from sixteen to eighteen thousand. This is purely a trick in tabulation.

The White Rats are also refusing to accept the resignations which are pouring in by the hundreds, stating that they will not accept them until next May. This, of course, is done in order that they may preserve as much of an apparent membership list as possible and keep on throwing dust in the eyes of their own members and the officials of the American Federation of Labor.

Mr. Mountford has also raised the cry that the vaudeville managers are opposed to Union Labor. This is a direct lie, and the managers have proven this through the employment of union labor in all the departments of practically all of the theatres which they operate. They are using union stage hands, union musicians and union operators.

It is the policy of this association to play fair with the artists, and where it is necessary to fight, then to fight fairly. The most recent instance in which this was proven occurred in Kansas City, last week. Under the ruling of the Managers' Association, two weeks' notice was given to every act which refused to resign from the White Rats and their bookings were cancelled. Through a misunderstanding, the Interstate Amusement Company cancelled four acts which were to play Kansas City, Joplin and Wichita without giving them the two weeks' notice. The incident was reported by the manager of the Globe Theatre in Kansas City, where the acts were booked, to this association, and immediately instructions were issued to the Interstate Amusement Company to pay the acts, inasmuch as they were entitled to two weeks' notice and did not get it. The incident was thus closed in an honorable and fair manner. The managers thereby gave an example to the artists how business men behave when a contract is broken through errors or mistakes.

IN CONCLUSION. THERE IS NO USE OF MOUNTFORD TRYING TO MAKE A MARTYR OF HIMSELF, OR TRYING TO DECEIVE THE ARTISTS AS TO OUR ATTITUDE TOWARDS UNION LABOR. CONDITIONS HAVE REACHED SUCH A STAGE NOW THAT WE WISH IT KNOWN BY ALL CONCERNED, THAT WE ARE OPPOSED TO THE WHITE RATS' ORGANIZATION. WHETHER MOUNTFORD STAYS OR RESIGNS, WHETHER THE WHITE RATS CONTINUE ITS AFFILIATION WITH THE AMERICAN FEDERATION OF LABOR OR NOT.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION

NEW ACTS NEXT WEEK

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

Laura Burt and Co., Bushwick.
Frank Doane and Co., Royal.

Harry and Eva Puck.

"The Song Hit."

19 Mins.; One and Full Stage (Special
drop and Set).

Royal.

A dainty little song story, prettily staged and dressed and delightfully played by this youthful couple. The number opens in "one." On the drop are pictured two houses at opposite sides, Miss Puck occupying a window in one and Mr. Puck a second story window in the other. Rolling country separates the dwellings. A neat little song, in which Eva dates up her distant neighbor by phone, starts the story immediately. Harry departs to keep the date in his flivver and with the stage darkened an illuminated mechanical automobile covers the space between the houses. The stage goes into a nouveau art drawing room. On Harry's arrival Eva explains that she is about to go into vaudeville and the act is made up of cleverly managed songs and dances, presented in the form of a rehearsal. Follows, as a consequence of a flirtation a marriage proposal, all in song, and the suggestion that they seek a minister a train ride away. The drop in "one" brings back the first scene, a mechanical railroad train shoots across the landscape and at the close the pair have a funny bit of the return home of the weeping bride and the melancholy bridegroom, with a silhouette of their spooning, shadowed against the window curtain. The whole little light tale is told in neat lyrics to musical accompaniment, the couple scarcely once lapsing into unrhymed lines. The arrangement is credited to Edgar Allen Woolf, special music by Harry Puck. The offering has class all over it. The Pucks never had anything so agreeable.

Addison Dolan and Co. (2).

"Danny" (Comedy-drama).

Five (Parlor).

A sketch by C. H. O'Donnell, written after his usual style, of the bad or good boy, in this case the good one. He is Danny, a prize fighter, whose earnings have elevated his family of mother and sister from Tenth avenue to Central Park West. And into the household came a serpent, who was about to entrance the sister by the charm of his appearance and friends—when Danny recognized him as Flash Murray, a bum con man. So Flash had to vamp, sis had to stand Danny's lecture and the mother remained happy with her children. It's a very good sketch of its sort for small time only. Well played by Mr. Dolan and the mother. *Time.*

"Orientale" (8).

Operatic.

18 Mins.; Special Drops.

American Roof.

A king seated on his throne tells a traveling band of warblers if they can amuse him they will have liberty and wealth. They seemed to amuse him with the usual grand opera bits, from the three best Met sellers. Some day when new operas have been written these acts will have to rehearse all over. Now they just follow the others. The King seemed pleased, for he sang himself during one change of drop, then his girl aide used her mezzo-soprano for the hit of the act and the bunch all finished in "one." It's a double quartet in an operatic melange, good for the small time, if the price is right—and if the price isn't, the small time will see that it is. The young woman who acts as the announcer or describer might read her lines as though she were not writing advertising copy. *Time.*

California Boys' Band (38).

Musical.

22 Mins.; Full Stage.

Royal.

An announcer in a two-minute lecture at the outset explains that the Columbia Park Boys' Club of San Francisco is a self-supporting organization of enterprising young Americans who pay for their tours over the world by their concerts. The statements that their success "demonstrates what the self-reliant American youth is capable of" wins them a cordial introduction. The rise of the curtain discloses the 38 musicians in military band formation. They go directly into a short program of military airs, smashing good brass band music, maneuvering in simple drill meanwhile. They change into neat gymnasium suits of gray and crimson and do exercises, half drill and half dance, going from that to pyramid building and tumbling. This part was interesting, in some measure due to the whoop-hurrah, sawdust music that went with it. There are leaps to the mat and other feats. A precocious youngster does a bit of clowning and sings an operatic number to give the boys time to change back to their blue military uniforms and more patriotic band music brings them to the finale. The Bronx audience gave the number enthusiastic approval.

Sully and Arnold.

Talk and Song.

18 Mins.; One.

American Roof.

A mixed two-act only missing the bench. Starts off with a flirtation, continues with it, tells a few that sound like Jim Madison's tenner, and then

Dorothy Shoemaker and Co. (2).

"Mr. James of London" (Comedy-Drama).

16 Mins.; Full Stage.

Fifth Avenue.

Dorothy Shoemaker's sketch does not seem to be quite of big time calibre. A finish is intended as a surprise, but the surprise is tipped off continually during the action. It is the wedding anniversary of the Van Cleves. Van Cleve is alone in his home with a Jap servant. His wife left him after one year of wedded life and has been abroad since. Van has a grouch, and won't eat his dinner just because his wife left him a year before. Mrs. Van comes back and relates how she has been with Mr. James of London for months past, how he has been closer to her than anyone else. Van gets more of a grouch and is going to kill Mr. James when he arrives at the house. Incidentally the Vans discuss that the family decided to split 50-50 because Mrs. Van wouldn't have any kiddies. When Mr. James Van Cleve, Jr., arrives in the arms of the Jap servant the audience is all set for the surprise. *Fred.*

Gerrard's Monkeys.

11 Mins.; Full Stage.

Fifth Ave.

The casting feature by trained Simians is good enough to make it an opening turn on the small big time. There could be a little more speed and the man who handles the animals might spruce up in his dressing. The comedy is furnished by a mother monk and her baby, who have an awful time of it down stage, the baby evidently being

NEW SHOWS NEXT WEEK

Legitimate Productions Announced for
Metropolitan Premiere.

"The 13th Chair," 48th Street (Nov. 20).
"Our Little Wife" (Margaret Illington),
Harris (Nov. 18).

said of the chorus goes with an added emphasis for the principal women. Their dresses are panoramic. Margaret Lee must make a dozen changes in the course of the evening. The show is not particularly strong on its principal women, but Miss Lee, the prima donna, does well enough with her numbers in a polite, quiet way, and has an agreeable voice, while the two soubrettes, Jaquelin Tallman and May DeLiale, supply some ginger.

The comedy is plentifully supplied by James Coughlin, first in a capital "Rube" caricature and later as a sort of Dick Deadeye for the burlesque when the scenic setting and "plot" take on something of a "Pinafore" complexion. As the "Rube" he was exceedingly funny. Some of his lines had a first rate surprise which are all of up to interpolated business was amusing and away from the familiar "official" burlesque matter. Both as to material and to method of getting it over Coughlin is distinctive and wholly effective. The Tuesday night audience liked him enthusiastically. There is little money changing and not a single "table bit."

The second comedian is Bert Rose, who does a Hebrew in both places, getting some good laughs without disclosing anything in method or matter of originality. There are half a dozen other men concerned in the pieces and four-act olio, but aside from Don Clark and W. A. Wolfe, both in straight parts, none gain prominence outside of leading numbers. Four of them made up the Burlington Four and contributed minor bits as incidental to the comedy interludes.

There was ginger and variety to the numbers. The score of girls were scarcely up to this year's average of the Wheel in pulchritude, nor have they any surplus of spirit, but they have been well drilled and with the attractive dressing of the whole show, do manage to register average effect. One especially good bit was called "Mary on the Merry-Go-Round." By means of a boom on the darkened stage, two girls were suspended over the audience in whirling chairs framed with lights, and as they circled about they sang an appropriate number.

The first part, "At the Mardi Gras," has a Coney Island setting. The burlesque begins aboard a yacht and ends, when the boat is torpedoed by a submarine, on a strange island. The finale is made the excuse for a sort of "Mikado" burlesque, except that they sing "Chin Chin" instead of Gilbert and Sullivan score. The torpedoring scene was extremely well done and won a substantial round of applause for a main bit. The scenic setting of the whole show is uncommonly elaborate and looks as though it had cost real money. There were five scenes in the burlesque alone.

FRENCH FROLICS.

(AMERICAN.)

Edward E. Daly sponsors "The French Frolics" on the American wheel, and Daly has army established himself as one of the leading managers on that circuit through his work with this aggregation. Speed predominates, without a draggy portion in either of the two acts.

With all of this snap it is unnecessary for anything off-color to be used, but at the Olympic this week the comedians were inclined at times to overstep decency, especially in the second half. A portion of this may have been excusable owing to the house. Lena Daley, leading woman, should be censured a bit for a near-choke that she does with her numbers. Miss Daley is a capable number leader and does not need to resort to any vulgar motions. "Summertime at the Star View" is the piece. It carries no plot and the performance goes on with greater speed owing to the absence of one. The staging is credited to E. Thomas Beatty, who has done good work. The two sets are fitting, though not over luxurious.

In principals "The French Frolics" is well supplied. Harry Fields as a Hebrew is featured, with Walter J. Parry in the role, his aide. These men are capable of much productive comedy, starting strong with their prop auto business that has plenty of real laughs. John O. Grant is the straight and a decidedly good looking one. His main asset is his youth, which he makes good advantage of by neat dressing. Jack O'Malley plays a dope fiend to fair returns, also handling one number.

The female division is headed by Miss Daley. Burlesque has few women who are harder workers than she. Except for the rather obnoxious wiggle there is not a fault to be found with her work. Her costumes, mainly tight, are neat. Florence Tanner is the prima donna with a voice of considerable value. Miss Tanner leads the majority of the numbers in capable style. Caroline Warner is also figured in as a number leader. She is a young girl who should develop into a capable burlesque leading woman. Her looks are in her favor with tasteful dressing helping.

The chorus consists of 16 girls and a more animated bunch would be hard to find. The girls make capital use of a runway through the house displaying a spiritedness throughout that is remarkable.

"The French Frolics" is the snappiest show on the circuit, and with a bit of cleaning should be one of the best.

PROTECTED MATERIAL

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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

(Jas. M. Schenck)

FOX CIRCUIT

(Edgar Allen)

MYLES CIRCUIT

(Walter F. Keady)

FINN-HEIMAN CIRCUIT

(Sam Kahn)

RICKARDS CIRCUIT (Australia)

(Chris. O. Brown)

BERT LEVEY CIRCUIT

(Bert Levey)

SHEA CIRCUIT

(Harry A. Shea)

FEIBER-SHEA CIRCUIT

(Richard Keady)

ALONZ CIRCUIT

(J. H. Alon)

PANTAGES CIRCUIT

(Walter F. Keady)

B. S. MOSS CIRCUIT

(B. S. Moss)

GUS SUN CIRCUIT

(Gus Sun)

MICH. VAUDEVILLE CIRCUIT

(W. S. Butterfield)

U. S. V. M. A.

(Walter J. Plimmer)

they sing, after the good looking girl changes into another gown, returning with it before the same street drop. She probably made the change behind a lamp post. So consistent, these two-acts on the small time. Both principals young, and in the "No. 2" spot on the Roof didn't hurt themselves or the show. One could almost believe many of the two-acts are given a vaudeville chance because their salary is not too high. *Time.*

Katherine Dana's Fisher Folk (10).

"Summer Visitors" (Singing).

20 Mins.; Full Stage (Special Set).

Bushwick.

Katherine Dana's Fisher Folk comprises an operatic offering with comedy and dancing, costumed in way distinctly novel for acts of this order. Miss Dana is a soprano and the main number leader. Her first selection is "O-Sole Mio," a Caruso number, which she handles nicely, but appears to force her voice in it. The other members come in for songs occasionally, with a dancing team doing good work. The comedy is carried by a tough girl and a "boob." The latter gets some good results with but few opportunities thrown his way. The girl overdoes her portion. The make-up of some of the singers should be looked after. The setting of a fishing hamlet is attractive.

very hungry and trying to convince mother of the fact. *Fred.*

The Flying Venus.

7 Mins.; Full Stage.

Fifth Ave.

A small time offering. The stage setting is a black box about 9x12. Previous to the curtain rising a woman makes a speech about the act that has mystified Europe and South America, and the drop being raised discloses a pretty little blonde girl in the centre of the box. She is in fleshings with a little pair of silken panties. She goes through a number of gymnastic stunts and does the climbing of an imaginary ladder, etc. The only thing different is her rope skipping while suspended in midair. This adds to the mystery. Perhaps in the hands of a real showman who might present it with greater finish, the act would be a different story. *Fred.*

STAR AND GARTER SHOW.

I. M. Weingarten's organization at the Columbia this week is an entirely satisfactory burlesque show. For one thing, it is one of the best dressed troupes that has showed in several months. From beginning to end of an uncommonly swift series of costume numbers there is not a single survival of the ancient style of Wheel dressing. Scarcely a spangle and not one clash of color. The costume color scheme runs strongly to the pastel shades: turkey red, shrieking greens are barred, and the tones of the choristers' raiment harmonize. The wardrobe department meets the final burlesque test of style—the girls always wear silk fleshings.

A lot of the companies that have made more noise in their advance notices have fallen down on this detail. What has been

MRS. MURPHY'S SECOND HUSBAND.

(INTERNATIONAL.)

Barney McGee.....Fred M. Strong
Lawrence Watson.....Chas. H. Elwood
Danah O'Flynn.....Sam. J. Miles
Frederick J. Mawson.....Victor Herndon
Denny O'Flynn.....Melville Hunter
Jackson.....Joseph Burton
Instalment Man.....Harry A. Chick
Real Estate Agent.....Burt Hunter
Lady Maud Halley.....Bessie Warren
Katie McMurphy.....Elna Magnuson
Nora O'Neil.....Sue Talmage
Nanette.....Miss R. Hall
Miss Gracie Emmett.....Honora Murphy

Business at the Brooklyn Grand opera house held up last week with Gracie Emmett in an extended version of her old vaudeville sketch, "Mrs. Murphy's Second Husband," as the attraction. Friday night the audience was close to capacity upstairs and in the lower floor. Brooklyn seems willing to support the international venture if it has half a chance. Week before last "Peg o' My Heart" filled the house.

Mrs. Murphy hasn't changed much in her translation from the variety circuits, although her surroundings are different. Perhaps she is less bolsterous in her shamrock colored gown, but just as full of life and kick as ever. The Brooklyn crowd loved her from the start and laughed with her to the final curtain. Indeed, many of Mrs. Emmett's best lines were lost because the audience wouldn't wait until the laughs were due, but chorled off faith every time the comedienne began to talk.

"Mrs. Murphy" as a three-act piece isn't much of a play. It gets its value entirely from the amusing characterization around which it is built. As a pop entertainment, however, that is sufficient. The offering takes its place as a desert from a series of specialties rather than as a main attraction. It has a trio of male singers, all characters concerned in the piece and the ingenue and juvenile of the cast also have a popular song number, very daintily handled, and the audience couldn't get enough of it.

Some attempt has been made to introduce a more or less dramatic story into the old sketch, but happily it does not interfere with the wholesome fun that always marked Miss Emmett's performance. It is that which makes the piece possible and the playwright (the program credits the work to Ullie Akerstrom, which doesn't seem reasonable but notes that the work was rewritten by Nell Twomey) has given Mrs. Murphy ample elbow room.

The plot hinges on the loss and recovery of \$100,000 of mining stock owned by Mrs. Murphy. There are three other characters: an impostor and crook who insinuates himself into the Murphy household for that purpose. Also he makes dishonorable love to Mrs. Murphy's daughter. Having the stock he cannot dispose of it and so seeks to force Mrs. Murphy to give half the \$100,000 for returning them. A bogus countess, Lady Maude, also enters the story and her characters added to extend the tale are an adopted daughter, an adopted son, an uncle, a butler and half a dozen other minor personages of more value for the specialties they contribute than for their importance in the play. The first act is in Mrs. Murphy's flat on Third avenue; the second in her luxurious home on Riverside drive, and the third, after she has gone broke, in a laundry she has just started. The specialties are placed in the Riverside drive home during a party. The stage-settings are adequate without being pretentious and the dressing of the show is entirely satisfactory.

This makes the third good offering of the International to visit this stand. It is curious that in all the principal character has been an Irish red head—"Peg," "Daughter of Mother McChree" and "Mrs. Murphy."

PALACE.

It's "Woman's Week" at the Palace, with the girls walking off with all the honors. Women in every act, and two are all women. Because "Toque," the canine feature of the Loyal turn, was injured, that act was replaced by the Amores Sisters, who opened the show, winning fair applause. This added one woman and lost a man to the bill. Lloyd and Britt, in the second spot, dropped out after the matinee, and Rae Eleanor Ball was impressed for the night show. Miss Ball, after doing two classical selections, played her medley that won her something at the finish. Up to this time the score was 3-0 favor the women.

Harry Langdon and Co., with "Johnny's No. 3," were the first comedians to appear. The laughs came fast but were augmented by a small group of "regulars" when some one within their hearing said in an audible whisper that Harry Langdon in his comedy make-up looked like Walter Kingsley. Score 4-2 and still for the girls.

Nan Halperin (second week) changed her song repertoire, retaining only her wedding march number from last week. Her opening song was something about the ways of loving, refining the difference between the kerosene town kind and the incandescent brand. It is clever and gets over on the strength of the rapid change in costume between the first and second verse. "It's Born Right In 'em," her second song, gave the ladies a laugh to say the least. The wedding number followed after two minutes and her song from act completed the turn. A clever bit of a good-bye song was the closer. In all Miss Halperin's "Song Cycle" is preferable, but in cases of being held over, the introduction of almost a different act for the second week will increase her popularity.

"Overtones," one of the playlets presented by the Washington Square Players, was

offered with Helene Lackaye as the featured member of the cast. It is well played and the piece seemed to strike home. Closing the first part it was not placed properly. Score now 5-2, ladies leading.

George Whiting and Sadie Burt with "The Little Speculator," with a change of one number from last week at the Colonial, were a solid hit. "Don't Make Those Eyes at Me" is a song that is exactly suited to the pair and it follows "You Made Me Love You," the old number.

Sam and Kitty Morton were the applause of the bill. Melville Ellis and Irene Hordoni, next to closing, brought three extra musicians to the orchestra, a harpist, banjoist and saxophonist. The harp was appreciated and added greatly to the music from the pit. Miss Hordoni is offering four numbers, two in French and two in English. Nona of her songs can compare with that little one she first brought to the stage with her when she left "Miss Information." Mr. Ellis incidentally is boasting one song. He played it about five different times. Incidentally he is also going after the Raymond Hitchcock laurel wreath with a humorous curtain speech. He'll still have to go some to catch up with Hitchy.

Low Brice and Helene Coyne closed the show. It wasn't the spot for the act, but it held the audience. Miss Coyne is nothing short of a wonder and looks good enough to step with Bessie Clayton and Adelaide, judging from the "rag" on her toes.

Final score 13-6 women all the way. Fred.

AMERICAN ROOF.

Nobody raved over the first half bill at the American, but it held a Chaplin comic, "Behind the Screen," and that finished off the program with plenty of laughs. If the Chaplin film had been run during intermission it would have even been better. The latest Chaplin (Mutual) holds many laughs with its slapstick and messy business of the worst Chaplin brand. Several thought much of the film resembled "Dough and Dynamite."

There was no big hit of any account in the vaudeville action. Hawaiian songs seemed to be the feature. Four were sung by as many acts.

George Yeoman got quite some reward for a modern monolog, composed almost entirely of comment on the election last week. It could not have been more timely. Mr. Yeoman seemed only bothered by a new suit and some "cablegrams" at the finish, otherwise he should have been perfectly happy.

A singing success was registered by Maria Fenton, opening after intermission. Miss Fenton's new appearance and a good selection of numbers carried her over handsily. Following were Addison Dolan and Co. (New Acts) in a slangy west side sketch that was liked. Burns and Kiseen were next to closing. The act has been on the big time. It has a Hebrew comedian who gats as close to Herbert Ashley as one could, and there is a straight man. They do a bit of rough work in slapping the "good" for comedy and the Hebrew comedian's parody on "More Than My Share" was a real laugh. In another bill at the American, however, they would have had to travel faster to hold down the next to closing spot. Huford and Rose closed the vaudeville with a wire walking exhibit. The young man (with a pretty and neatly dressed young woman assistant) did very well for the ending of the bill. They could have been placed further up the program for more value. The boy has a couple of new tricks on the wire. His best is the running jump from the stage to it. He might compress the turn some. In it are about all the best known of the wire, walking feats, including the swinging and the "drunk," but the turn seems to drag just a trifle.

The Billy Johnson Trio, colored, opened the show, going extremely large for that position. It's singing, two men and a woman, the latter quite buxom looking and making herself more so in appearance by wearing a low cut evening gown. Next were Bully and Arnold (New Acts), a mixed double, about the same as a thousand others breaking in.

"No. 3" held Grey and Old Rose, a man and girl who have dresses and a set to correspond with their title. They dance, at least the girl does, and the man tries. If the young woman would tone down on the cutesy voice and kid stuff she is trying to get away with, the turn would be improved thereby, for it depends upon the girl and the colors. As a "sight act" it will suit small time audiences who cannot be over-critical early in the evening. Sims.

COLUMBIA.

Last Sunday's concert at the Columbia ran along an apparently smooth and entertaining groove, but considered on an angle of the increased rates, the improvement essential to parallel the difference was absent. The afternoon attendance registered perilously near the capacity mark.

The opening spot fell to the Goville Duo (The Geats) with the swaying trapeze. The man shoulders the bulk of responsibilities, and with the looping finale is reasonably sure of success. Otherwise there is little of a sensational nature about the routine.

Winchester and Claire were second with a prop newstand and a rather lengthy line of suffragette chatter, much familiar to the Columbia gathering. The talk brought but little, but the xylophone medley and the

woman's song carried them along. A reconstruction of the dialog with the chestnut out would be an improvement.

The Burke-Touhey skit carrying five people pulled the expected hit, the character work of the two male principals guaranteeing a safe passage. The Irish pipes (a rarity in vaudeville) will insure almost any vehicle in this particular section, but in addition the Burke-Touhey aggregation have a clever combination of cross-fire patter.

Newfield and Phelps have finally developed a straight singing act, and the improvement over their former style is noticeable with their initial entrance. The infinite value of the present turn lies in their rendition of some corking good double versions and the pair have wisely stocked their repertoire with the best of the market's popular numbers. The closing song might be better utilized as an encore, with the present encore replacing it.

"Harvest Days," a girl act, apparently constructed for small time exploitation, was a comedy hit, but this afforded little surprise since the producer has carefully chosen dialog and "bits" from as many prominent vaudeville specialties as his time limit might allow. Excerpts from the turns of Harry Fox, Bert Fitzgeralds, Dolly Sisters, Aveling and Lloyd, and a theme suggestive of a former Andy Lewis act are all utilized in separate spots to reasonably good returns. One, Mr. Thor, is credited with the ownership of "Harvest Days," and Mr. Thor, in his collection of selections, has even out-Hermaned the Great Al Herman. It's about the most bare-faced series of thefts ever recorded hereabouts, but they say the act is routed (the producer's usual alibi for a lift). The girls are lively, fairly good looking, and can change keys in a number without losing a note.

Parillo and Fabrito, an Italian double act with an accordionist, were well received, with Agnes Scott's Players following. Here is a typical Agnes Scott playlet with a light theme well nourished through the excellent arrangement of some farcical situations. The act is entirely capable, representing three generations, and Miss Scott has timed the affair to a nicety. It pulled a solid hit at the Columbia, a dangerous battle ground for light comedy skits.

Hussey and Lee in next to closing spot cleaned up a nice hit, with the McDonald Trio of cyclists closing. Wynne.

CITY.

The bill for the first half at the City ran a bit longer than usual with the current Chaplin two-reeler inserted in the fifth spot, but the show was fast and quite above the average popular-priced entertainment. The house Tuesday night was capacity and was in early, staying practically intact until the last. The full eight acts were given in addition to the Chaplin, which could hardly be passed up by any pop house, since it is shown concurrently in 11 theatres in the city. The bit went to Cooper and Ricardo, next to closing. The girl's work has improved a heap. She resembles (in work and looks, though of larger stature) Fannie Brice, whom she bids fair to become a full-fledged second edition of. Chappella and Vidocq ran a close second, their talk going over to continuous laughter.

Wilmer Walters and Co. with the farcical playlet "His Dying Wish" also ran true to form, providing genuine amusement for the City audience. The situation of a man supposedly deceased and lying in his coffin is a peculiar one, but well handled. "A Bit of Scandal" was the girl act, with eight characters and four principals, the feminine lead's work standing out from the others. The act is somewhat differently framed from others of that class and went over well.

Cooper and Wilson, a clever dancing team, working in full stage with special hangings, sent the show off to a good start. The girl's toe work is very good and she does a lot of it. Olga Cook blonde and a good looker, followed, singing her way into favor. Jimmy Flynn, apparently a favorite, could have done more, but stopped with his third song, on fourth. The DeVries Troupe, doing acrobatics from apparatus suspended from the girl top mounter's wrists, commanded attention in the closing spot.

COLONIAL.

Several distinct hits at the Colonial Monday night, but of the entire aggregation, one stood out in particular, overshadowing by a wide margin the results attained by its associates, and the honors captured by Laurie and Bronson came along unqualified, for they are one of the best double turns in present day vaudeville. They bobbed up in the "No. 4" spot, comparatively unheralded and totally unknown at the Colonial, but with their final exit they had established an impression sufficiently favorable to uphold them in the feature class at that stand hereafter. Laurie and Bronson are apparently youngsters who combine an abundance of endearing personality with a repertoire of original comedy. And this couple know how to get the best results with their genuinely good material. They completely stopped proceedings, but very wisely concluded when they had the show clinched.

What a striking contrast between the Laurie and Bronson hit and the questionable work scored by Al Herman. Herman was a veritable "riot," but his honors were empty. Herman has ability along with a singularly good delivery, but who will recommend his theatrical principle? Now that Herman has attained reasonable recognition from the managerial interests, it's a wonder he doesn't

look around for something he might christen his own. It takes considerable nerve to stand out there and distribute stolen sweets. Herman probably has more nerve and more stolen sweets than any two singles in vaudeville. Such law was a bit, but the act carried that nasty odor with it.

Page, Hack and Mack opened proceedings with their wholly good acrobatic specialty, every stunt approaching the feature class. Their finale is sensational to an extreme degree, and because of its value they should always open rather than close a big time bill. They can give any show a rattling good start.

Sammy Weston and Sidney Clare were second with a combination of songs and dances. These boys have at least tried for a mark and while failing somewhat short deserve a portion of credit for their progressiveness. This angle was fully appreciated by the "wise" Colonial gathering, and they were ample rewarded at the finish.

Abigail Adams and Marion Murray in "Cotton Stocking," by Edgar Allan Woolf, have one single redeeming feature in their musical duet. It's a long, laughless and somewhat tiresome routine through the mass of dialog to the finale, but the general staging of the latter carried them along. The theme is weak in comparison with the average Woolf playlet, and while it managed to maintain the essential interest, even this was a task for the principals.

Meehan's Canines closed the first part, the spot in itself being a stellar recommendation for the turn.

The Watson Sisters, opening after intermission, had easy sailing from the beginning, closing with one of the big hits of the evening. Alexander Carr and his "April Shower" playlet carried off a sound hit with Al Herman and the Rolfe Traveling Co. rounding out the program. Travers is a neat appearing magician who has compiled a list of simple parlor tricks with some illusions that hold interest. Wynne.

JEFFERSON.

The bill for the first half consisted of but seven acts instead of the customary eight, with the current Chaplin release. "Behind the Screen," considered the hit of the show, with its plenitude of "hokum," which registered many laughs. The house Monday night was about fourth-fifths full on the lower floor, with a considerable number of youthful persons present, probably drawn in by the Chaplin.

After the film comedy but separated by an act, Tate's "Motoring" also piled up laughter, even though considerable of the talk seemed to be over the heads of the 14th street audience. Vaidis and Co., colored trio, pulled down applause honors. Vaidis has a baritone voice, makes a splendid appearance and looks like a white woman (billed as a creole). One of her male partners is also of the "high yellow" class.

June Dixon's Models, three women, offered a dozen poses as the opener. Russell Vokes finished well, aided by his dog simulating a "drunk." "Tony and the Stark," a playlet with an Italian character lead, did fairly well. "No. 3," but the Chaplin which followed really started the show. The Manhattan Trio, next to last, seemed a bit weak for the spot. The song numbers got over well enough, but the attempts at comedy were all wrong. Dunbar, Bambar and Dunbar, a good pop time casting act, closed the show. It seemed unnecessary for the comic to follow Gus Jordan's bits (Zeno, Jordan and Zeno).

BUSHWICK.

Although having a recognized strong headliner Monday night, business at the Bushwick was not up to the regular standard, with the reason the weather.

Eddie Foy and Seven Foy's headed and closed the first half. The Foy offering caught on from the start. Edwin Arden and Co. were the second line for headline honors. The Arden sketch "Close Quarters" was placed second after intermission. The act was a bit heavy for the Bushwick audience, who laughed at inopportune moments, but there was little doubt Arden's acting was the best that they had seen in many a day.

The Zara Carmen Trio opened the show with hoop rolling. The act's best asset is the dressing of the two young women. Most of the work has been seen before. The man might become more accurate.

Following the first act the show did not run according to the program. Raymond and O'Connor, programed to opened after intermission, were placed "No. 2." This mixed team did little in the way of starting enthusiasm, doing better with the dancing than with the comedy. Katherine Dana's Fisher Folk "No. 3" (New Acts) was placed second after intermission.

Frank Crumit was moved from second to next to closing the first half. Crumit put over the first real hit of the evening. Although preceded by a singing offering he jumped in and did a song routine to the best advantage. The Foy act closed the first portion.

The second half had three acts of two men each. The first was Madison and Winchester, who opened after intermission. They did little in the way of new material, but the audience appeared pleased. The picture travesty brought several laughs, notwithstanding it was the second film employed by an act during the evening (Raymond and O'Connor using a rain travesty earlier). After the Arden sketch Hussey and Lee went after the comedy honors and captured them. Camilla's Birds closed the show.

BILLS NEXT WEEK (NOVEMBER 20)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S.C." and "A.B.C." following name (usually "Empress") are on the Sullivan-Considine-Affiliated Booking Company Circuit.
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit, "U.B.O." United Booking Office, "W.V.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-Nirdlinger.
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)
Norah Bayes
Hussey & Lee
Norton & Lee
Australian Creightons
Leo Beers
Bert Malrose
4 Danubies
(Two to fill)
COLONIAL (ubo)
Chlo Sale
Jean Adair Co
"Song Hit"
Wright & Delirich
The Langdons
Moran & Wiser
Brannan & Powell
Flying Major
"Five of Clubs"
ALHAMBRA (ubo)
Robt Haines Co
Jack Wilson Co
Tighe & Jason
Kelly Wilder Co
Adams & Murray
Weston & Claire
Francis P. Bent
Burley & Burley
Blanche Sloan
Meehan's Dogs
ROYAL (ubo)
Nan Halperin
Ashley & Allman
Lauri & Bronson
Frank Doane Co
Ed Morton
Kaima Co
Pete Hack & M
PROCTOR'S 58TH ST
2d half
(23-25)
Seymour
Bill & Eckert
Princeton 5
Harvey Wells & H
Killey & Noble
Nip & Tuck
AMERICAN (loew)
Ti Ling Sing
Johnson-Howard & L
Norwood & Hall
Josie Flynn's Min
Minetta Duo
"Arm of Law"
Delmore & Kelgard
Rondas Trio
(One to fill)
2d half
Charters & Halliday
Vina Vera
Edah Delridge 3
El Cleave
Rawls & von Kaufman
Fox & Wells
Bell Thaser Bros
(One to fill)
LINCOLN (loew)
Loewy & Lacey Sis
Clark & Lewis
Lew Welch Co
Donlin & McHale
Helene & Emillion
2d half
Murphy & Klein
Norwood & Hall
Bryan Lee Co
Alice Hanson
Hufford & Rose
(One to fill)
7TH AVE (loew)
J & P Regay
Maud Tiffany
Ves Farrell Co
Klein Bros
Breen Family
2d half
Albert Cutler
Amdros & Mulvey
Kathryn Milley
Walter Percival Co
Donlin & McHale
Helene & Emillion
GREENEY (loew)
El Cleave
Klein Bros
Barbour Thatcher Co
Maidie DeLong
Hufford & Rose
(One to fill)
2d half
Sully & Arnold
Orth & Lillian
Delmore & Kelgard
Tom Davies Co
Nat Carr
"Grey & Old Rose"
(One to fill)
DELANCEY (loew)
Sully & Arnold
Layno & Benjamin
Reed & Wood
Tom Davies Co
Ward & Raymond
Hall's Mus Mins
2d half
J & P Regay
Johnson-Howard & L
Cook & Stevens
"Into Light"

Hawthorne & Lester
Dolly Morrissey
(Two to fill)
NATIONAL (loew)
Juggling Delia
Murphy & Klein
Edah Delridge 3
Dorothy DeSchelle Co
Alice Hanson
"Grey & Old Rose"
2d half
Jack Morrissey Co
Morris & Campbell
Lew Welch Co
Maud Tiffany
Stylab Steppers
ORPHEUM (loew)
Lexey & O'Connor
Lucky & Yost
Wales Oxford 5
Morris & Campbell
Fox & Wells
J & B Thornton
2d half
Aerial Howards
Clark & Lewis
Ves Farrell Co
Handis & Miller
Ward & Raymond
J & B Thornton
Ti Ling Sing
Joe Dealy Sister
BOULEVARD (loew)
Joe Dealy Sister
Seymour & Seymour
Martha Russell Co
Hawthorne & Lester
Lambert
2d half
Lexey & O'Connor
Minetta Duo
Juliet Wood Co
Murray Bennett
Sully Family
AVE B (loew)
The Howards
Walter James
O'Brien & Buckley
Harvey DeVore 3
9 Krazy Kids
2d half
Vassar & Arken
"Honor Mayor"
Marie Russell
Wells Oxford 5
(One to fill)
Brooklyn
ORPHEUM (ubo)
Grace La Rue
Alex Carr Co
Hale Patterson Co
O'Brien & Norman
Smith & Austin
Rae Eleanor Ball
Saxi 6
Lady Alice's Pets
Wells Troupe
BUSHWICK (ubo)
Rock & White
Willie Solar
Gibson & Guinan
Laura Burr Co
Benness & Baird
Will Oakland Co
Mang & Snyder
The Stampede
(One to fill)
HALSEY (ubo)
2d half
(23-25)
Dellow & Renlow
Morley & McCarthy Sis
Chas Buckley Co
Bowland & Edwards
Karl Walton & H
"Holiday in Dixie"
GREENPOINT
2d half
(23-25)
Jack Marley
Big City 4
Will Oakland
BIJOU (loew)
Xylophlenda
Orth & Lillian
Dorothy Herman
Walter Percival Co
Cook & Lorens
Albert Cutler
2d half
Manola
Loewy & Lacey Sis
Reed & Wood
Josie Flynn's Min
Klein Bros
Breen Family
DE KALB (loew)
Jack Morrissey Co
Charters & Halliday
Handis & Miller
"Into Light"
2d half
Geo W Moore
Lucky & Yost
"Arm of Law"
Howard & Sadler
Hoyt's Minstrels

Baltimore, Md.
HIP (loew)
Lane & O'Donnell
Norton & Noble
Ethel Mc Hall Co
McGowan & Gordon
Lipinski's Dogs
Frosini
(One to fill)
Battle Creek, Mich.
BIJOU (ubo)
Rambler Sisters & P
Howe & Howe
Lillian Beresford Co
Ernie & Ernie
"Revue De Vogue"
2d half
Rice, Elmer & T
Shirley Sisters
"Right Man"
Cameron & O'Connor
Clark's Hawaiians
Bay City, Mich.
BIJOU (ubo)
Emmet's Canines
Follis Sisters & LeR
Chas Mason Co
Poster Ball Co
Bennett Sisters
2d half
Soretti & Antoinette
Green & Parker
Chas Howard Co
Chief Caulpollan
Musical Spillers 6
Wilson, Wm.
WELSH (wva)
LaTory's Models
Darling Saxophone 4
Costes & Cracker Jacks
(Three to fill)

BIGGER AND BETTER THAN EVER
BOB MATTHEW'S
"DREAMLAND"
in 3 Scenes and 7 Characters
CLEVER SCENARIOS
PRETTY GIRLS
Next Week (Nov. 20)—Orpheum, New Orleans

Birmingham, Ala.
LYRIC (ubo)
(Nashville split)
1st half
Isahawa Japs
Hall & Hunter
McCormack & Wallace
Pietro
"New Producer"
Boston
KEITH'S (ubo)
Mrs. Thos Whiffin Co
Emmet Devoy Co
Ponzello Bros
McWaters & Tyson
Ingils & Redding
Libonati
Will Morrissey
Cycling Brunettes
Mirano Bros
ORPHEUM (loew)
Beatrice Diamond
Leonard & Louie
Francis Renault
Fennell & Tyson
"Bit of Scandal"
Adams & Guhl
(One to fill)
2d half
Evans-Zahn & D
Frank Gaby Co
Bronte & Aldwell
"Bit of Scandal"
Eddie Foyer
Martyn & Florence
(One to fill)
ST. JAMES (loew)
Crawford & Taylor
Evans-Zahn & D
Frank Gaby Co
Bronte & Aldwell
"Step Lively Girls"
2d half
Johnson & Crane
Bernard & Meyers
Mr & Mrs Phillips
"Col. Girls' Frolic"
Beatrice Diamond
Bridgeport, Conn.
POLI'S (ubo)
Jack Walters & Co

PIEDMONT (ubo)
(Roanoke split)
1st half
Harry La Fall
Amelia Primrose
F & B Fisher
Marion & Trevette
Mantilla & Cassini
Chattanooga, Tenn.
MAJESTIC (ubo)
(Knoxville split)
1st half
Gertie Demet
Ursula & Dosta
Ethel Hopkins
Fosta Co
(One to fill)
Chicago
MAJESTIC (orph)
Ruth St Denis Co
"The Hyphen"
Stuart Barnes
J & B Morgan
The Sharrons
Mary Melville
Derkin's Dogs
G Aldo Randegger
McLellan & Carson
PALACE (orph)
"4 Husbands"
Dooley & Rugel
Katherine Clifford
Marques St. (new)
Hugh Herbert Co
Adair & Adelphi
Eddie Carr Co
Wallace Galvin
Hubert Dyer Co
AMERICAN (wva)
"Girl Revue"
Kate Watson
2d half
Cook & Rotherth
Harris & Nolen
Caseer Rivoli
Bison City 4
4 Kings
ACADEMY (wva)
Jack Lavier
(Four to fill)
La Scala 8
Bernieci Bros
(Four to fill)
AVENUE (wva)
Frances Dyer
Mr & Mrs C Bickford
Willing, Bentley & W
Fills Family
(One to fill)
2d half
"Girl Revue"
KEDZIE (wva)
Martha Washington Co
Walters & Walters
"Women"
Clayton & Lennie
Kerville Family
2d half
Frances Dyer
Imboof Conn & C
Willing Bentley & W
(Two to fill)
LINCOLN (wva)
Jack Lavier
Dickinson & Deagon
Davis & Wilson
Neptune's Daughters
(One to fill)
2d half
J & M Gray
Mrs Eva Fay
Lou Holtz
(Three to fill)
WILSON (wva)
"Vanity Fair"
2d half
Powder & Chapman
Bert Howard
"Fashion Shop"
(Two to fill)
WINDSOR (wva)
Powder & Chapman
"Fashion Shop"
Mayo & Talley
Paul Pedrini
(One to fill)
2d half
"Case For Sherlock"
Harry Gilbert
Fills Family
(Two to fill)
Champaign, Ill.
ORPHEUM (wva)
Reino & Flores
Silber & Keller
Caseer Rivoli
Hope Vernon
Merian's Canines
2d half
Frawley & West
Allman Loader Co
Fiddler & Shelton
Amets
Tower & Darrell
Charlotte, N. C.
ACADEMY (ubo)
Elvers, Sisters
Belle Meyers
Fred Weber Co
Roubie Simms
2d half
Sadie Fondeller
Brown & Jackson
Hickman Shaw Co
Shorty Edwards
Vivian & Arsenman

Columbus, O.
KEITH'S (ubo)
Houdini
Blowson Sealey Co
Harry Gilfill
Byron Johnson Co
Morse & Haeger
The Osbers
Fagg & White
The De Macos
Dallas, Tex.
MAJESTIC (inter)
Witt & Winter
Casson & Earle
"What Hap Ruth"
Violinsky
Beale Clayton
Hufford & Chain
The Seabacks
Davenport, Ia.
COLUMBIA (wva)
Harris & Nolen
Anderson & Goines
Frank Stafford Co
Bobbe & Nelson
Linnes Ciel Dancers
2d half
"Naughty Princess"
Decatur
EMPRESS (wva)
Morgan & Grey
Allman Loader Co
Fiddler & Shelton
Bobbie Gordone
(One to fill)
2d half
"Blow Out"
Denver
ORPHEUM
Fred V Bowers Co
Claire Vincent Co
Alex McFayden
Morin Sisters
Nederveld's Baboons
Sherman & Uttry
Musical Gerards
PANTAGES (p)
Kartell
"Society Buds"
Claudia Coleman
Welch Mealy & M
Creole Band
Nan Gray
Des Moines, Ia.
ORPHEUM
Orville Harold
Adair Brooks Co
A & F Steadman
Jacques Pintel
Lou Holtz
Gordon & Rica
Vine Daly
Stan Stanley 3
Detroit
TEMPLE (ubo)
White Cavanaugh
16 Navassars Girls
Marion Weeks
Louis Hardt
Sylvester & Vance
Walsh Lynch Co
Parish & Peru
Gusman Troupe
Dubuque, Ia.
MAJESTIC (wva)
Wing & Ah Hoy
Zelaya
Golding & Keating
Geo Lovett Co
(One to fill)
2d half
Walters & Walters
"All Wrong"
Bobby & Nelson
Wartenburg Bros
(One to fill)
Duluth, Minn.
ORPHEUM
"Age of Reason"
Rooney & Bent
Mayo & Talley
Ronald Walt & F
Leo Zarrell 3
Ollie Young & A
Lew Madden Co
GRAND (wva)
Les Kellors
Knight & Carlisle
Al Abbott
Copeland & Peytons
(Sunday opening)
World Dancers
Carus & Comer
Arthur Sullivan Co
Santley & Norton
Eckert & Parker
Everest's Circus
Musical Johnsons
Alexander Bros
Cleveland
HIP (ubo)
(Split for this week only)
1st half
Boston G O Co
2d half
Theo Kosloff Co
Gene Greene Co
McDonald & Rowland
Palmer H & B
Thos 5 Girls
Chas L Fletcher
Mari Lo's
Delton Marens & D
Colorado Spgs.
ORPHEUM
(Same Bill Playing
Lincoln 23-25)
Evans B Fontaine Co
Walter Brower
Webb & Burns
Demarest & Colette
Lunette Sisters
Francis & Kennedy
"Honor Thy Child"

HOWATSON and SWAYBELL
"A Case of Pickles" LAUGH BROKERS

The Professional's Favorite Dentist
DR. A. P. LOESBERG
Phosphor Side, Room 108
1425 Broadway
2d. 4055 Bryant

Green Bay, Wis.
ORPHEUM (wva)
Datto & Rialto
Chabot & Dixon
Patricia & Meyers
"Edge of World"

Hamilton, Can.
TEMPLE (ubo)
Nordstrom & Potter
Gonne & Albert
The Leightons
Diana's Models
Caroline & Romer
Bert Haines
(One to fill)

Hartford, Conn.
MAJESTIC (ubo)
Billy Kinkaid
Burke & Harris
"Playland"
P Foliock Co
2d half
J Kennedy Co
Fenton & Green
WHI Ward Girls

Hartford, Conn.
POLI'S (ubo)
Gordon & Day
Eugene Sherman
"Fun in Sanitarium"
Big City 4
Leona La Mar
2d half
Clare & Attwood
Adelaide Boothley
Leona La Mar
Simpson & Dean
Harvest Days
PALACE (ubo)
Nico & Phunay
Jack Reddy
Jewett & Pendleton
Elliot & Mullen
A Seymour Brown Co
2d half
Raynor & Bell
Bardley & Bedline
Kenny & Nobody
Tools Paka Co
Hazelton
PALACE (ubo)
2d half
(23-25)
Bud Grey
Lane Plant & T
Granville & Mack
"Wedding Party"

Hoboken, N. J.
LYRIC (low)
Rakomo
Dale & Dandett
Buckley Players
Burns & Kissen
Niemeyer & McConnell
2d half
Lillian Watson
Harry Brown
Tyrolean Troubadours
(Two to fill)

Morristown, N. Y.
SHATTUCK (ubo)
2d half
(23-25)
Jim McWilliams
Wright's Hawaiians
Houston, Tex.
MAJESTIC (inter)
Simpson & Bradley
F & L Bruch
"Midnight Follies"
Moore Gardner & R
"Garden of Aloha"
Kramer & Kent
Emerson & Baldwin

Indianapolis, Ind.
KEITH'S (ubo)
(Sunday opening)
Eva Taylor Co
Dan Burke & Gris
Arthur Deagon
Tom Edwards Co
4 Entertainers
Harris & Manion
Roy & Arthur
LYRIC (ubo)
Balancing Stevens
Fox & Ingraham
LeRoy & Harvey
Oscar Lorraine
Weber & Wilson Revue

Ironwood, Mich.
TEMPLE (wva)
Hal Hart
Hall & Beck
Paul Betching Co
Ryan & Ryan
(One to fill)

Jackson, Mich.
ORPHEUM (ubo)
(Ann Arbor split)
1st half
Bell & Eva
Barry Girls
Tilford Co
Morris Golden
"Magazine Girls"

Jacksonville, Fla.
ORPHEUM (ubo)
(Sunday opening)
(Savannah split)
1st half
Irene La Tour Co
Swan & Swan
Milton & De Longe
Elkins Fay & B
Imperial Japs

Johnstown, Pa.
MAJESTIC (ubo)
(Sheridan Sq Pitts-
burgh split)
1st half
Field Sisters
F Hilderbrandt
H Jansen Co
Van Bergen & Gosler

Kalamazoo, Mich.
MAJESTIC (ubo)
Rice Elmer & Tom
Shirley Sisters
"Right Man"
Cameron & O'Connor
Clark's Hawaiians
2d half
Rambler Sisters & T
Howe & Howe
Lillian Bedford Co
Ernie & Ernie
"Revue De Vogue"

Kansas City, Mo.
ORPHEUM
Phyllis N Terry
Dore & Halperin
Helene Davis
Martin & Frabini
Baiser Sisters
Allan Dinehardt Co
PANTAGES (p)
Karl Emmy's Pets
"Night in Park"
Harry Coleman
Kimberly & Arnold
Edna Aug
Douglas Family
GLOBE (wva)
Polin Bros
Howard Fisher Co
Robert Stewart Co
(Three to fill)
2d half
A & G Terry
Ethel M Barker Co
V & C Avery
Kilkenny &
Stewart Sisters
(One to fill)

Keweenaw, Wis.
VIRGINIAN (wva)
Fields, Keane & W
Chabot & Dixon
(Three to fill)
Knoxville, Tenn.
BIJOU (ubo)
(Chattanooga split)
1st half
Lew Wells
Valmont & Reyner
Donnelly & Dorothy
Paul Lewis & D
(One to fill)

Kokomo, Ind.
GIPE (ubo)
"6 Little Wives"
2d half
"4 Husbands"

Lafayette, Ind.
FAMILY (ubo)
Will Morris
Lorraine & Dunne
Hal Stevens
Kaufman Bros
"Girl in Moon"
2d half
Lupita Perez
Lane & Harper
F & A Astair
Bob Hall
Merlan's Dogs

Lancaster, Pa.
COLONIAL (ubo)
2d half
(23-25)
Bob Tenney
"Busted"
Skipper & Kastrup
"Lover's Lake"

Lansing, Mich.
BIJOU (ubo)
Onetta
Knapp & Cornelia
Schwartz Bros Co
Darrell & Hanford
Imperial Tr
2d half
"Girl Worth While"

Lincoln, Neb.
ORPHEUM (wva)
Two Storys
(One to fill)
2d half
Chas Wilson
Geo T Fisher Co
ORPHEUM (wva)
Garciotti Bros
Davis & Elmore
Geo Morton
Pacheco Troupe
(One to fill)

Little Rock, Ark.
MAJESTIC (inter)
Charles Deland Co
Irwin & Henry
Be Ho Gray & Ada S
(Two to fill)
2d half
Brent Hayes
Valerie Bergere Co
Fay 2 Coleys & Fay
Mrs Leah Herz Co
(One to fill)

Logansport, Ind.
COLONIAL (ubo)
Louise Marx
Lane & Harper
Ash & Shaw
2d half
Will Morris
Nevis & Erwood
Adroit Bros

Los Angeles
ORPHEUM
Morton & Glass
Wm & Wolfus
"Lads and Ladies"
Raymond & Bond Co
Chip & Marble
Bernard & Scarth
Laura N Hall Co
Orth & Dooley

PANTAGES (p)
S Bartos
Crawford & Broderick
Nester & Sweetarts
Great Lester
James Gordon
Rigoletto Bros
Louisville
KELLY'S (ubo)
(Sunday opening)
De Blerre
Harry Varn Co
Belle Baker
Joe Fenton Co
Warren & Conly
Geo Rosemer
Herbert's Dogs

Lowell, Mass.
KEITH'S (ubo)
Hazel Moran
Force & Williams
Three Keltons
Kirkby & Kome
"Finders Keepers"
Hunting & Francis
Cronin's Men

Madison, Wis.
ORPHEUM (wva)
Law Fitzgibbons
Mary Melville
"Edge of World"
Lou Holts
(One to fill)
2d half
The Bimbo
Dickenson & Deagon
Robt H Wadde Co
Medlin, Watts & T
Interlaid Girl

Manchester, N. H.
PALACE (ubo)
Stone & Clear
Pearl Abbott Co
Kerr & Berko
Selma Brats
2d half
Victoria & Georgetta
Greater City 4
Edward Farrell Co
Gray & Graham
The Miacos
Marinette, Ind.
BIJOU (ubo)
The Vances
2d half
Wallace & Couchell
(One to fill)

Marion, Ind.
LYRIC (ubo)
Juggling Bardell
Tyler & Crolius
2d half
Roatting & Shelby
Billabury & Robinson
NEW CITY, Ia.
REGENT (wva)
Hilda
Swain's Novelty
(One to fill)
2d half
"Frat Boys & Girls"

Memphis
ORPHEUM
Morgan Dancers
C Rochester
Milton Pollock Co
Rockwell & Wood
Lohse & Sterling
Richards & Kyle
Valentine & Bell

Milwaukee, Wis.
PALACE (wva)
Alfred Farrell
Chabot & Dixon
"Fe-Mail Clerks"
Bison City 4
Internal Girl
2d half
N & S Kellogg
"Women"
Dancing Mars
Roth & Roberts
(One to fill)

Minneapolis
ORPHEUM
Fay Templeton
Duffy & Lorenz
J O Lewis Co
"Old Time Darkies"
Dancing Kennedy's
Fu For Boys
Al Shayne
MAJESTIC (orph)
Clark & Hamilton
Wilfred Clarke Co
Willie Weston
Alaska 3
Donahue & Stewart
The Berrens
Lockett & Walgrom
Sylvia Loyal Co
GRAND (wva)
Davis & Kitty
Mabel Florence Co
Vine & Temple
Gordon Hishanders
PALACE (wva)
Carl Rosini Co
Rice Bros
Melody Six
Gen McHenry & D
Gen Plisano Co

PANTAGES (p)
Raymond
Herbert & Dennis
"The Red Heads"
Jones & Johnson
Morgan & Gray

Montreal
ORPHEUM (ubo)
Frank Hartley
Davenport & Rafferty
Isabelle D'Armond Co
Harry Green Co
Aveling & Lloyd
Gue & Haw
(Two to fill)

FRANCAIS (ubo)
(Ottawa split)
Lo Belle & Williams
Don Fiat
"Office Girls"
Booth & Leander
(One to fill)
Moore Jaw, Can.
ALLAN (wva)
Frank Palmer
1st half
Nelson Sisters
Mack & Dean
Larry Reilly Co
2d half
Muskegon, Mich.
REGENT (ubo)
L & Hurla Falls
Weir Temple & D
"Case For Sherlock"
Jarow
Sebastian Merrill Tr
2d half
"Vanity Fair"

Nashville, Tenn.
PRINCESS (ubo)
(Birmingham split)
1st half
Gallardo
Goelot Harris & M
Willard Simms Co
Wanser & Palmer
Asana Students

Newark, N. J.
MAJESTIC (low)
Geo W Moore
Amoros & Mulvey
Evans & Wilson
Fred C Thomas Co
Lillian Watson
Hoyt's Minstrels
2d half
Xylophonds
Allen & Francis
Lord Roberts
Dorothy Herman
Laypo & Benjamin
New Haven, Conn.
POLI'S (ubo)
Norman Bros
Raynor & Bell
Connors & Mason
Adelaide Boothley
"See America First"
2d half
Jack Reddy
Jewett & Pendleton
McCabe Levee & F
A Seymour Brown Co

EMPRESS (wva)
Gladys S
Chas Wilson
Wheeler 3
(One to fill)
2d half
Garciotti Bros
Bell & Fredo
Pacheco Troupe
(One to fill)
Oshkosh, Wis.
MAJESTIC (wva)
Sperry & Rae
Scranton Marinettes
(One to fill)
2d half
Benny & Woods
(Two to fill)
Ottawa, Can.
DOMINION (ubo)
(Montreal split)
1st half
Rose & Mills
Cox & Joyce
Fardella Patterson
(Two to fill)
Port Arthur, Can.
LYRIC (wva)
1st half
Walter Gilbert
Masserott's Gypsies
Park & Francis
Treat's Seals

Pasadena, N. J.
PLAINHOUSE (ubo)
2d half
(23-25)
Wm Manning Co
A & G Patta
Kitty's Burglar
5 Immigrants
Lee Barth
Patterson, N. J.
OLYMPIC (ubo)
2d half
(23-25)
"Night Boat"
Venita Pitts Hugh
Berger & Vincent
Perth Amboy, N. J.
CITY (ubo)
2d half
(23-25)
Lilliet
Claude Saner
Katherine Taylor Co
Gilmore & Castle
Thurber & Lorraine
Emalina S

Philadelphia
KEITH'S (ubo)
Nat Goodwin
Beatrice Herford
Shannon & Annis
Chas Clayton Co
Una Abney Co
Ragall & Bender
Althoff Sisters
Eadie & Ramsen
Retter Bros
GRAND (ubo)
C Diamond & D
Tabry & Green
Montrose & Allen
Le Roy Lytton Co
Venita Gould
Cyril McGnutts

BROADWAY (ubo)
2d half
(23-25)
"World of 1916"
Orrin & Drew
Nelson & Nelson
KEYSTONE (ubo)
2d half
(23-25)
Wayne & Warren Girls
Bessie Lester
Gus Edwards Co
Wm PENN (ubo)
2d half
(23-25)
Wm & Mary Rogers
Barr McCormack Co
Valdy & Bras Nuts

Pittsburgh
HARRIS (ubo)
Southern Girls 4
Kennedy Players
Rosalee & Dale
Swain's Cockatoos
Graham & Randall
Jonathan
Lee & Bennett
Mack & Fisher
SHERIDAN SQ (ubo)
(Johnstown split)
1st half
Dare Bros
Kubelik
Phun Phields
Mason & Murray
J Newman Co

Pittsfield, Mass.
MAJESTIC (ubo)
2d half
(23-25)
Black & White Revue
Harry Pease
Hughes Musical 3
Sewing Circle Girls

Portchester
PROCTOR'S (ubo)
Vance
Palmar's
Hoy Scott & B
Long & Ward
Sparks All Co
Portland, Me.
KEITH'S (ubo)
Zylo Maids
Eugenie LeBlanc
Whipple Houston Co
Stone & Hayes
Musical Noises
Comfort & King
Flying Harries

Portland, Ore.
ORPHEUM
Stone & Kallis
Mullen & Coogan
McConnell & Simpson
McKay & Ardine
Mr & Mrs G Wilde
Ryan & Riggs
Gatier's Toy Shop
PANTAGES (p)
Fear Baggett & F
Horelik Dancers
Barry & Wolford
Santucola
Howard & Fields
Schepp's Circus

Providence, R. I.
EMERY (low)
The Kermans
Bernard & Meyers
Mc & Mrs Phillips
Eddie Foyor
"Col Girl Frollo"
2d half
Chadwick & Taylor
Leonard & Louis
Arthur DeVoy Co
Harry Rose
(One to fill)

Reading, Pa.
HIP (ubo)
Mint & Werts
Hopkins-Axtell Co
Kittner, Taylor & M
Bonnie 6
2d half
Hayes & Reeves
Mammy Jenny's B'day
De Witt
Daring Girls

Regina, Can.
REGINA (wva)
2d half
Dave Wellington
Cross & Doris
Miller & Mulford
Sextette De Luxe

Richmond, Ind.
MURRAY (ubo)
Roatting & Shelby
Henry & Adelaide
"Swiss Song Birds"
Bert Howard
The Frolickers
2d half
"6 Little Wives"

Roskoke, Va.
ROANOK (ubo)
(Charlotte split)
1st half
The Faynes
Holmes & Reilly
The Prescotts
Whitfield & Ireland
John Higgins

Rochester
TEMPLE (ubo)
Joe B Carson Co
"Prosperity"
Harry L. Mason
Frank Wilson
Cole Russell & D
Corbett Sheppard & D
Samarof Troupe

Rochester, Minn.
METRO (wva)
Victor
C & M Dunbar
(Three to fill)

Rockford, Ill.
PALACE (wva)
Datto & Rialto
Patricia & Meyers
Jane Connely Co
Benny & Woodie
Eva Fay
Low Fitzgibbons
Green & Pugh
Six Serenaders
Spencer & Williams
Linnes Dancers

Sacramento
ORPHEUM
(20-21)
(Same Bill Playing
Stockton 22-23 &
Fresno 24-25)
"Bride Shop"
Miller & Vincent
Maud Lambert
Ernest Hall
Kittar Bros
Bert Fitzgibbon
The Brightons

Saginaw
FRANKLIN (ubo)
Soretti & Antoinette
Green & Parker
Chas Howard Co
Chief Caunolian
Musical Splitters
2d half
Emmett's Canines
Follie Sisters & LeR
Chas Manon Co
Foster Ball Co
Bennett Sisters

St. Louis
COLUMBIA (orph)
Adelaide Hughes
Carroll & Wheaton
"40 Winks"
Dyer & Faye
3 Hickeys
Boudini Bros
Phina & Pinks
EMPRESS (wva)
Richard Wally Co
Royal Italian 6
Friend & Downing
J & D Miller
"Telephone Tangle"
2d half
Argo & Virginia
Caites Bros
"Might Have Beens"
Victoria 4
Fred Zebiede Co
GRAND (wva)
Permaline
The Ferraros
Billie Joy
Mystic Hanson 3
Dunbar's Salon 3
Mimic
Joy Riders

St. Paul
ORPHEUM
(Open Sunday Mat)
Brice & King
Milt Collins
"Miniature Revue"
Violet Dale
Cooper & Smith
Parkes & Conway
"Discotheque"
C & A Glocker
Messer Sisters
Sig Franze Tr
(One to fill)
2d half
Bowen & Bowen
Golding & Keating
"Fe-Mail Clerks"
Gus Henderson

Salt Lake
ORPHEUM
(Open Sunday Mat)
Ralph Hers Co
McDevitt Kelly & L
Britt Wood
De Witt Burns & T
Rhohe & Burt
Allen & Howard
Marshall Montgomery
ST. LOUIS (p)
Phil La Tosca
R & H Mann
Slatko's Rollickers
Mme H De Serris Co

San Diego
PANTAGES (p)
Keno & Green
Long Tack Sam Co
Eva Shirley
Willie Gilbert Co
Oxford & Lancton
Dooley & Nelson

San Francisco
ORPHEUM
(Open Sunday Mat)
"Girl From Delhi"
4 Reading's
Sophie Tucker
John Geiger
"Cranberries"
Sarah Padden Co
Raymond & Caverly
Joelle Weather Co
PANTAGES (p)
(Sunday Opening)
3 Mori Bros
Valentine Vox
"Nut Sundae"
Sherman Van & H
Clifford & Mack
Elsie White

Saskatoon, Can.
METRO (wva)
Dave Wellington
Cross & Doris
Miller & Mulford
Sextette De Luxe

Savannah, Ga.
LYRIC (ubo)
(Jacksonville split)
1st half
Emily Sisters
Helen Nordstrom
Hipp 4
Ben Deley Co
White Hussars

Schenectady, N. Y.
PROCTOR'S
2d half
(23-25)
Fern & Davis
Thomas 3
Fiber & Belle
Marion Weeks
"Girl Clear Stand"
Roll & Carron

Seranton, Pa.
POLI'S (ubo)
(Wilkes-Barre split)
1st half
Eape & Dutton
Johnson & Johnson
Harry Mason Co
Lew Wilson
Dainty Marie

Seattle
ORPHEUM
Rae Samuels
Maryland Singers
Marie Fitzgibbons
Bert Levy
"Clown Seal"
Savoy Sisters & LeR
PANTAGES (p)
"Betting Betty's"

Springfield, Ill.
MAJESTIC (wva)
"Blow Out"
Chas Gibbs
2d half
Reino & Flores
Silver & North
Jas Browning
Bruce Duffett Co
Bobbie Gordone
Klass & Walman

Springfield
PALACE (ubo)
Wilson & Lavson
De Lisle & Vernon
Van Dyce & Bro
"Motorboating"
Ward & Van
Herbert Germain 3
2d half
Mabel Fonda 3
Paul Dyer & Co
Jettola & Arnold
Macart & Bradford
T & S Moore
Tom Brown's Mins

Stamford
ALHAMBRA (ubo)
2d half
(23-25)
Harry Lilly
Murphy & Lachmar
Walter Ward & U
Navel 4
Kazasawa Japs

Superior, Wis.
PEOPLE'S (wva)
Harold Yates
Kelley & Rowe
C & M Dunbar
2d half
Rae & Wynn
Mediye & Moyse
(One to fill)

Syracuse, N. Y.
TEMPLE (ubo)
2d half
(23-25)
Bob & Tip
Coyle & Morell
"Broadway Revue"
Belle & Caron
King & King
Betty Barnes

CRESCENT (ubo)
2d half
(23-25)
Murphy & Barry
Maud Ryan
Penn City 3
La Belle & Williams
Julietta's Dogs

Tacoma
PANTAGES (p)
Harry Hines
Adonis & Dog
Pirella 6
O'Neill & Walmsley
Valerie Sisters

Terre Haute, Ind.
HIP (wva)
"Around Town"
2d half
Diving Nymphs
Lyric Dancers 7
Chas Olcott
Wenton & Young
Lavine & Inman

Toledo
KEITH'S (ubo)
Tempest & Sunshine
Mack & Walker
Brown Harris & B
Harry B Lester
Helen Pace Co
Gerry & Clark
Orville Stamm
(One to fill)

A REAL HIT

"In the Sweet Long Ago"

Joe Morris Music Co.

NEW YORK CITY

NOTES

A rumor flying on Broadway Tuesday said one of the big producers was on the verge of bankruptcy. Investigation failed to reveal any firm that seemed to be in extraordinary financial difficulties.

Because he clashed with Ernst Kunwald, the conductor of the Cincinnati Symphony Orchestra, Albert De Busscher, star oboist with that organization, resigned. G. Royer replaces De Busscher temporarily.

Morris Molarsky, the artist, has obtained judgment for \$300 against Valeska Suratt for a portrait not to Miss Suratt's liking. The artist painted a number of other poses for which he was paid.

The Jos. W. Stern Music Co. has added Chas. D. Isaacson, editor of the "Our Family Music" in the N. Y. "Globe," to its business staff. Isaacson will direct the publicity department of the Stern firm.

Winchell Smith who lives in Farmington, Conn., has purchased an estate nearby and is erecting a house, calling for an expenditure of \$200,000. The new country mansion will be finished next spring.

Harry Fox is doing special turns at picture houses where "Beatrice Fairfax" is exhibited. He is featured in that serial. Fox does a song or so and tells a couple of stories at each place. He is paid for it.

Lady San Mei sailed Nov. 7 from San Francisco, to open on the Rickard Circuit in Australia. Other bookings for the same Australian time, made by Chris O. Brown in New York, will leave Nov. 28. Among them are Bell Oliver and Rose and Dell.

Robinson's opera house, Cincinnati, dark for three seasons, will temporarily become a church. The congregation of the Trinity Methodist Episcopal Church, recently destroyed by fire, will occupy the theatre until their edifice is rebuilt.

"The Simp" which received good notices when tried out in Atlantic City a few weeks ago by Clarence Willette, is laying off. Zellah Covington, the author, and who is in the title role, is rewriting the first act, which is also having a new set built.

Oliver Morosco will place Maude Fulton's play, "The Brat," in rehearsal next week. Several changes have been made in the cast, but Irene Fenwick, Lewis Stone, Virginia Norden will undoubtedly be among those to appear in the production.

Louis Pincus and Harry Nelson of the Regal Production Co. are contemplating the sending out of two additional companies of "The Girl Who Smiles." There is one company touring the south at present. A second company is being cast this week. After this opens a third is possible.

"Pop" Grauman, the pioneer vaudeville impresario of the Pacific Slope, is boardwalking on Broadway under the guidance of Marcus Loew. "Pop" is the builder and owner of the Empress, San Francisco, also the promoter of hundreds and hundreds of unbuilt circuits throughout the West.

Dr. Louis Stern, at the Princeton Hotel, is highly interested in a double golden wedding celebration to be continuous for a week or so, reaching from New York to New Orleans. Dr. Stern is very well known and as popular with show people. His parents have a

golden wedding Dec. 5. Exactly one week after, his aunt and uncle, Mr. and Mrs. Sol Stern, will also have a reunion on the occasion of their 50th wedding anniversary, the former couple living in New York and the latter married pair in the southern city.

"The World of Pleasure," the Winter Garden production at present playing in the Middle West, will start a tour of the south commencing the end of this month. The show will play the entire southern territory consisting mainly of one-night stands, with a week in New Orleans in February.

Gertie Howell (Howell and Coscia) was seriously injured in Pittsburgh Halloween night, when a flag pole fell from the second story of the Colonial Annex Hotel, striking the passing woman on the head. She was removed to her home and is said to be recovering.

The Columbia and Bath opera house, Bath, Me., have been acquired by Abraham Goodside, who purchased the Hiram Abrams interest. Goodside has the Empire, Portland, Me., and Modern, Providence, R. I. He has not decided upon the future policies of the Bath houses.

The action of T. Jerome Lawlor of "The Bird of Paradise" last season against Oliver Morosco, was settled this week out of court with the actor accepting a settlement offered by the management. In his action Lawlor contended he was placed under contract for the season but was released from the show in January with his contract running until May.

The Annual Bazaar of the Professional Woman's League will be held in the League rooms, 1999 Broadway, Dec. 7-9. The booths will represent the months of the year. The Bazaar committee has Mrs. A. M. Palmer, Amelia Bingham, Mrs. Gordon Ritchie and Dr. Ida C. Nahn. Mrs. Edith Fanny Ranger is chairman. A bazaar tea will be held Nov. 20.

Mrs. McAllister Smith conducted the benefit performance given at the Princess Monday, the proceeds for which go to the refugee children of Russia, and which was featured by the appearance of Marie Tempest and Yvette Guilbert. Mrs. McAllister sails Saturday with 1,000 pairs of shoes for the children. One third of her husband's income is devoted to the same cause.

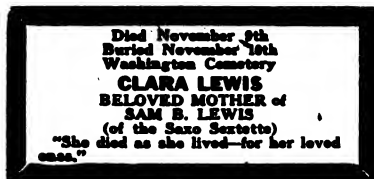
Hugo Morris threw up his hands in despair Saturday night at the Friars after Harry Fitzgerald defeated him at pool. It was the first time in 12 years Fitzzy had beaten Hugo at the game. Hugo attributed it to his run of luck at present, having lost on the world series and Hughes. Things are breaking pretty badly for Hugo when he can lose two bets in one year.

Marletta Loretta Lorenz, ballet mistress for the Ice Ballet at the Hippodrome last season secured a judgment in the Appellate Term of the Supreme Court last week through her attorney, Nathan Burkan, against Leo Bartuschek, owner of the ballet, for \$1,250.56. The amount asked in the judgment was \$1,000. The addition includes costs and interest. Mme. Lorenz was placed under contract by Bartuschek in Berlin to act as ballet mistress for him during the Hippodrome engagement of the German skaters she to receive \$400 per month. Bartuschek refused to pay her after Jan. 19, 1916, although she remained at the Hippodrome. The ballet was engaged by Charles Dillingham for 20 weeks, with an option. The ballet ran until June.

OBITUARY.

Joe Bocquel, the aviator who was killed at San Diego, was buried in San Francisco. The deceased was under the management of Billy Bastar who also handled Art Smith. Although Bocquel was not an exposition star he is the last of the locally well known aviators to be killed with the exception of Art Smith. Recently word reached Frisco Pettrossi and Niles had been killed. Later Silas Christoffenson met with an accident which cost him his life. Then followed the death of Bocquel. Lincoln Beachey was the first one to go. Art Smith is the only survivor of the group that were famous at the close of the San Francisco Exposition last year.

The wife of Kerry Mcagher (of the Western Vaudeville Managers' Association, Chicago) died in a hospital in that city Nov. 9. Mr. and Mrs. Mcagher had been planning a trip to China and Japan following the present season. They recently celebrated their 25th wedding anniversary. A sudden and acute illness caused her death.



Pearl Melville, in private life Mrs. Walter S. Baldwin, and a sister of Rose and Ida Melville, was fatally burned at Minneapolis last week by a gas stove explosion in her apartment. Efforts to save her at a hospital there proved futile. Miss Melville for years appeared throughout the country with the Baldwin-Melville stock company.

Emma Peck, the wife of George Beck, general manager of the American Burlesque Association, died Nov. 11 at her home in Brooklyn of pneumonia. She was 55 years and in addition to her husband is survived by a daughter, Grace.

Ethel Gloria Corwell, infant daughter of Mr. and Mrs. Trevor L. Corwell, died Nov. 1 at Huntington, L. I. Mrs. Trevor was known professionally as Valeska Golden.

The father of Leo Donnelly, died in Philadelphia November 11. The deceased was well known in political circles there. His fatal illness came unexpectedly.

The mother of Harry Shapiro, manager of the Ben Welch show, died Nov. 7 in New York, 59 years old. Her husband, four daughters and the son survive.

The mother of Samuel Lewis (Saxo Sextet) died late last week in her home, 22 West 115th street, New York, 60 years old.

Emma Taverball, wife of Billy Taverball (fireman at the Lincoln, Chicago), died Oct. 18.

The father of Al Bolland of "Alone at Last," died at his home in Marquette, Mich., Nov. 4.

Sol Edleman, brother of Lou Edleman (Frank Bohm office) died on Tuesday morning at Saranac Lake, N. Y.

MARBLE SKETCH READY.

The new sketch "If I Had Married You," by Anna Marble (Mrs. Channing Pollock), will begin out of town Monday, with Henry Jewett, Jr., Marie Vernon, Helen Driscoll and Gladys Merrick (an English actress said to resemble Sarah Bernhardt in appearance).

Arthur Maitland is producing the sketch and will have the leading role.

RATS INTRODUCE.

(Continued from page 3.)

to accept the Actors' Equity Association as a branch of the Rats, as a union body.

The A. F. of L. Convention is being held in the roof garden of the Garden theater. Six hundred delegates are here, with President Samuel Gompers presiding. There are delegates from Japan, England, Scotland and Wales.

The first address on the floor of the convention was made by Mr. Mountford. Mountford called the attention of the assemblage to the theatrical strike in Oklahoma City. He stated the strike had been going on for 18 weeks and involved the union stage hands, musicians, picture operators and actors. During this convention week, in Baltimore, Mountford said, an insult was being offered the Federation through a man who had "scabbed" at Oklahoma City headlining the program at Loew's Hippodrome, the only act billed at that house. Mountford said the act was "The Fascinating Flirts" and the man was Phil E. Adams.

Mountford's address gave him much prominence and was followed intently, surprising many of the delegates, especially those from rural districts. It was incorporated in the minutes of the convention.

The Actors' Equity Association is a society of legitimate players, founded about three years ago. Last spring in a general vote of the association to secure the expression of a majority over a proposed union affiliation, the association voted in the affirmative for it.

MANAGERS' SINKING FUND.

The purpose of a proposed sinking fund to be raised by the Vaudeville Managers' Protective Association seems to be to have at least \$200,000 on hand for any emergency which may involve a theatre belonging to one of its members, when the V. M. P. A. is to assume temporary charge of the house, without loss to the member guaranteed, the sinking fund making good any deficiency.

It is another of Pat Casey's plans for the perpetuation of the Managers' Association. The main object of the sinking fund is reported designed in the event of a strike at any theatre whose management is of the V. M. P. A.

To create the fund, it is said, all theatres of members belonging to the association are taxed \$5 weekly, with some graded below that amount. The V. M. P. A., according to report, now represents about 400 variety theatres.

"KENDALL" CLOSES.

New Haven, Nov. 15. "Mile-A-Minute Kendall" was closed here Saturday by Oliver Morosco after one week on the road. There are five changes to be made in the cast, and the company will rehearse in New York all this week, reopening Nov. 20 out of town and going into the 48th Street theatre Nov. 27.

The changes in the cast include Donald Gallagher, who will be replaced by Tom Powers, Eva Le Gallienne, who leaves in favor of Edith Lyons, Joseph Kilgour will have the role played by Frank Dekum and Adele Blood will be seen in the part originated by Alma Belwin.

AUGUSTA'S VAUDEVILLE.

Augusta, Ga., Nov. 15. The Grand, a Jake Wells house, will shortly commence playing vaudeville booked through the United Booking Offices of New York.

The local house will split the vaudeville week with the Charleston, S. C., also booked by the United.

The Modjeska, a new theatre here, will start playing seven acts of vaudeville, booked by the Affiliated Booking Company of Chicago.

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

B. B. HAMPTON TAKES CHARGE OF GENERAL FILM COMPANY

Becomes President, Succeeding George Kleine, With Understanding He Will Have Absolutely Free Hand In Managing Concern Until Jan. 1. Extension Policy to Be Adopted.

Benjamin B. Hampton on Tuesday of the current week became president of the General Film Co., succeeding George Kleine, whose other business activities would not permit of his retaining the post.

Hampton, it is understood, was loath to accept the post and consented only on condition that he be permitted to have absolute charge until Jan. 1 next, without salary, after which, if the stockholders still wished him to continue, he would do so. The salaries paid to executives last year totalled \$100,000.

The first release of importance under the new regime is to be a serial by Rex Beach. General Film now has 6,000 exhibitors on its books, and it is believed that this can readily be increased to twice that number if they can be given proper service.

SHUBERTS HAVEN'T SUED.

Although it was reported the Shuberts would take action against the Triangle Film as a result of the latter's feature, "Fifty-Fifty," in which Norma Talmadge was starred, no action has yet begun and none is expected. It was said that the film had for its big situation that used by Eugene Walter in his play, "Just a Woman," which was produced at the 48th Street theatre last season and is now on tour.

After the first public showing of the picture, Mr. Walter, when asked about legal recourse, remarked that he personally would do nothing, for he believed he had never copyrighted the play.

The scenario was written by Campbell McCullough and directed by Allan Dwan. The latter stated he could show that a situation similar to the one in question was first called to his notice in a magazine story published some eight years ago.

OCHS HEARING POSTPONED.

The committee appointed to sift the charges of Fleischman & Goldreyer against Lee Ochs, national president of the Motion Picture Exhibitors' League of America, that he used the office of national president to further his personal ends, met at the League headquarters, 214 West 42nd street, Tuesday afternoon.

When Chairman Sam Trigger called the meeting to order there were five of the committee of eight on hand, but they proceeded.

After considerable debate it was decided to permit the trade press to be present at all the hearings. In the course of the discussion on this point a tie vote resulted, with the chairman voting in favor of admitting the newspaper men. This served to indicate the future proceedings will be fought to a bitter end and that the committee has its partisans for and against Ochs.

As Ochs started a \$100,000 libel suit against Fleischman & Goldreyer, Tobias Keppler appeared as counsel for them, claiming the facts that might be brought out by the testimony could influence the case when it is reached in court.

Mr. Keppler for his clients declined to go on in the absence of Mr. Ochs, who was in Chicago. He requested an adjournment in order to amend the charges, to include many more not contained in the original.

Two exchange members who had been requested to appear as witnesses

failed to arrive and the whole matter was laid over to Saturday.

A representative of almost every trade paper was present.

Chicago, Nov. 15.

Lee Ochs is expected here this week to confer with local exhibitors relative to the launching of the new trade paper. It is understood that Alfred Hamburger is taking a financial interest in the publication.

FEATURES IN CHICAGO.

Chicago, Nov. 15.

Several big feature films quit the Loop this week. "The Birth of a Nation" withdraws from the Colonial Nov. 18, ending a return engagement of exactly seven and one-half weeks. "Less Than the Dust" (Mary Pickford), after a two weeks' stay at the LaSalle, leaves that house Nov. 19 and will be followed the day after by "Masque of Life."

David Wark Griffith is here, getting everything ready for the Chicago premiere of "Intolerance," which follows the "Nation" picture at the Colonial.

"The Unborn" runs merrily on at the Band Box, where publicity on the two weeks of "women only admitted" brought in big crowds.

"20,000 League Under the Sea" is reported as being handsomely on the right side of the ledger at the Studebaker.

LOEW OPENS YORK.

The Loew Circuit opened the York (116th street) as a picture house Nov. 11.

Loew is reported playing pictures there on a percentage agreement with the house management (Rosenberg Brothers).

DAWLEY RECOVERED.

J. Searle Dawley has returned to the Famous Players studio, having fully recovered from his recent eye trouble. At present he is directing Marguerite Clarke in "Snow White."

New Vita. Leading Woman.

Ethel Grey Terry is the new leading lady signed by the Vitagraph, who will work opposite Earle Williams in his new feature.

Famous' "Traveling Salesman."

Frank McIntyre is busy appearing in "The Traveling Salesman" at the Famous Players studio under the direction of Jos. Kaufman. Harry Northrup and Julia Stewart are in the supporting company.

Huff and Pickford Going West.

Louise Huff and Jack Pickford are to leave for California in about a week, to work at the Famous coast studios. Director Vignola will accompany them.

Have Ella Wheeler Wilcox Scenario.

The Rolfe-Metro have secured one of the Ella Wheeler Wilcox pieces for Francis Nelson. John Noble is directing the picture.

"Masque" in Chicago.

Chicago, Nov. 15.

Arrangements have been made for the first of the Rita Jolivet-Hamilton Revelle pictures, "Masque of Life," to open at the LaSalle next Monday, replacing the Mary Pickford film, "Less Than the Dust," which will be held over there next Sunday.

WILD CHAPLIN RUMORS.

New Orleans, Nov. 15.

Manager Stephens of the local Mutual office created quite a stir Saturday when he announced Charlie Chaplin was paying a quiet visit to New Orleans and was trying to embark from this port for England.

According to Stephens, Chaplin has secretly left the Mutual studios in Los Angeles, his intimates disclosing the information that he was coming here.

His sudden departure is said to have been caused by differences existing between Sid Chaplin and himself.

Chaplin's newest release, "Behind the Screen," is being released here this week. It is just possible Stephens is "spoofing" for publicity purposes.

A rumor around New York has it that Chaplin will return to Kessell & Baumann at the conclusion of his year's contract with Mutual.

Chicago, Nov. 15.

Samuel M. Field, secretary of the Mutual, and vice-president of the Lone Star Producing Co., which controls the Chaplin-Mutual productions, today made absolute denial of the Chaplin-New Orleans rumor, stating he is in daily communication with New Orleans and has no word to that effect from the south. He adds that Chaplin is working at the western coast studios and believes that someone is impersonating Chaplin in the south.

OH YOU OPERATOR!

The Dispatch Film Co., which holds the New York rights of "Purity," served papers on an exhibitor in an effort to recover 250 feet of film depicting the nude scenes.

It is alleged that the operator cut that portion out of the film when returning them to the exchange.

BRENON'S "LUCREZIA BORGIA."

Herbert Brenon has started work on the feature in which Florence Reed will be starred and which is to be called "Lucrezia Borgia." Lucrezia Borgia was the notorious vampire woman of Italian birth whose escapades occurred in the late fifteenth century and early sixteenth century.

HARD NUT TO CRACK.

Chicago, Nov. 5.

Oscar F. Nelson, Chief Factory Inspector, has summoned the officials of the Fort Dearborn Photoplays Company to appear before him and explain the presence of seven children at the latter's studio here (Montana and Sheffield avenues). Nelson avers the children, with one exception, are under school age and that they are not paid for their services. This is the first time the question has come up and the inspector has been placed in a quandary as to the proper action.



BEVERLY BAYNE.

Starring with Francis X. Bushman in the big Metro production of "Romeo and Juliet."

BRADY UNIONIZING STUDIOS.

William A. Brady has decided that one of the first steps toward systematizing the film business calls for the unionizing of the working staffs at the studios. Mr. Brady made an appearance before the meeting of the Theatrical Protective Union No. 1 at the Amsterdam Turn Hall in West 54th street and received an ovation from the members assembled that lasted almost five minutes.

In his address to the meeting the producer took pains to state that none of the big producers in the theatrical field was on the verge of bankruptcy and they all employed union labor in the theatres and with their productions. The natural inference from this remark would be that in the picture field there are a number of producing firms who are keeping a few feet ahead of the sheriff because of the fact that without union help their general studio conditions must be unsystematic.

FILM FIRE IN CHICAGO.

Chicago, Nov. 15.

A huge fire destroyed a million feet of film in the Carl Laemmle film exchange on West Washington street, today. Two men were injured in an explosion which blew out the windows, scattering the blazing contents of the edifice into the street. Edward Gehring, one of the employees, was removed to the hospital, suffering from severe burns.

The loss is placed at \$150,000.

SOME EASY PUBLICITY.

Boston, Nov. 15.

Mary Pickford picked up about \$20,000 worth of publicity in the local papers through the sinking of an old tub of a fishing schooner in shallow water of Marblehead while a Scotch village production was being filmed. Director Maurice Tourneur, the star, and 13 other persons, including cameramen, were busy at work on the old tub which had been towed away from the mud flats by two tugs in order to give an ocean view when the schooner started to settle. All were taken off safely before the schooner landed in the mud with decks submerged, and the papers went to it to a fare-you-well. The schooner is being pumped out and when it is tacked together and floated again the company will return and resume work.

NEW FILM CORP.

Chicago, Nov. 15.

H. A. Spanuth, for some time managerially attached to the Central Film Company, one of Jones-Linick-Schaeffer's film interests, has severed connections with the organization to head a newly organized company known as the Commonwealth Film Corporation.

The Central Film Co. and the Central Film Corporation, both J-L-S bodies, will be merged into one corporation.

WOODS STAR WITH MUTUAL.

Marjorie Rambeau has signed a contract, through her representative, Edward Small, which calls for her appearance in a series of features to be produced by Frank Powell and released on the Mutual program. The pictures are to be produced in New York at a studio that Mr. Powell is to secure, so that the film engagement will not interfere with Miss Rambeau's appearance in "Cheating Cheaters."

PETROVA MAKING RECORDS.

In addition to her stage and screen appearances Olga Petrova has just completed a contract with the Columbia Graphophone Company to do a series of dramatic readings and songs for the hard rubber discs.

JAMES YOUNG IN CHICAGO.

Chicago, Nov. 15.

James Young, formerly with Lasky and Vitagraph, is in Chicago conferring with Essanay relative to signing a film contract.

SELZNICK IN TIMES SQUARE.

Before the end of the current week articles of incorporation for the Lewis J. Selznick Theatre "Co.", capitalized at \$1,000,000, will be filed at Albany.

The company is being formed for the erection of the largest picture house in the country, to seat 4,000, located in Times Square. Options have been secured on a piece of property valued at \$2,000,000, the size of which is 157 by 120 feet, with adjoining property, the size of which is not known, but the price of which is \$160,000 additional. Plans are now being drawn, and as soon as the papers have been filed with the secretary of state an official announcement will be forthcoming.

When asked concerning the report, Mr. Selznick declined to furnish any information, saying the story was premature and any publication of the exact location might interfere with his plans.

It is known, however, that the property in question could be hit by a rifle shot from either the Strand or Rialto and that the plans call for an office building on the front, which will give it an entrance on Broadway.

Alexander E. Beyfuss, late vice-president and general manager for the California Motion Picture Corporation, this week assumed the post of personal secretary to Mr. Selznick.

The Herbert Brenon-Selznick-Nazimova "War Brides" feature appears to have "gone over" in good shape. It is running at the Broadway to big business and opened Wednesday at the Alhambra, El Paso, Texas. On Monday it is scheduled to open at the Globe, Boston, and the Broadway Strand, Detroit, at advanced prices.

Robert Warwick has already started work at the old Biograph studio on "The Argyle Case," for which \$8,000 was paid for the film rights. For the second Warwick feature Lucille Lee Stewart will be the leading woman.

SHOWS CLOSING.

"The Divorce Question," direction of F. C. Wilson, is scheduled to close in Gaylord, Iowa, Nov. 19.

"The House of a Thousand Candles," (direction, C. S. Primrose), closed its road tour Saturday in Iowa.

Detroit, Nov. 15.

Lou Tellegen in "The King From Nowhere" closed Saturday at the Garrick with the company returning to New York. The piece had been on the road five weeks.

"An Old Sweetheart of Mine," adapted for the stage from a poem by James Whitcomb Riley, failed to draw on a middle-west tour and closed last week in St. Louis.

With the closing of "Backfire" at the Lyceum in two weeks Walter N. Lawrence, who has the lease of the house for ten weeks, will give the house over to an attraction under different management. Lawrence expected to have a new show ready to take the place of the closing piece but was unable to get one ready.

"His Brother's Keeper" is to close Thanksgiving Day in Stamford, Conn. Lyle Andrews and Edward F. Rush, the producers, have decided to bring the show into New York to await the time when they can either get a house in this city or Boston for the attraction. Though the producers offered \$2,000 to \$2,500 guarantee for a house in Boston and \$3,000 in New York, they were unable to complete arrangements for a theatre.

T. Daniel Frawley and William Currie are to close their production of "The Right Little Girl" in which June Keith is featured, in Schenectady Saturday.

MUTUAL WINS A VICTORY.

With the release of the new Chaplin "Behind the Screen" the controversy between the New York Mutual Film Exchange and the New York branch of the Exhibitors' League over the prepayment of return express charges, seems to have ended in a fizzle for the League.

At the time the Mutual decided to enforce the clause in its contracts relative to prepayment of express charges the organized exhibitors held a big mass meeting and empowered their various officers to use whatever means possible to defeat the Mutual's ruling. The result was over 100 cancellations. It was freely predicted at the time the League would not be able to hold its members to their power of attorneys, and subsequent events proved several exhibitors went back to Mutual service every day.

On last Monday, Chaplin release day, practically every exhibitor holding a contract called for his film, several having repudiated their cancellations in advance.

Several conferences were held at luncheon during the week between officials of the League and exchange managers, with a view toward adjusting the matter, but no agreement was reached.

30 KELLERMANN SHOWS.

William Fox intends sending at least 30 film shows of the Kellermann picture, "The Daughter of the Gods," over the country. Each show will go out fully equipped and travel much in the style that "The Birth of a Nation" did.

The Kellermann picture is now playing in New York and Philadelphia. Chicago and one or two more big cities will soon have it. The Kellermann shows are expected to start out beginning shortly after New Year's.

It is said the William Fox offices, estimating the business done by the Kellermann picture so far, anticipate William Fox will have secured his huge investment in the picture by March 1 next.

The "Gods" film is now playing to an average of \$15,000 weekly at the Lyric, New York.

Carroll-Wheaton Dissolution.

Harry Carroll and Anna Wheaton will dissolve their vaudeville partnership at the conclusion of their week in New Orleans (Dec. 4). Carroll, it is understood, will secure another associate.



G. A. COOPER

Assistant General Manager of The American Correspondent Film Co., who has written a war photo-drama, entitled "On Guard."

IMPORTANT TEST CASE.

John Manheimer, president of the Brooklyn local M. P. E. L., lost a test case before Supreme Court Justice Callahan of Kings Co. last Sunday. Manheimer's case was interesting in that it tended to establish a new precedent on a point that is in constant dispute between exhibitors and exchangers.

Manheimer asked the court for an injunction restraining the Bay Ridge theatre at 75th street and Third avenue from running "Civilization" on the same week in which he had it booked at his Park theatre, 44th street and Fifth avenue, contending that he had received exclusive rights in his entire section when he booked the picture.

While this restriction was not part of Manheimer's written contract, he produced several affidavits from reputable exhibitors to show that he had received a verbal promise to that effect.

The judge decided that a written instrument had the preference in court and declined to issue the injunction. Manheimer contends he will suffer a loss, as he has spent considerable money in advertising, from which his opposition will derive the benefit, besides paying \$1,000 rental for the film for a week.

SHOWS OPENING.

Chicago, Nov. 15.

The newly formed producing company of C. S. Primrose and Eugene McGillen will send out a road show through eastern territory, opening Dec. 17 in Pennsylvania.

Messrs. Crane & Akey have arranged to put out "Any Man's Sister" through the one-nighters this month.

"The Millionaire's Son and The Shop Girl," direction, George Klimt, opened a road tour Sunday at Gary, Ind.

GOLDFISH SIGNS MAE MARSH.

Mae Marsh is severing her connection with Fine Arts at the close of the picture in which she is posing at present, and which is to be titled "The Wharf Rat." It is understood she is going into business for herself, heading the Mae Marsh Film Corporation, under the direction of Samuel Goldfish. She had been in negotiation with several producers and the salary she asked was \$2,000 a week.

Chicago, Nov. 15.

David W. Griffith, here, admits he could not compete with the staggering salaries offered Miss Marsh by various producers and says one offer from an eastern firm was for \$5,000 a week. He adds that he is unable to pay any fabulous salaries when producing but one picture in two years.

LOEW PAYING FOR "JUMPS."

Owing to several large jumps occurring in the routes of acts playing the Loew Circuit, that office is now paying railroad fares to several points in the east.

The most common long jump on the Loew time at present is from New York to Baltimore with Atlanta and Chicago, following after which comes the Pantages time.

Acts playing in New York the week previous to their jump to Baltimore receive the amount of railroad fares in addition to their regular salaries.

Acts with a long jump are allowed to cut their Sunday shows in New York in order to make the time. The lost day is not deducted from their salary.

NEW THEATRE IN ST. JOHN, N.B.

St. John, N. B., Nov. 15.

The new theatre which F. G. Spencer is erecting here will have a seating capacity of 1,500, with boxes and balconies.

BLUEBIRD PHOTOPLAYS, (INC.)

Present
A Thrilling Drama of Patriotism
"The Bugler of Algiers"
A Screen Version of the Novel "We Are French" from the All-Story Weekly Magazine by Robert H. Davis and Perley Poore Sheehan with
Rupert Julian, Ella Hall, Kingsley Benedict, Zoe Rae
and a Huge Cast of Supporting Players
Directed by Rupert Julian
Watch for the Coming BLUEBIRD
"THE SIGN OF THE POPPY"
Book through your local BLUEBIRD Exchange or Executive offices
BLUEBIRD Photo Plays (Inc.)
1600 Broadway, New York

NEWS OF THE FILM WORLD

Greater Vitaphone is indeed making a bid to live up to its name. It frankly announces this week that two of its productions scheduled for release have been withdrawn from their announced program, as they did not measure up to Vitaphone's standards. The withdrawal of these two subjects meant a considerable sacrifice, but the organization felt big enough to meet the situation and so ordered them off its program. This plan of campaign appears to be growing in popularity among standard manufacturers. Only recently Lewis J. Seisnick secured a cancellation of his contract with Kitty Gordon for eight pictures a year after viewing Miss Gordon's screaming of "Overs the Hill" William A. Brady has time and again announced releases from the World program and several others of repute have found it expedient to adopt the same drastic action. All of which is a striking lesson to outside investors in film productions, who seem to have absorbed the idea that any kind of pictures can be made at a profit. Exhibitors, however, will appreciate the efforts of reputable manufacturers and the "cannings" of unsuccessful productions will tend to inspire confidence in standard service corporations.

Will J. Cooke, ex-secretary to the White House and former vaudevillian, has invaded town with his neighborhood motion picture idea. Within several weeks, both at Proctor's 23d Street and 125th Street houses, there will be shown a photoplay drama the actors in which will be selected from the patrons of each theatre (each house has its own picture with local persons participating). The persons chosen are selected by ballot and about twenty-five people are used, including the youngsters. Cooke and those interested with him agree to sell tickets for the theatre for the time the film is shown (each shows for the entire week) and receive fifty per cent. of such sales, the house, however, guaranteeing Cooke \$400. Where the receipts are boosted the week in which the film is shown, an extra bonus is given.

The annual fall luncheon of the National Board of Review takes place at the Hotel Astor next Saturday. Every phase of the motion picture industry will be discussed at the luncheon, over which Cranston Brenton will preside. The speakers and their subjects are: William A. Brady, "Reconciling Commercial Needs with Ethical Ideas"; Samuel L. Rothapfel, of the Rialto theatre, "The Relation of the Motion Picture to the Box Office"; Stephen B. Spahn, of the Moving Picture World, "The Motion Picture Industry and the National Board"; Campbell MacCulloch, advertising manager of Triangle, "Getting the Right People to the Movies"; and Mr. and Mrs. Sidney Drew, "The Camera as an Audience."

Ewan Justice, general publicity representative for the Fox Film Corporation, has sent out the following unique "note to editors and publishers": The situation in news print paper has become most acute. Heads of departments on every newspaper must wage a daily fight to obtain half the space allotment desired. The General Publicity Bureau of the Fox Film Corporation appreciates this condition, and is desirous of co-operating with newspapers to its fullest power. Consequently the bureau will reduce its weekly output of press material, so that the photoplay editor, with whom it deals directly, may yield space to more important—if less interesting—news.

In Chicago one day last week nine World-Biograph pictures were simultaneously on view in the theatres, as follows: Clara Kimball Young in "The Dark Silence"; De Luxe and Marion; Clara Kimball Young in "Without a Soul"; Beautiful Rose; "Paying the Price"; Kory; Jay Fields in "The Man Who Stood Still"; Clifford; "The Weakness of Man"; Willie; Alice Brady in "The Glided Cage"; Harmony; House Peters and Gail Kane in "The Velvet Paw"; Harding; Edna Wallace Hopper and Frank Sheridan in "The Perils of Divorce"; Austin, and "Husband and Wife," with all-star cast, Oriental.

Louis R. Greenfield, manager and proprietor of the Mission Street theatre, San Francisco, a movie house, has offered \$500 cash to the Labor Council if any member of that body can prove he or his employees patronize any unfair restaurants. Since opening the Mission Street theatre, Manager Greenfield has experienced no end of trouble with the unions for some unknown reason. The musicians' union objected to his having mechanical music instead of the regular orchestra and made trouble until he installed an orchestra which he used but little yet paid full salaries.

You Rogers, for the past eight years with the William Fox Film Corp., in various capacities, including the post of contract manager, Canadian general manager, etc., has tendered his resignation, to take effect at the end of this week. He is to go into business for himself and has taken two floors at 218 West 42nd street, where he will do a state rights and producing business. He has purchased "How Molly Made Good." "Where Are My Children," "A Prima Donna's Husband" and several others, and will at once begin the filming of a well known Broadway legitimate company.

Herbert Brenon did a "Georgie Cohan" at the Broadway theatre Sunday night after the premiere of "War Brides." After taking a slim out of William Fox, without mentioning his name, bawling the fact that after working for eight months on the Kellermann picture he was not given credit on the advertisements for it, he was pleased to find that his latest screen contribution was so well received, concluding with the statement that it meant nothing to him, but to his mother, his wife, his child, it meant much.

Max and Edward Spiegel and others interested in the Strand are back of Newark's new picture house, now in course of building on Market street, which will be ready in March, having an entrance on Market street and also on Beaver street. The site is that of the old burlesque theatre, and the work is really that of remodeling, which will cost \$115,000, and will have a seating capacity of 2,200. The new house will have the same policy as the Strand here.

After two short months of owning and managing the Orpheum, Urbana, O., one of the oldest of the five picture houses in that city, Mrs. Jonathan Shults, last week, disposed of the house to Albert Spencer, of Toledo. The new owner, a practical moving picture exhibitor, will place his brother, Robert, in charge of the local house. The latter has been operator at the Orpheum during the Shults regime. A straight five-cent admission price will be maintained.

The producing companies on the Art Dramas program are engaging a number of new performers and directors, to meet the requirements of their one-a-week policy. To date, the William L. Sherrill Feature Corporation has engaged Ralph Dene as director; the Van Dyke Film Production Co. has secured Gertrude McCoy as star and George Terwilliger as director, and the U. S. Amusement Corp. has engaged Jean Sothern for leads, and Frank Crane to direct.

Greater picture activity is on the wing for Chicago. For some time studio work has not been great hereabouts and the agencies in the Loop said that a job for a local picture man was as scarce as hen's teeth. Max Linder, the former Pathe comedian, hit Chicago last week and will begin activities at the local Essanay plant. The Selig studios here also renew activity soon, so it will look like old times around these local plants.

"The Battle of the Somme" pictures opened at the Prince on Wednesday to continue until next Friday night, the house opening with Sam Southern in "Such is Life" on Saturday (Nov. 23), which is football night, the Army and Navy game being played on that date. The prices for the picture at the Princess are top at \$1.50, with \$2.00 asked for the boxes. The war film played the Astor last Sunday, getting \$1,900 on the day.

A state's rights proposition of peculiar and timely interest to buyers everywhere comes from Henry W. Savage in the announcement of the release to buyers of this class of his five-part film play, "Robinson Crusoe." This adaptation was made under the direction of George Marion. "Robinson Crusoe" is being handled as a state's rights proposition only and the distribution will be through A. & H. M. Warner.

William A. Brady, director general of the World Film Corporation, expects to announce the engagement of a beautiful star of international celebrity within the next few weeks. This picture producing company will specialize in female stars hereafter, and has a good start with Alice Brady, Ethel Clayton, Gail Kane, Marie Dressler, Gerda Holmes, Muriel Ostriche and June Elvidge.

The fire department is rigidly enforcing the ordinances relating to buildings in which film exchanges are located. Every day sees a fireman making a round of all the floors in the Godfrey, Leavitt, Exchange, Mecca and other buildings. A summons is issued upon the slightest violation, and several persons who have been found smoking have been haled to court and fined.

Ivan Abramson started work on his new picture, "Enlighten Thy Daughter," and the other day went with his crew to take some exteriors on the cliff near Palisades. He had to climb about 400 feet to the point and when he reached there rolled from his high perch. After being treated by a physician Mr. Abramson refused to quit, but continued to film his story.

Film Lane at the present time is crowded with motion picture directors at liberty. A walk on Broadway, from 45th to 48th, divulged the fact that no less than 18 well known directors in the trade were not connected. Several who were actors before becoming directors are known to picture audiences are making personal appearances in the interim.

"The Crisis," William N. Selig's pretentious photoplay drama, the selling rights for the entire United States and Canada of which have been acquired by Sherman-Elliott, Inc., will be given simultaneous presentations in

many of the important cities of the country according to plans which have just been perfected for the various premieres.

George Orth, director of comedies, who completed several one and two reel subjects for the Atlas Film Company, of Detroit, has returned to New York, and is considering an offer from the Crescent Film Company of Washington, D. C., who will release on the International Program. Jack Young will grind the camera for Director Orth.

For the week ending Saturday last, the gross receipts at the Rialto exceeded those of any week since the house opened, the takings amounting to \$14,597, with election day also breaking daily receipts record, with \$3,122.75. The feature shown was "American Aristocracy," with Douglas Fairbanks featured, which is given credit for the big business done.

A story gained currency this week that Carlyle Blackwell had joined the Lewis J. Selznick forces, to be featured in a special company. It probably originated with the retirement of Robert Warwick as a World Film star to form his own company. Mr. Blackwell is under contract to the World and will remain with them for some time to come.

To James W. Adams, a young University of Pennsylvania student, belongs the honor of having the first play he has ever written accepted by William Fox for that famous screen star, Theda Bara. Mr. Adams is only 23 years old. Comparatively few writers have had such good fortune as Mr. Adams in having a first story accepted.

Alice Brady will appear as a Russian dancer in her next World Film picture. Some of the events occur behind the scenes where great ballets are being rehearsed, and in order to insure proper realism, William A. Brady has engaged Alexis Kosloff to direct and appear in these scenes.

"The Land Just Over Yonder," the six-reel feature produced by the Dudley Motion Picture Manufacturing Company, from the Saturday Evening Post story of the same name, by Peter B. Kyne, is being released to exhibitors through the Unity Sales Corporations exchanges.

The Strand, Evanston, Ill. (a suburb of Chicago), has booked "The Birth of a Nation" and the children will be permitted to see the film. This will afford Chicago families an opportunity to witness the picture heretofore denied them on Chicago's "Nobody under 21 years admitted" permit.

The Standard Film Industries, Inc., which was incorporated in Virginia a few weeks ago for \$10,000,000, and of which little or nothing was heard thereafter, is now ready to begin producing. They are taking a company to Jamaica shortly, where they will produce ten two reels and one ten reeler.

Fire Commissioner Adamson issued a strict order last week to all theatres and motion picture theatres to remove all frames from their lobbies unless they were stationary. The order carried with it a warning that where violations were found severe penalties would be meted out to the offenders.

The big thrill in the seventh episode of Pathe's Wonder Serial, "The Shielding Shadow," produced by Astra, is the leap from a balloon into the sea. This episode is entitled "The Awakening," and is announced for release Nov. 12.

Helen Starr has resumed her former professional work and will play for the screen at Universal City, California. Miss Starr for the past year has acted as scenario editor for the Universal Company at the New York office.

Mollie King has been chosen to lead the grand march at the reception and dance to be tendered by the members of Local 244, I. A. T. S. E. Motion Picture Operators' Union, which will take place Friday evening, Nov. 17, at Krueger's Auditorium, Newark, N. J.

Louis Haas, who purchased the Greater New York and suburban rights to "Civilisation" from A. H. Woods, closed this week for the rights for the feature for the entire state of New York. The deal was made with the payment of a cash consideration.

Theodore Wharton, of Wharton, Inc., who has been personally directing the International's photoplay, "Beatrice Fairfax," left last week for California and Honolulu on the first vacation he has taken in eleven years. He was accompanied by Mrs. Wharton.

Because of the success she made in the International's Golden Eagle feature, "The Flower of Faith," Jane Grey has been engaged by the International to appear in "When My Ship Comes In," which will be released as a Golden Eagle feature.

M. J. Mintz, manager, Unity Photoplay Exchange, in advertising "The Near-Sighted Motorist," obtained permission to parade the streets with a beautiful young woman, in a specially made ballyhoo gown, on one of the motorpeds.

Broadway will soon be "20,000 Leagues Under the Sea." The Broadway theatre will be the scene of the first screening of Jules Verne's prophetic romance of the submarine, which has only recently been realized in fact, and never been reproduced in pictures.

The following temporary officers were

chosen at the organization of the Associated Film Exchanges of the Chamber of Commerce of Cincinnati: H. A. Buga, president; L. W. Archibald, vice-president; C. E. Holab, treasurer; and H. Berkowich, secretary.

With eighteen big productions under way in its studios at one time, the Metro Pictures Corporation has hung up a new record. Never before has there been such a rush of work around the studios in which Metro wonder-plays are produced.

Harry Mallarde spent last week in Chicago en route from the Coast to New York. Mallarde has been working for the past three months with the Universal on the Coast. He goes East to make new connections.

J. A. Steinson, who, for the past eight months, has covered parts of Texas, Oklahoma for the Dallas Vitaphone-V-L-S-E office, has just been made resident manager of the Vitaphone-V-L-S-E exchange in New Orleans.

In "Arms and the Woman," the Gold Rooster Play for Nov. 26, Mary Nash is seen for the first time in a Pathe picture. Miss Nash is now starring in "The Man Who Came Back."

A. M. Gallos, operating the Hyde Park, Chicago, is playing all the features, his last bookings being "The Fall of a Nation," "Ramona" and "Civilization." He uses a twelve-piece orchestra as a "feature."

Johnny Hines, the youngest of the film comedians, will appear in the principal male characters of the entire series of Marie Dressler comedies arranged for by the World Film Corporation.

The Ivan Film Corporation is using a 24-sheet stand advertising "The Sex Lure," which is the old lithograph stands employed by the Robert Hilliard company when playing "A Fool There Was."

One of the most remarkable scenes of "Patria," the new preparedness serial of the International, in which Mrs. Vernon Castle is starred, is a fire and explosion aboard a schooner at sea.

S. F. Rothapfel, manager of the Rialto, is arranging a benefit performance for the band of the fire department, in which he has taken an interest. The affair takes place at Central Palace on Monday night.

Reelism and Richards M. P. Dept. sold the past week to William A. Brady a scenario for \$1,000. It was written by Helen Beare and entitled "Her Higher Destiny." It will be used as a vehicle for Alice Brady.

Donald Cameron is playing the lead opposite Lillian Walker in "Sweet Kitty McKay," which is being filmed at the Vitaphone studio under the direction of Wilfred North.

Three writers of prominence were added to the Metro forces, and negotiations are under way for securing several more. The three are Miss Katherine Kavanaugh, Charles A. Logue and Joseph F. Poland.

Danny Hogan, the chief of the Rolfe-Metro property, has returned to the studio after his illness, which resulted from his battle with the flames in the recent fire.

Harry A. Sherman, of the Sherman-Elliott Co., has just returned from Chicago, where he went to negotiate for the purchase of Selig's new production of "The Garden of Allah."

Alec Lorimore leaves this week for Sydney, Australia, to be gone not less than a year, as the representative of Famous Players-Lasky.

Robert Warwick begins work on his new stellar picture, "The Argyle Case," on Thursday of this week at the Biograph studio, under the direction of Ralph Ince.

The Vitaphone company has postponed the production of "Within the Law" for a month without giving any reason. Alice Joyce was originally cast for the lead.

"War's Women" is lining up western territory and bookings are being arranged by James Wingfield. The film is booked for the Orpheum, Milwaukee, this week.

Henry Otto is directing Margarita Fischer in a five-reel feature at San Diego. Harry Pollard is preparing a picture for production while Otto directs one, and vice versa.

Director-general Hal Roach of the Rolin Company was married to Margaret Nichols, one of his players.

Frank Borzage will play the lead opposite Mae Murray in the new picture to be directed by Robert Leonard.

Pete Schmidt succeeds W. M. Powers as press agent for Artcraft at the conclusion of the current week.

James Slewin is traveling around the world making pictures of missions and other attractive locations.

In the forthcoming Metro-Yorke feature, "Pidgin Island," there are 35 acting roles.

C. E. Tandy has taken over the Louisiana Triangle rights from Ernst Boehringer.

DRIVEL OF THE FILMS

By J. A. MURPHY

A perfect galaxy of stars of the "realm of photodramatic expression" are gathered at the Goshall studio, where the filming of a new serial is in progress. Prominent in the cast are Belda Skivuee, Edouard Tearnios, Mona Cayenne, Virgil Raydo, Sumpter Stope and Krisk Dobbie.

Karyl Haffy, weighing three hundred and eighty pounds, will be featured by the Scitica Co. Handel Maal will start filming his exteriors at once.

Poynter Pensyl, scenarist, has abandoned his ghost story in five reels. The tale became so weird and greswome at the end of the third reel, that Mr. Pensyl, unable to stand the strain, ran screaming from his study and dars not return for his script.

Dora Pummis and Henry Pewt will be starred jointly in "Priscilla's Parship," a domestic photodrama by the Edam Co.

A number of wealthy scenario writers have formed an authors' colony on Scup River. The property will be highly restricted. Nothing less than a fourteen-foot tent will be permitted.

The following testimonial was received by the Taurus Features Co. "Dear Taurus—I wake up in the night to write this letter, which I think is worth it. I am first, last and always for your policy. I have been tired of shows booked on the regular program and find that by changing two times out of three I can make four times the money out of every five that I could by raising the price of seats, which is a whole lot easier than paying a dollar eighty a piece for new chairs. Yours, Philip Unck, Proprietor, Economy Air Dome."

Recent heavy rains destroyed the fish tank in the studio yard of the Ochre Co.

The Mystic Co., organized Sept. 30, dissolved Oct. 4. The rapid changes in the film industry are dassing at times.

Japhet Wilnoek celebrated his third anniversary last week. The Hocus Co. has owed him forty dollars for three years.

Stephen Gaser has submitted a design for a loving cup of a new pattern. The cup to be made of aluminum instead of brass or pewter, shaped like a kettle, fitted with a lid and handle and of a size suitable for any cook stove. If this pattern is adopted, loving cups will be of actual use for stewing prunes, boiling spinach or carrying beer.

Gearin Cogs, cameraman, failed in his efforts to photograph Willard, "the man who grows." Mr. Willard grew so rapidly it was impossible to keep him in focus.

Mamie DeRubba, daughter of Joseph DeRubba, president of the Bovolopus Co., was married Sept. 9 to Freddy Helgo, organist at the Virgo theatre. Mr. DeRubba handed his daughter three thousand shares of Bovolopus stock as a wedding gift.

Only fourteen loving cups were presented to Scitica Co. executives during the month of August, a decrease of sixty per cent. over the month of July.

Clem Claif, youngest exchange manager, is in the East on a tour of inspection.

O. M. Bumble, president of the B. B. Co., reports that the plant is humming with activity.

Clem Claif is in the East establishing a new exchange.

The Hibiocus Co., now in the twenty-second year of success, has a fully-equipped foundry in the studio yard where loving cups of "wonderous beauty" are manufactured. A double crew of skilled artisans are working day and night shifts in order to keep up with the presentations.

Bannon Waff, son of the proprietor of The Idle Hour Cinema theatre, has just returned from a vacation trip to Dropsee Falls. He was welcomed by his father, who accompanied him on his tour.

The history and life work of Stephen Gaser is to be portrayed in pictures. Two hundred and fifty thousand dollars to cover cost of production will be raised by private subscription.

O. H. Wisseifut, manager of the Edam Co., called at this office and requested that "Variety" be forwarded regularly during his ten-day vacation in the Everglades.

Yvonne Geoghegan is making a collection of letter heads of feature film manufacturers. Twenty-two balas have been assembled during the past month.

A number of prominent authors are arranging the details of a motion picture contest, a prize of one thousand dollars to be offered for the negative and sample print of the best five-reel subject submitted. Only well known manufacturers will be invited to compete. Contest to close July 4, 1918. No negatives will be returned.

Duke, the trained mastiff, has been engaged by the Ochre Co. Duke's trainer will receive a salary, the dog will get a bonus.

Sophie Jacques sailed for Hong Kong to play emotional leads in Chinese photodramas for the Oolong Co.

Fifty thousand metal workers are employed in the loving cup industry.

COAST PICTURE NEWS.

By GUY PRICE.

"Intolerance," at Clune's Auditorium, is setting the pace for all other of the Grifm companies. Receipts here so far, have exceeded those in New York.

The Town and Country Club gave a Hal-owe'en party attended by many picture notables. Among those present were Theodore Roberts, Mae Murray, Marshall Nellan, William De Mille, Cecil De Mille, Mrs. H. C. De Mille, George Sargeant, Wilfred Lucas and Ruth Stonehouse.

The Screeners held forth at Paul Schenck's Nat Goodwin cafe last week. Mr. Schenck gave everybody a screamingly good time.

Jack Cunningham, a New York newspaperman, is now writing scripts for Universal.

Pathe Manager Douglas has left on a tour of the exchanges, which will take him to the far corners of the U. S.

David Horsley entertained for a number of friends recently.

The Horsley studios are again active after a few months' lay-off.

Charlie Ray is happy—has a car and dog.

D. W. Griffith has left for the East.

Charlie Pike, the Salt Lake passenger agent who claims a personal acquaintanceship with more actors than any layman hereabouts, and has, is leaving on his annual Eastern junket.

Herbert Standing, the veteran actor, celebrated a birthday last week. A group of friends helped him.

Clarke Irvine is doing so well with "The Screeners" official publication of the Screeners, that he has increased the size of the weekly to four pages.

D. I. Bewein, the International's local snapshot man, has returned from Mexico.

Don Mooney arranged the last Screeners' dinner at the Town and Country Club.

Clara Kimball Young's "The Common Law" was held over a second week at Tally's Broadway and did big business. Seldom that a film other than a tremendous feature does that hereabouts.

Dave Hartford is now with the Morocco company.

Roy Miller threatens to take a vacation, his rat in three years, but somehow he can't get away.

Bob Poole is now handling the Superba's press stuff.

Wm T. L. Tally turned down "War's Women" because city officials threatened to confiscate it, the Superba grabbed the film and defied the city. Nothing was done, but the picture was disappointing as a office attraction.

NEW INCORPORATIONS.

The following charters have been granted in New York State:

Rochester Film Products Co., Inc., positive motion picture films; 5,000 shares \$100 each; \$50,000 shares to par value; carry on business with \$750,000; A. H. Wagner, N. Frankel, S. F. Kinstanton, 378 W. 70th St.

Skytop Ranch Corp., Ulster, motion pictures; \$20,000. E. A. Anglin, F. G. Rita, H. M. Koster, 310 W. 86th St., Manhattan.

W. E. Amusement Co., Inc., theatrical, \$5,000. H. F. Kinsey, G. Hill, G. H. Nicolai, 1493 Broadway.

Circuit Theatres Corp., Richmond, Va., moving pictures, theatricals, \$1,250,000. Representatives, Syndey S. Cohen, 304 Madison Av., Manhattan.

Bluebird's Holiday Features.

First of the announcements coming from the big distributing firms to tell of their holiday feature is at hand from Bluebird. "A Christmas Carol" will be the Bluebird for Dec. 18, with Francis Billington, Agnes Vernon and Rupert Julian featured. Mr. Julian directed the production.

Christmas week will bring Cleo Madison forward in her second Bluebird, a Rex Ingram production, entitled "Flowers of Doom." In the tentative announcements from Bluebird this feature has been called "Black Orchids," but that caption has been abandoned for the permanent title, "Flowers of Doom."

December activities for Bluebird will be signaled by the release of "The Eagle's Wings" as a special feature, independent of the program. This is an industrial preparedness production to be distributed along State-right lines by Bluebird's own exchanges.

State Rights Selling Fast for "The Masque of Life"

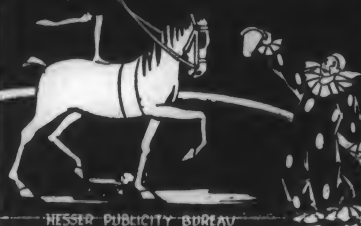
7 Reel Spectacular Novelty

...that has proved a

Box Office Triumph

...at the Park Theatre...New York

Opens at
La Salle
Theatre...Chicago
on **Nov. 20.**



HESTER PUBLICITY BUREAU

It's a Big Show...
It will Make Money.
It has...
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Have You Seen It ?

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220 W. 42nd St.
New York City.

IMMEDIATE LEE.

This is another (Mutual) American Film feature of a vivid western story directed by Frank Borzage in which he also enacts the chief role, assisted again by the clever Anna Little. Kenneth B. Clarke hasn't furnished Mr. Borzage with as good a story as in "The Land o' Lizards," still "Immediate Lee" is above the average feature of western type. The time is that when the dance hall was the centre of activity of the prairie towns, and yet the interiors of the hall is not given the wide license that sometimes is objectionable in such scenes. Beulah (Miss Little) is the chief "elren" of the hall in the story and one night when "Immediate Lee" (Mr. Borzage) speaks to her of the "days back home," she decides to go straight. Lee has won the hatred of Hurley (Jack Richardson), one of a band of cattle rustlers, and when one night at the dance hall Lee puts the laugh on Hurley publicly, the latter plans revenge. So he ropes Lee and carries him off among the sage. There Hurley knives the defenceless Lee, slashing the corners of his mouth to "fix him from laughing." Beulah nurses Lee and when he recovers, there begins a hunt for the desperado Hurley. Lee not only squares accounts with Hurley but gets the goods on the cattle thieves, which precipitates a gun fight. Then he marries Beulah in the dance hall, which has been all fixed up for the occasion, there being an "imported" minister on hand. The photography is good on the whole, though there are several foggy spots and some of the titles appeared to be out of focus. However, they are no faults that can be remedied before release. The acting of Mr. Borzage is excellent and the supporting cast good.

THE CHILDREN PAY.

Millicent.....Lillian Gish
Jean, her sister.....Violet Wilkie
Horace Craig.....Keith Armour
Theodore Almsley, the girl's father.....Ralph Lewis
Ellenor Almsley, their mother.....Loyola O'Connor
Editha, their stepmother.....Alma Rubens
Susan, their governess.....Jennie Lee
Signor Zucca, an impresario.....Robert Lehman
Judge Mason.....Carl Stockdale
Officer.....Tom Wilson

"Parents consider your children before you enter the divorce court" is the moral that is taught by the Triangle-Fine Arts feature, "The Children Pay," written by Frank M. Woods, directed by Lloyd Ingraham, with Lillian Gish as the star. As a matter of fact the story is not one of exceeding strength but it does set forth a plea for the children of parents who are about to become estranged and separated and therefore it will make an

appeal to women audiences. Lillian Gish plays the role of the older sister, with Violet Wilkie as the younger child. The two are in the custody of their nurse in a small town, shunned by all the neighbors and their children, awaiting the outcome of their parents' divorce suit which shall determine who shall have the guardianship of the girls. The children are finally brought to court and the younger is given to the mother while the older is turned over to the father. The latter has married again and has a young society butterfly wife. When the older girl has her coming out party, she overhears a bit of gossip, regarding herself and her sister and the manner in which they have been neglected. During the time the sisters were together they formed an unusually strong bond of love for each other, and the older girl leaves the party, returns home and after changing her clothes goes to her mother's home and escapes with the younger sister, the two turning to their old nurse for protection. Next morning they are discovered by an officer of the court who brings them before the judge, while the parents wage another fight for them. Why this occurs is not made clear in the picture, for once the court has made the award and the fact that neither of the parents has had any material connection with the girls during the proceedings. But the hero, a young lawyer, who has just been admitted to the bar, takes the case for the girls and wins the love of the older one and her consent to marriage, and the court awards her the custody of her younger sister. The entire theme is absolutely without foundation in law, for if the court had jurisdiction over the older girl in the matter of her guardianship, then she was not of age and could not marry without the consent of her guardian or parents. But as a picture it will get by with the majority of audiences, but the law students and clerks will have a good laugh at the legal phases.

"THE SUNBEAM."

Prue Mason.....Mabel Talliaferro
Dannay O'Madigan.....Raymond McKee
Stephen Rutherford.....Gerald Griffin
Stephen Rutherford, Jr.....David Thompson
Ellen Rutherford.....Helen Alexandria
Mrs. Helen Van Tuyl.....Lillian Shaffner
Laurel Van Tuyl.....Al Lee
Granny.....Mrs. Bryer
"Bobby" Rutherford.....Warner Anderson
"Blif, the Brute".....Louis Wolheim
"The Rat".....Eddie Rodway
"Hogan, the Muck".....Daniel Bortone

Metro (Rolle) five-reeler featuring Mabel Talliaferro. Story by Shannon Fife, scenario by June Mathis, directed by Edwige Carewe, with A. A. Cadwell the camera man. The first three reels of the picture contain little to in-

spire interest, but with the final two holding a bountiful amount of interest the picture is put over in the hit column. Stephen Rutherford (Gerald Griffin) owns a large candy factory which places him in the wealthy class. He cares little for the interests of his working people, ruling them in a tyrannical way. His son (dead) had married below his station in life and was drowned. His child and wife who survived him are also ignored. Prue Mason (Miss Talliaferro) is a worker in the Rutherford factory. She is the leaving worker among her class and the bright spot in a world of darkness. While out walking with this young woman the unrecognized Rutherford grandson is run over by the candy manufacturer's machine. He is slightly injured, but taken to his grandfather's house, where he is carefully taken care of, with the old man showing great fondness for the child. The mother finally comes around and a general reconciliation is brought about. A side story has a young man in the Rutherford employ arrested for stealing ten dollars with the manufacturer threatening to press the charge. Upon learning that Prue is in love with this chap he dismisses the charge and the picture ends agreeably for all concerned. The picture's best bet is the use of the children. About fifty street urchins are employed and give the production that human interest which is bound to appeal. Miss Talliaferro fits her role to perfection, giving a sterling performance on all occasions. Gerald Griffin as old Rutherford furnishes excellent support for the star. The child part played by David Thompson is capital. "The Sunbeam" is a good feature with the right punch in the two last reels.

THE MEN SHE MARRIED.

Beatrice Raymond.....Gail Kane
Ralph Semple.....Arthur Ashley
Jerry Trainer.....Montagu Love
Ada Semple.....Louise M. Bates
Edith Trainer.....Muriel Ostriche

"The Men She Married" is a very entertaining picture, for the reason that the scenarist does not try to idealize the heroine or make the villain blacker than he would probably be in a similar situation in actual life. It was adapted from the story of the same name by Harold Vickers, directed by Travers Vale, produced by Peerless (World), photographed by Phillip Hatkin. A young and beautiful heiress marries a rotten black-mailer who already has a wife. Immediately after the ceremony he steals her jewelry and money and rushes off to Central America. Receiving word he is dead, she marries a widower with a young daughter. Returning the villain blackmails the wife and arranges to elope with the daughter. The wife goes

to the villain's rooms to save the girl, her husband finds her there and misunderstands the situation until it is cleared up in the end. Plot is not new but told in a very up-to-date fashion and finely screened and acted. Jolo.

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12	ALICE BRADY in "Bought & Paid for"					
19	ETHEL CLAYTON CAREYLL BLACKWELL in "The Madness of Helen"					
26	GAIL KANE in "The Men She Married"					

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and
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EDITH STOREY
in
Mr. Sothern's Greatest Stage Success
"AN ENEMY TO THE KING"
A Six Part Blue Ribbon Feature
By Robert N. Stevens
Directed by Frederic Thomson



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TALIAFERRO**
in Shannon Fife's
**"The
SUNBEAM"**
A METRO wonderplay in 5 Acts, produced for
ROLFE PHOTOPLAYS, Inc.
By Edwin Carewe.
Released on the Metro Program Nov. 27th

AN ENEMY TO THE KING.

Ernanton De Launay..... E. H. Sothern
Julie De Varion..... Edith Storey
Claude Le Chastre..... John Robertson
Guillaume Montignac..... Fred Lewis
Ja. Vionmont de Berguin..... Brinsley Shaw
Blaise Tripault..... Roland Buckstone
Jeanotte..... Mildred Manning
Rougin..... Piere Colone
King Henry of Navarre..... Charles Muttitt
King Henry III..... Denton Vane
Henry, Duke of Guise..... Adrisouu

Vitagraph has made a screen adaptation of "An Enemy to the King" in six parts, directed by Frederic Thomson, photographed by Charles J. Davis, and will release it Nov. 27, as a Blue Ribbon feature. It is needless to add that E. H. Sothern has his original role of DeLaunay, the swashbuckling gentleman, which is admirably suited to his courtly stage presence. He is essentially a romantic actor and an adept at handling a sword. Surrounded, therefore, by an excellent production, a carefully selected cast, scenic environment and costuming depicting the Henry of Navarre period, it can readily be understood that he is in his element, with the result that the whole makes for a feature that ranks with the best of the Vitagraph program releases. *Jolo.*

DIVORCE AND THE DAUGHTER.

Alicia..... Florence La Badie
Dr. John Osborne..... Edwin Stanley
Herbert Rawlins..... Sam. Niblack
Mrs. Cameron..... Kathryn Adams
The father..... J. H. Gilmour
The mother..... Zenaide Williams
The children..... { Ethelmery Oakland
 { Arthur Le Vien

A problem story exceedingly well conceived and deftly handled in five acts, produced by Thanhouser and marketed under the Pathe Gold Rooster trade mark. Florence LaBadie is the star. She plays a sympathetic role most effectively. The story is an exposition of a subject that will interest women particularly. In all particulars, as to taste, ethics and mechanical treatment it is an entirely worthy output. The story: Alicia's father, a poor art aspirant, is left to follow his bent when an unexpected fortune is willed to him. The family moves from its small city flat to a commodious home in the country. Alicia here finds scope for a veritable genius for the housewifely arts, while father concerns himself with Art and the highly seasoned Bohemia of a neighboring artists' colony. He neglects Alicia's mother to carry

on an "affair" with an alluring grass widow, who has taken on a bet that she will wreck the old man's home, a fast young man taking the other end of the wager. The prospect is divorce for the father and wretchedness for the rest of the family. Alicia becomes involved in the triangle when the fast young man preaches free love to her, pointing out in support of his arguments for "souls free and untrammelled by the bonds of marriage" that the old-fashioned marriage of her parents has not stood the test of the grass widow's competition. He lures the girl to his apartments and there is a dramatic struggle, during which the girl feels him with a bronze statue. Disillusioned, she falls into the arms of another suitor who offers her honorable matrimony. The bare recital is a long way from doing justice to the film's manifold excellencies. It is the best managed problem feature that has come from the studios this long time.

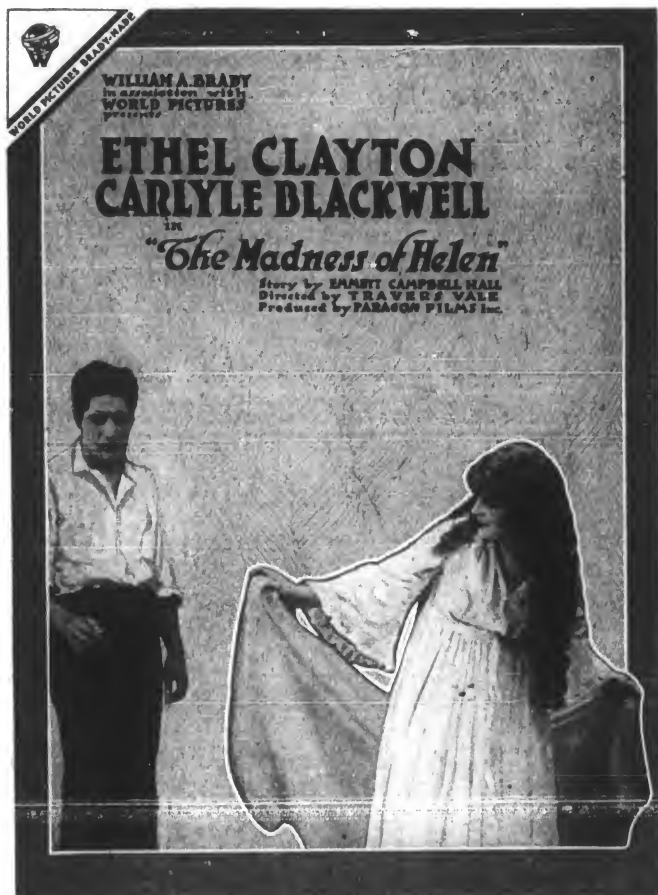
THE MEDIATOR.

Lish Henley..... George Walsh
Maggie..... Juanita Hansen
Big Bill..... James Marcus
Bill Higgins..... Lee Willard
Martha Higgins..... Pearl Elmore
Channel Smith..... Sedley Brown

It looks very much as though the William Fox Company were growing a Wm. S. Hart type in George Walsh, whom they feature in the five-reeler entitled "The Mediator." The picture is a series of incidents hinged together with a little love story, the main object being to give the star as many opportunities to get in fights as possible, and have him always emerge victorious. As to the fighting end, Walsh proves himself as good a rough and tumble man as ever got into focus. Otis Turner directed the picture which was filmed from a story by Roy Norton. The locale is in the California hills, where Lish Henley (George Walsh) is a man of peace, although he is willing to fight like the devil to maintain it. He cleans up a bold bad man who is full of booze and in squaring it up afterwards he discovers that the B. B. M. has a wife and daughter running a boarding house in Peaceful Hill, that town being one of the wildest spots extant until the advent of the "Mediator," who is on the job to patch up the misunderstanding between the B. B. M. and his family. Of course the "mediator" cleans up Peaceful Hill and falls in love with the daughter and finally marries her. The feature has a number of intense moments during the rough and tumble scenes and will prove entertaining. *Fred.*

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THE PLOW GIRL.

Margot John Stoddard.....Mae Murray
James Varley.....Theodore Roberts
Lord Percy.....Charles Gerard
Lady Brentwood.....Edythe Chapman
M. Pantani.....Horace B. Carpenter

A story that is amazing for inconsistency, but withal one that should make money, is the latest starring vehicle in which Jesse L. Lasky presents Mae Murray, which is entitled "The Plow Girl." One thing is certain, that the star was surrounded with a cast of exceeding strength with Theodore Roberts the featured member of the support. Next to Mr. Roberts the actor who appeared in the role of Kregler (not programmed through error), gave a really remarkable characterization of the role assigned him. Elliott Dexter was the leading man, with the role of a young London attorney, whom the star finally marries. He was well cast, but the little star was delightful, although the picture did not give her sufficient time to accomplish the transition from South African plow girl to the charmingly youthful Lady Anne of the London drawing room. Lady Brentwood (Edythe Chapman) is lonely in London. Her daughter and the latter's husband were killed in South Africa and although their graves were discovered there was no trace of their baby daughter. Lady Brentwood believes that the child is still living and orders a distant relative to search for her, if he wants his allowance continued. The relative sends the impoverished young attorney in his stead. He does not find the missing heiress but returns with the little plow girl, whom he has purchased from her tyrannical master. He palms off the girl as the heiress and the young relative who is willing to marry her to obtain half of the fortune that Lady Brentwood is to bestow on the girl, is willing to accept her. The young attorney and the girl decide to make a confession, with the result that it is discovered that the maid of the soil is in reality the heiress and finally the lawyer wins her. Miss Murray and the cast with her will carry the picture. Photographically the feature has some unusual "shots" that help out the story wonderfully. Fred.

WAR BRIDES.

Joan George.....Nasimova
Frank Four.....Charles Hutchinson
Eric Brothers.....Charles Bryant
Arno.....William Bailey
Amelia, their sister.....Nilla Mac
Their Mother.....Gertrude Berkeley
The King.....Alex. K. Shannon
Lieutenant Hoffman.....Robert Whitworth
Captain Brass.....Ned Burton
Mina.....Theodora Warfield
A Financier.....Charles Chailles

First, foremost, and of the utmost importance—in fact the only thing of consequence in connection with the Herbert Brenson screening of "War Brides" is that it is almost certain to prove a gigantic financial success. That being conceded, the picking of a slight flaw here and there will have small weight. The first part of the picture runs 48 minutes and is devoted wholly to the creation of "atmosphere," with a careful study of detail and excellent photography—not to mention the selection of types—that is bound to command respect. Again, the cutting and assembling is the work of a master hand. The star is the same Nasimova as of yore, posing in doorways and windows, leaning against walls and supporting herself on various pieces of furniture. She possesses a limited amount of facial expression, which she endeavors to augment by physical contortions. Her limitations were especially manifest whenever she had a scene with Gertrude Berkeley, who enacted the role of her mother-in-law. Miss Berkeley acted with the majesty of histrionic genius. Her art is so great indeed as to command praise of the highest order. The story is too well known to require repeating here and is brought to a marvelously effective climax when the star shoots herself in the presence of the king as a protest against women giving birth to children to be used as soldiers. Take it all in all, the picture will please the majority of film patrons and will live up to any exhibitor's advance booming as a piece of sensational filming. Jolo.

THE CHAPERON.

Madge Hemingway.....Edna Mayo
Jim Ogden.....Eugene O'Brien
Count Van Tuyle.....Sydney Ainsworth
Mrs. Hemingway.....Frankie Raymond
Mr. Combs.....John Gosaar
Mrs. Combs.....Marion Skinner

Featuring Edna Mayo and Eugene O'Brien, the Essanay five-reeler (Kleine-Edison-Bell-Essanay), "The Chaperon" is plagiarized from the story by Marion Fairfax. The private showing given in the old Biograph projection room on Fourteenth street was so unsatisfactory that a review of the film must make mention of it. Either the projecting apparatus is out of date or was all awry, for during most of the picture a constant, irritating flicker made it difficult to watch and spoiled whatever charm there was to the story. Of course the flicker might have resulted from errors in taking the original negatives, but that can hardly be assumed. Madge Hemingway (Miss Mayo), an American heiress, though in love with Jim Ogden (Mr. O'Brien), is married off to Count Van Tuyle (Sydney Ainsworth). Madge soon becomes unhappy in her foreign home and returns, going to her aunt's mountain lodge on the edge of a lake. There she comes in contact once more with Ogden, and when the Count arrives to try to square things, the pair take to a canoe. Their fragile craft becomes punctured near the shore of a barren island and they are marooned for the night. The Count discovers them and the apparently easy manner in which Ogden persuades Van Tuyle to give up Madge makes one wonder why he came all the way back from Paris to get her. The trio are rowed back to the lodge landing with indications that Madge is to marry Ogden when a divorce is secured. There are four girl cousins of Madge's at the lodge who, too, manage to nail their heart's desire, but that is incidental. Even with the poor exhibition nothing exceptional in story action or photography was uncovered.

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THE COSSACK WHIP.

Darya.....Viola Dana
Katerina.....Grace Williams
Alexia.....Bob Walker
Turvov.....Frank Farrington
Sergius.....Richard Tucker
Miss. Poyasla.....Sally Crute

This Thomas A. Edison five-reeler is apparently of not recent making (since there are a number of snow scenes) being held in reserve for release now. Yet it is one of the most vivid features, pictorially and photographically, that this studio has ever turned out. It has a foreign atmosphere, dealing with the machinations of the Russian police in persecuting peasants who are suspected to be revolutionists. A band of prisoners is being led to a train which it to carry them to Siberia and several of them escape when revolutionists attack the guards in an effort to save their brothers from "the living death." Turvov (Frank Farrington) the prefect of police, orders the whole district raided that the perpetrators of the attack be caught and punished. Caught in the meshes of the dragnet are Darya (Viola Dana, who is featured) and her sister Katerina (Grace Williams); also the latter's husband and their father. The father is sent to Siberia, while the husband is beaten to death with the knout in the feared stone cell. Katerina is also beaten after being attacked by Turvov, and she reaches home but to die. Darya swears vengeance. With the help of Sergius (Richard Tucker) she escapes to England and within a few years becomes famous as a dancer in the Russian ballet. The ballet returns to Russia and Darya wins the admiration of Turvov, who invites her to his residence. She asks him to show her the stone cell and when he playfully consents to adjust the manacles to his wrists, lashes him with the knout. The uproar brings a burly guard, who turns out to be a revolutionist and who shoots the police head instead of freeing him. Darya and Sergius escape and sail for America. The feature is well acted; the direction of the story, which while not new is interesting, showed expertness; and the photography is of first rank.

THE DEVIL'S DOUBLE.

"Bowle" Blake.....William S. Hart
Naomi Tarleton.....Enid Markey
Van Dyke Tarleton.....Robert McKim
J. G. Hawks has taken the east and west and woven a typical W. S. Hart character for that actor to portray in "The Devil's Double." Hart is a westerner gambler and runs his own bank. Enid Markey and Robert McKim furnish the eastern atmosphere, the latter being an artist who has broken down physically while completing his masterpiece, and is ordered west for his health. His wife, played by Miss Markey, accom-

panies him. Somewhere in the wilds of Arizona in a mining camp they come across "Bowle" Blake (Hart) and the artist sees in him the model that he has long sought for his central figure in the picture. The artist and wife stop in the town, but Blake will not pose for the painter. The wife finally persuades the gambler to gratify the whim of a dying man and "Bowle" consents. The three form an unusual triangle. They go away into the mountains for the picture to be completed. Bowle falls in love with the wife, and when he finds that his desire for the woman is getting the best of him he decides to leave, but once on his journey, changes his mind and returns, only to find that a couple of bandits have killed the husband and are quarrelling over the wife. He kills both and takes the woman away. Her fright has caused her to lose her mind and it is only after months that her memory returns. Then she decides to return east and await the time when "Bowle" shall have succeeded sufficiently to come after her. From a pictorial standpoint the feature has some beautiful shots. To the Hart fans it will hold a great appeal and to the ordinary picture follower it will be entertaining. Fred.

A STRANGER FROM SOMEWHERE.

"Dippy" Lewis.....Franklyn Farnum
Agnes Darling.....Agnes Vernon
Mrs. D. G. Darling.....Helen Wright
Olga Veloski.....Claire MacDowell
Daniel Darling.....Arthur Hoyt
Howard Dean.....Barney Purey
In the Bluebird's "Stranger from Somewhere," Franklyn Farnum enacts a dual role, playing a westerner new to the city and also a petty crook who is supposed to impersonate the western party. However, trick photography is not resorted to, for the two characters do not appear at the same moment, a sequence of scenes essaying that effect. Mr. Farnum plays Sam Brockton, who, having sold his ranch, comes to the city to look things over. He isn't enthusiastic until he happens to meet Agnes Darling (Agnes Vernon), an heiress who happens to be in town for a shopping tour, though her family is at a resort. "Dippy" Lewis (also Mr. Farnum) is the tool of two greater crooks, Olga Veloski and Howard Dana. The latter pair "frame" Brockton, pulling the badger game, using the house of the wealthy Darling family, it being unoccupied they believe. But Agnes and her father happen along and spoil the game. The two crooks manage to escape, but before they make the get-away they hear the Darlings invite Brockton to visit them in the country the following week. Then they prevail upon "Dippy" to impersonate the westerner and make the visit ahead of time and win the hand of the heiress whom they see is smitten with Brockton. This "Dippy" does, but after he

stiches several healthy pocketbooks from persons of the resort, breaks for the city. But his trail makes it hard for the real Brockton when the latter arrives. A mix-up sends all concerned back to the Darlings town house. Here a prolonged fight between Brockton, "Dippy" and the other crooks ends when the police arrive. Then explanations furnish a happy ending—for Brockton and Agnes. The story was by Willis Woods and the direction by Wm. Worthington. Mr. Farnum does well.

THE MEASURE OF A MAN.

Pattie Batch.....Louise Lovely
Jenny Hendy.....Katherine Campbell
John Fairmeadow.....Warren Kerrigan
Billy.....Ivor MacFadden
Donald.....Marion Emmons
Jack Flack.....Harry Carter
Tom Hendy.....Marc Robbins
The release date for "The Measure of a Man" is Nov. 20, a Bluebird feature, story by Norman Duncan, scenario by Maud Grange, directed by Jack Conway, photographed by E. Kull, starring J. Warren Kerrigan. The main adverse comment for the feature is that the ultimate conclusion is apparent almost from the beginning. It is one of those "red blooded" stories of a husky young man who preaches the gospel in a lumber camp by the aid of his strong right arm—the sort of story so dear to such film favorites as Kerrigan and William Farnum. He wins his way to the hearts of the rough lumbermen and incidentally marries the little orphan girl. Most of the scenes are exterior, taken in a lumber camp and the inevitable stilt and shooting frays are adequately depicted. The picture is likely to achieve its strongest successes in the smaller communities. Jolo.

THE DEVIL'S BONDWOMAN.

Beverly Hope.....Dorothy Davenport
Mason Van Horton.....Emory Johnson
Prince Vandoupe.....Richard Morris
Doris Manners.....Adele Farrington
John Manners.....William Canfield
Aunt Barbara.....Miriam Sheby
The Alchemist.....Arthur Hoyt
Spirit of Fire.....C. Norman Hammond
Universal (Red Feather) feature, written by Willis Woods, produced by Lloyd S. Carleton, prolog by Fred. Myton, scenario by Male Harvey. Opens with an allegorical introduction (or prolog) depicting a young man (president is ruined by a wealthy man who believes the young man had made insulting overtures to his wife. In reality the wife had lured him on, being a vampire, aided by a prince, whose object in wanting to ruin the young man is not made quite clear. In the end the husband discovers the truth and makes restitution, ordering his wife from the house. Elaborately produced but an unsatisfactory story. Jolo.

BAWBS O' BLUE RIDGE.

Barbara Colby (Bawbs).....Bessie Barriscale
Ralph Gunther.....Arthur Shiley
Phineas Bradley.....Joe Dowling
Jubal Wade.....J. Frank Burke
A very weak vehicle for Bessie Barriscale is "Bawbs o' Blue Ridge," a five-reel Triangle-Kay Bee feature written by Monte Katterjohn and directed by Charles Miller. It will rank as an ordinary feature in the majority of houses and it is not up to the average from a story standpoint with the recent Triangle releases. Miss Barriscale is capable of better things than the role of "Bawbs" which is essentially a Pickford part. The action of the picture play is laid in the Blue Ridge Mountains, where Bawbs is living with a spinster aunt. They are of the rough mountain type. A young author arrives in the section in search of local color, falls in love with Bawbs and finally wins her. The even between the meeting and the ending of the story are commonplace in the extreme. From a picturesque standpoint the feature has a few good shots to recommend it, but when all summed up it will go under the classification of "fair." Fred.

BEHIND THE SCREEN.

The latest Charlie Chaplin release is a two-reeler that is to be classed with one of the best laugh producers that the world's champion high priced film comico has done for the Mutual. Most of the stunts might be classed with the earlier and most successful type of work "pulled" by Chaplin. Yet not once does he have possession of the bamboo cane nor does he wear that humpty-dumpty derby. The action, which in no case drags, takes place presumably on the floor of a film studio with the large chance for fun with the numerous props. The picture really develops into a pie singing contest that, while completely messy, cannot fail to spill laughs. It is a question whether too much loose dough paste is slung about, but still Chaplin as he built for laugh producing qualities. Charlie indulges in several new stunts. One is the barbering of the head on a bear skin rug. He uses hair tonic, then comb and brush after a "head" massage and finishes by wiping over the face with a towel. He plays the character of assistant to the carpenter and when the other stage hands quit he is compelled to work harder than ever. A trap door is plentifully worked, with Chaplin on the operating end and it runs a close second to the pie heaving for laugh getting. Of course its all "hokum" but that appears to be what Chaplin fans love. For some reason the cameramen in the picture are disguised with long boards. Perhaps that was done to evade using make-up.

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FOX FILM CORPORATION

BILLS NEXT WEEK.

(Continued from page 17.)

Toronto
SHEA'S (ubo)
Daisy Gene
Henry Boys
Harry Beresford Co
Nayson
Van Bros
Hopper & Marbury
Mack Vincent
Frank Le Dent
HIP (ubo)
2d half
(23-25)
Louise Kent Co
Rose & Ellis
Lazare & Dale
YONGE (locw)
Mills & Lockwood
Link & Robinson
Mabel Harper
Dr Pauline
John O'Malley
Gilmore & Romanoff
(One to fill)

Troy, N. Y.
PROCTOR'S
2d half
(23-25)
Leonard & Willard
Flaker Luckie & G
Al White Co
"Fashion Adams"
"Surprise Party"
King & King

Vancouver, B. C.
ORPHEUM
Bankoff & Gille
Bernard & Harrington
Kenny & Hollis
Lightner Sis & Alex
Mme Doris Co
Frank Carmen
Anna Chandler
PANTAGES (p)
Burke & Broderick
"Mr. Inquisitive"
3 Keatons
Rucker & Winifred
Isetta
Senator F Murphy

Victoria, B. C.
PANTAGES (p)
Leo & Mae Jackson
Weber & Bisset
Gilroy Haynes & M
Primrose Minstrels
Rasista

Washington, D. C.
KNIT'S (ubo)
Dorothy Jardon
Lew Dockstader
Mrs Gene Hughes Co
Aven Comedy 4
"Kisses"
Hirschel Handler
Claremont Bros
Waterbury, Conn.
POLI'S (ubo)

Mabel Fonda 8
Jofello & Arnold
Stephens & Hollister
Ching Lo Maids
Anger & King Sis
Toots Paka Co
2d half

"Lady"
Connors & Maxson
De Lisle & Vernon
"Fun in Sanitarium"
Ward & Van
Wheeler & McNally
Williamport, Pa.
FAMILY (ubo)

White Bros
Holden & Harron
J Kennedy Co
Hayland & Thornton
6 Harvards
2d half

Raymond & Wilbur
June Mills Co
Hopkins-Axtell Co
Burke & Harris
"Town Hall Follies"

Winnipeg, Can.
ORPHEUM
Mrs Langtry
Mr & Mrs J Barry
Rena Parker
Fink's Mules

Edward Marshall
"Volunteers"
Belgium Girls 5
PANTAGES (p)
Gaston Palmer
Metropolitan 5
Wilson Brothers
Bruber's Animals
K & E Dean
STRAND (wva)
G & L Garden
Dae & Neilville
Adele Jason
LaMonta West'n Days

Worcester
POLI'S (ubo)
Clare & Attwood
Simpson & Dean
"Camp in Rookies"
T & S Moore
Tom Brown's Mins
2d half
Gordon & Day
Church Trainer Co
Van Dyce Bros
J Walter Cliff Sis
Herbert Germain 8

PLAZA (ubo)
J & J Gilson
Pearce & Burke
Phil Dyer Co
Noodles Pagan & Girls
"Harvest Days"
2d half
Nice & Phunny

Clinton & Rooney
5 Lyceum Girls
Evans James & D
(One to fill)

York, Pa.
O H (ubo)
Hayes & Reeves
Fanton & Green
L & S Clifford
"Town Hall Follies"
2d half
White Bros
Holden & Harron
Barrett & Ogo
Hayland & Thornton
Monolua 6

Yonkers, N. Y.
HIP
Howard & Clark
Hershoff's Gypsies
Roach & McCurdy
Arthur Havel Co
Hans Hanke
"Jasper"
Yates & Wheeler
Ako Japs

Paris, France.
ALHAMBRA
Chung Ling Soo
Torino
Merlet
Loret Sisters
Rory Rose & Nardini
Trio Bel Air

BURLESQUE ROUTES

Nov. 20 and 27.

"A New York Girl" 20-22 Bastable Syracuse
23-25 Lumberg Utica 27 Gayety Montreal.
"Americans" 20-22 Orpheum New Bedford 23-25 Worcester Worcester 27-23 Amsterdam
Amsterdam 20-2 Hudson Schenectady N. Y.
"Auto Girls" 20 Newark 21 Zanesville 22 Canton
23-25 Akron 27 Empire Cleveland.
"Beauty Youth & Folly" 20 Gayety Baltimore
27 Trocadero Philadelphia.

"Behman Show" 20 Palace Baltimore 27 Gayety Washington.
"Bon Tons" 20 Gayety Kansas City 27 Gayety St. Louis.
"Bostonians" 20 Gayety Buffalo 27 Corinthian Rochester.
"Bowery Burlesquers" 20 Grand Hartford 27 Jacques Waterbury.
"Broadway Belles" 20 Gayety Brooklyn 27 Academy Jersey City.
"Burlesque Revue" 20 Jacques Waterbury 27-29 Cohen's Newburg 30-2 Cohen's Poughkeepsie.
"Cabaret Girls" 20 Olympic New York 27 Majestic Scranton.
"Charming Widows" 20-21 Erie 22 Ashtubula 23-25 Park Youngstown O 27 New Castle 28 Johnstown 29 Altoona 30 Harrisburg 1 York 2 Reading Pa.
"Cherry Blossoms" 20 Majestic Ft Wayne Ind 27 Buckingham Louisville.
"Darlings of Paris" 20 Cadillac Detroit 27 L. O.
"Follies of Day" 20 Empire Newark 27 Casino Philadelphia.
"Follies of 1917" 20 L O Englewood Chicago.
"French Frolics" 20 Majestic Scranton 27 Gayety Brooklyn.
"Follies of Pleasure" 20 Gayety Philadelphia 27 Olympic New York.
"Ginger Girls" 20 Standard St Louis 20-23 O H Terre Haute Ind.
"Girls from Follies" 20-21 Binghamton 22 Oneida 23-25 International Niagara Falls N Y 27 Star Toronto.
"Girls from Joyland" 20 Howard Boston 27-29 Orpheum New Bedford 30-2 Worcester Worcester Mass.
"Globe Trotters" 20 Gayety Washington D O 27 Gayety Pittsburgh.
"Golden Crook" 20 Star & Garter Chicago 27 Gayety Detroit.
"Grown Up Babies" 20 Gayety Milwaukee 27 Gayety Minneapolis.
"Hasting's Big Show" 20 Miner's Bronx New York 27 Empire Hoboken.
"Hello Girls" 20 New Castle 21 Johnstown 22 Altoona 23 Harrisburg 24 York 25 Reading Pa 27 Gayety Baltimore.
"Hello New York" 20 Empire Toledo 27 Lyceum Dayton.
"Hello Paris" 20 L O 27 Century Kansas City Mo.
"High Life Girls" 20 Buckingham Louisville 27 Lyceum Columbus O.
"Hip Hip Hurray Girls" 20 Corinthian Rochester 27-29 Bastable Syracuse 30-2 Lumberg Utica N. Y.
"Howe's Sam Show" 20 Columbia New York 27 Casino Brooklyn.
"Irwin's Big Show" 20 Colonial Providence 27 Gayety Boston.
"Lady Buccaneers" 20 Century Kansas City 27 Standard St Louis Mo.
"Liberty Girls" 20 Gayety Detroit 27 Gayety Toronto.
"Lid Lifters" 20 Englewood Chicago 27 Gayety Milwaukee.
"Majestics" 23-25 Park Bridgeport 27 Colonial Providence.
"Maids of America" 20 Orpheum Paterson 27 Empire Hoboken N. J.
"Marion Dave Own Show" 20 Empire Albany 27 Casino Boston.
"Merry Rounders" 20 People's Philadelphia 27 Palace Baltimore.
"Midnight Maidens" 20 Columbia Chicago 27 Borchel Des Moines Ia.
"Military Maids" 20 Star St Paul 27 L O.
"Million Dollar Dolls" 20 Gayety Pittsburgh 27 Star Cleveland.
"Mischief Makers" 20 Trocadero Philadelphia 27-29 Broadway Camden 30-2 Grand Trenton.
"Monte Carlo Girls" 20 Academy Jersey City 27 Gayety Philadelphia.
"Pace Makers" 20 Empire Cleveland 27-28 Erie 29 Ashtubula 30-2 Park Youngstown O.
"Parisian Flirts" 20 Gayety Chicago 27 Majestic Ft Wayne Ind.
"Puss Puss" 20 Gayety Omaha 27 L O.
"Record Breakers" 20 Star Brooklyn 27-28 Holyoke Holyoke 29-2 Gilmore Springfield Mass.
"Reeves Al" 20 Olympic Cincinnati 27 Star & Garter Chicago.
"Review of 1917" 20 Lyceum Columbus 27 Newark 28 Zanesville 29 Canton 30-2 Akron O.
"Roseland Girls" 20 Casino Philadelphia 27 New Hurlig & Seamons New York.
"September Morning Glories" 20-21 Amsterdam Amsterdam 22-25 Hudson Schenectady N. Y.
"Sidman Sam" 20 Lyceum Dayton 27 Olympic Cincinnati.

"Sightseers" 20 Borchel Des Moines Ia 27 Gayety Omaha.
"Social Follies" 20 So Bethlehem 21 Easton 22-25 Majestic Wilkes-Barre Pa 27 Star Brooklyn.
"Some Show" 20 Gayety Boston 27 Columbia New York.
"Spiegel Review" 20 New Hurlig & Seamons New York 27 Orpheum Paterson.
"Sporting Widows" 20 Casino Boston 27 Grand Hartford.
"Star & Garter" 20 Casino Brooklyn 27 Empire Newark.
"Step Lively Girls" 20 Gayety Montreal 27 Empire Albany.
"Stone & Pillard" 20 Empire Hoboken 27 People's Philadelphia.
"Sydell Rose" 20 Gayety St Louis 27 Columbia Chicago.
"Tango Queens" 20-21 Holyoke Holyoke 22-25 Gilmore Springfield Mass.
"Tempters" 20 Savoy Hamilton Ont 27 Cadillac Detroit.
"Thoroughbreds" 20-22 Broadway Camden 23-25 Grand Trenton 27 So Bethlehem 28 Easton 29-2 Majestic Wilkes-Barre, Pa.
"Tourists" 19-21 O H Terre Haute 27 Gayety Chicago.
"20th Century Maids" 20 Star Cleveland 27 Empire Toledo.
"U S Beauties" 20 Star Toronto 27 Savoy Hamilton Ont.
"Watson Billy Show" 20 Gayety Toronto 27 Gayety Buffalo.
"Watson Wrote Show" 20-22 Cohen's Newburg 23-25 Cohen's Poughkeepsie Miner's Bronx New York.
"Welch Ben Show" 20 L O 27 Gayety Kansas City.
"White Pat Show" 20 Gayety Minneapolis 27 Star St Paul.
"Williams Mollie Show" 20 Empire Hoboken 30-2 Park Bridgeport.

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By EDGAR ALLEN WOODF

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"JUST TRY TO PICTURE ME, DOWN HOME IN TENNESSEE"

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HAS BEEN GRANTED AN INJUNCTION BY THE HONORABLE DANIEL F. COHALAN, A JUSTICE OF THE SUPREME COURT OF NEW YORK, AGAINST THE COLUMBIA AMUSEMENT CORPORATION AND HARRY HASTINGS' AMUSEMENT COMPANY, RESTRAINING THEM FROM USING THE NAME OR TITLE

"MIDNIGHT FROLICS"

or any Simulation, Imitation or Adaptation Thereof

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DITTENHOEFER, FISHEL & KNOX, Attorneys.

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
Ackerman Paul H
Adams & Peters
Adams Eugene
Ake L K (C)
Aikans The (C)
Aldro Harry
Alexander B
Allen Claude
Allan R (C)
Allen Richard (C)
Alpine Mahlow
Anderson Hilma (C)
Archer Lillian A
Archer Lou (C)
Armend Grace (C)
Armon Von G (C)
Austin Mrs P
Ayers Ada
Ayres Dudley

B
Bailey Mrs Bill
Baker Mildred
Baraban & Grohs
Bardell Harry
Barnard Philip (P)
Barry Dixie
Barnini Mrs L (P)
Barton John
Batshelor Billy
Baumont Arnold (C)
Burton Gideon

C
Caffarelli Billie
Cahill James
Caldwell Marie (C)
Carleton Eleanor
Carew Maybel
Carlton Ubert
Carpenter Irving
Carre Maybelle
Carroll Dena (C)
Carson Mrs J D (P)
Carter Joseph
Cassidy Billy (C)
Chagnon Frank
Charters Spencer
Chester Marven
Chiffarelli Adelaide
Churchill Estelle
Chalmont Joseph
Clarke Hazel K
Clark A
Clark Walter
Clay Miss Bobby
Cliff Genevieve
Clifford T H (C)
Cline Vivian
Clovers Musical
Coate Henry G
Coleman Harry
Collins Courtney (C)
Cook & Stevens (C)
Cooke Mary
Cooke W H
Cornell Frances
Corr Armour Cor
Corrigan Miss M
Corrigan Mrs M
Cosgrove W J
Cowen M A
Creighton J (C)
Cummings Jack
Curran Helene F
Curtin Dick (C)

D
Dacre Louise
Dale Fred (C)
Dalton Irwin
Daly & Berlew
Daly Pat
Darley Brian
D'Aubrey Diane
Davis Hal (C)
Dawson Sid (C)
DeLaine Muriel K
DeLise & Ormer
DeLise & Vernon
DeLise's Musical (C)
De Lux Models (C)
Derr A Monroe (C)

E
Eckman W H
Bell Jessie R
Bender Masie
Bennett J H (C)
Bennings W
Bernard Dean (C)
Bernard Murray F
Bestry Harry
Bissett Joe
Blizzard Alice
Blockson Harry
Blutches The (C)
Bohannan Florence
Bostelle Jessie (C)
Boyle Miss F
Brady Joe
Bradley Geo (C)
Bradley Helen (C)
Brehm Kathryn
Brennen & Powell
Brenner Dave
Britten Miss E
Brough & Lyons (C)
Browning & Manning
Brown Ada
Buchanan Wm (C)
Bunnir Evelyn
Burke Grace
Burnadette Miriam
Burr Agnes (C)
Burton Gideon

F
Fairchild Mattie (C)
Falardeau Doll
Farley & Roberts
Farrington Miss
Fassio Bert
Fay Gertrude (C)
Fenwick Geo W
Fernandes & May (C)
Fielding & Carlos
Fisher Elmer
Fiske Freeman
Florence Rose
Follette Wicks
Force Billy
Ford Jonnie
Ford Miss Ray
Fowler Gertrude
Foy Mrs W
Francis Arthur (C)
Francis Madeline
Francis Mae
Franklin Flo
Frankseka & Jackie
(C)
Fraser Mack (C)
Fuller Billie (C)

G
Galaway Lillian (C)
Gay & Gilrose (C)
Geard Alice
Geedale Eva (C)
Germaine Flor (C)
Germaine Earl (C)
Gisard Harry
Gleason Viola
Goldini Mrs
Gomes Trio (C)
Goodale Eva (C)
Gordon Joe (C)
Gould Madeline
Gould Venita (C)
Grace Tess
Gray Trio
Green Harry C
Grey Clarice
Groto Jimmie (P)
Grover F R (C)
Gumm F A (C)
Gwynne & Gossette

H
Hake G (C)
Hallen Jack
Hall James
Hall Macie Co
Hamilton Miss Pat
Hancey Miss R
Harcourt Geo
Harcourt Leslie
Harmon Mrs
Harmon Pearl
Harmon Sallie (C)
Harris Geo F
Hart Helen
Hart Louis
Haslam Catherine
Hayes Brent (C)
Hayes F
Hendricks Herman
Henry Clara
Heywang Chas
Hill Emma (C)
Hills Molly
Hitch Catherine L
Hopper Perry P
Houlihan Fred F
Howard Great
Howard James W
Howard Martin
Howard Miss Rabbit
Hoyt Delia (C)
Hoyt Harry (C)
Hutchinson J (C)
Hyde Jenny (C)
Hyde William

I
Irwing Musical
Jasper (C)
Jeanette Sisters
Jessie Duo (C)
Johns Ed
Jordon Randall (C)
June Dawn (C)

J
Jasper (C)
Jeanette Sisters
Jessie Duo (C)
Johns Ed
Jordon Randall (C)
June Dawn (C)

K
Kammerer Jack
Karlton Avery (C)
Karr Frederick
Kaufman Phil
Kay Lillian
Kayne Agnes (C)
Keefe Charles
Keller J R
Kelly Billie (P)
Kenna Charles
Kennedy Dorothy
Kennedy Vic
Kent Annie (Reg) (C)
Kimberly Leon
King Don K
King Harry
King Mrs Jessie
King John H
Kirnan Frances
Klein Bros
Knight Frank (C)
Kolb A
Kruger L A

L
LaBelle & Tenny (C)
LaMar Thelma (C)
Lamb W A
Lang Ruby
LaRue Ethel
Lauren Benny
LeVan Goss
La Vere Chas (C)
Lawson Bill
Le Clair Maggie (C)
LeCompte Olive
Lee Margaret
Leesig Mrs J E
Leonard Frank
Lewis Harry
Lewis Jack M
Lewis Mabelle
Libonati J
Lindsay Roy (C)
Lingard Mollie
Lipton & Doris
Littlejohn F P
Loeb Arthur (P)

M
MacAllister Beanie
(C)
MacBann Andy
Mack Joe P
Mangan Troupe
Mardon & Nason
Marshall Burt
Martin Bradley (C)
Martin Leslie
Martyn & Florence
(C)
Mason Evelyn
Massey John D (C)
Matthews Mrs D (C)
May Evelyn
Mayo Louise (C)
McCarthy James
McColgan James (C)
McInerney James A
McIntyres The
McKinley Robt
McKnight Thos
McMillan Violet
McNamee Norman (C)
McWalters Arthur J
Melrose Bert (C)
Melville W J (C)
Merkel Esther (P)
Miley Catherine
Miller J
Miller E P (C)
Miller Rent (C)
Mills Robt J
Mitchell B A (C)
Mooney Jack (C)
Moore Helen J
Moran Chas
Morgan Clifford
Morris Mable
Murphy John
Murphy Sen Fran (C)
Musette
Myers Billy
Myers Edw (C)

N
Navin & Navin (C)
Neabitt & Clifford
Newing De Witt
Nichols George K (P)
Nicholas Sisters (C)
Nickerson Ed O (C)
Niven Phil
Nutt Chas H

O
O'Brien Billy (C)
Odell Thomas
Ohrman L C (C)
O'Learys The (C)
O'Moore Josie
O'Rourke Bert

P
Pauline
Paul Harry A
Pelham
Perry Bert
Petching Paul
Pitman Mr (P)
Polachek Leon M
Poole Mollie
Porter Edw D
Port & DeLoach
Preston Bobbie
Prince & Deerie (C)
Proctor Wm L
Pruette Wm

Q
Quinlan Dan
Quinn & Lafferty

R
Rafferty Helen (C)
Raines Elmer (C)
Raisston T E
Rambora Natacha
(C)
Raymer Kathryn
Ray Monde
Reaves Roe
Reba Mille
Reeves & Moore (C)
Reed & Wood
Regal Emil
Reilly Chas Co (C)

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Direction
ARTHUR HORWITZ

GEORGE YEOMAN

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Last Half, This Week (Nov. 16-18)—Greenpoint Theatre, Brooklyn.

First Half, Next Week (Nov. 20-22)—Proctor's Fifth Ave. Theatre, New York.

Direction—WENONAH M. TENNEY.

Rhea Mae
Rhoades Stanley W
Rignold Nola
Roberts C J (C)
Robertson Wm (C)
Rogers Barney
Roman Mrs M (P)
Rose Leo (C)
Rossaires S
Rossitto Miss B
Rouse C
Rudolph Henry (C)
Ruston T E
Ruskay Everett
Russell Georgia G
Russell Patsi
Ryan Allie C
S
Sampsel Guy & Co
Santell Rudolph (C)
Schilling Wm (C)
Schneider Helen
Sevried Lillian (P)
Shriner Joe (C)
Silver Sam
Simpson Mr (C)
Simpson Georgia (C)
Singer Frank
Singer Jonny
Sloane Billy
Slater Walter (C)

Smith Art (C)
Smith Dorothy (C)
Smith Lon J
Smith Margie (C)
Sommers Helen
Sorensen C B
Stamm Orville
Stanley & Palmer
Stainey Marie
Startup Harry (C)
Stearns Leonard (C)
Sterling Eras
Sterling & Love (C)
Steward Fred (C)
Stewart Joan
Stirk Cliff
St Clair-Mae (C)
St John S Reed (C)
Stomps Perry
Stoud Bob Mrs
Stuart Austen
Stuart Marie B
Swor Irene
T
Taylor Hortense
Taylor Mae
Teoderowits (C)
Tempest Olive
Terre Willard (C)
Terry Walter
Thibault Tom

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Thomas Bert (C)
Thompson Frank
Todaro Louis
Tozart Mrs Arthur
Tremayne L H
V
Vagrants Three
Valdere Evelyn
Van Bergen Martin
Van Chas A
Velle Le Bobbie (C)
Verdum Maybelle
Vert Hazel
Victoria Princess
Vincent Madge
Vincent Sid (C)
Vivian Edith (C)
Volunteers The (C)
Vonada
W
Wagner L
Walker & Ill (C)
Wallace Frank
Walsh Billy (C)
Ward Mary V (P)
Warren Ruth (C)
Wayne & Inwright
Wayne Chas
Weber E W (P)
Weber Eddie J
Werber Anna
Weston Celia
Weston Eddie Miss
Weston Lucy
Western Mary (C)
West Harold
White Bob
Wicks Elsie
Wilbur Bunny
Wilcox Lewis
Wildish Chas E
Williams Mrs G C H
Williams Geo (P)
Williams Queenie (C)
Wilson E (C)
Wilson Ethel (C)
Wilson Franklin Co
Wilson Jack
Wilson Maud
Wilton Joe
Wise Celuna (C)
Wood Mr & Mrs
Wood Mrs M G
Woode Mildred (C)
Wright Alice
Wurnelia (C)
Z
Zatterfield (C)
Zimmerman Wm
Ziras The (C)



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Colonial This Week (Nov. 13) Alhambra Next Week (Nov. 20)

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CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.
Mark Vance, in charge.

Burton Holmes closed his Chicago lecture season at Orchestra Hall Sunday afternoon.

Harry Bryan, now managing the Orpheum, Madison, Wis., dropped into town last Friday.

Tom Powell is now personally managing his minstrels, F. Nugent having closed.

Miss Carlita and William Howland have not dissolved vaudeville partnership.

Helen Gill has succeeded Rose Winter in "Fair and Warmer" at the Cort.

"It's Coming Soon," is a new musical tab that will shortly be placed in rehearsal for local vaudeville presentation.

Al Phillips, former Chicago actor, has gone into New York to obtain a permanent playing berth for the winter.

The second company of "Which One Shall I Marry?" opens its road tour Christmas Day. Ed. Perceval will manage the troupe.

Julian Rubell, comedian, with the Heretwille road company, "The Elopers," has gone to New York to consider a production offer there.

Ida Melville, formerly of the Melville Sisters, is living in Terre Haute. Her husband Samuel Young, owns a hotel in that city.

Rex Adams denies he has broken up his act. Neither has Ethel Adamson left the act, he says.

Fred DuBois has quit the stage to sell autos for the James Levy Motor Car Co., making Chicago his headquarters.

Aaron Jones was expected to return to Chicago Thursday via the 20th Century from New York.

Reorganized "The Girl and the Tramp," direction, Mayme Gardner, has again taken up the trail of the one nighters.

Search had been instituted everywhere for Warren, who was greatly surprised to find such a fuss on his return.

Robert Jones, a Chicago boy, who appeared with the Grace Hayward Co. at the Warrington (Oak Park) for years, has joined the "Fair and Warmer" company at the Cort.

Charles Walters, manager, Star & Garter, is reported as being out of danger but not well enough to venture back to his managerial duties.

The Fred Lowenthal offices last Thursday resembled a booking office, as fully a dozen vaudevillians called to consult F. L. and Harry Munns about legal actions.

"Before Breakfast," a new comedy by Allen Leiber, has been bought from the author by Bennett & Byers, who have entered negotiations for its road production this winter.

Edward E. Rose, who has been ill at his home in Freemont, Wis., is well enough to continue his writing of a new play for Frank A. P. Gazdolo.

The Chicago Grand Opera season opened its sixth season at the Auditorium Monday night, the offering being "Aida," with Giulio Crimi and Giacomo Rimini as principal singers.

Jacob Mendelsohn, for years in vaudeville and pictures in Chicago, is out of the theatrical whirlpool and is representing the E. Hoffman Cigar Company.

Frank Doyle has confirmed the report that James Matthews will hereafter book the Crown and Victoria vaudeville bills, starting Nov. 20.

A war sketch without a word of war in it

entitled, "The War Child," by Ralph T. Kettering, has been accepted by Rodney Ranous and Marie Nelson, who produce it within the next two weeks.

Everybody around the Majestic theatre building felt mighty sorry for Kerry Meagher when they learned of the death of his wife last week. Kerry and his wife had always been devoted to each other, and her death has Kerry all broken up in spirit.

Owing to the late arrival at the Palace of Miss Hamilton Monday night Clark and Hamilton appeared in the "No. 1" position, but Tuesday the act appeared "No. 2." This pleased Parish and fans between the Clark and Hamilton and Nina Payne turns.

Jerome Jackson (Barber and Jackson) is some golfer and showed some of his skill as runner up last week in the Indiana Golfing Tournament at the Irvington Club in Indianapolis. Jackson learned the game when a boy in Indiana.

Georgia Hall, daughter of Billy (Swede) Hall, was rushed from Cedar Rapids, Ia., Oct. 22 to Chicago where she was removed to the North Chicago Hospital and successfully operated upon for appendicitis. She is expected to leave the hospital within the next ten days.

MME. RIALTA'S Face Rejuvenator



The Secret Formula of a Famous French Beauty is embodied in this wonderful medicated complexion paste that has revolutionized the art of having a beautiful, smooth skin. It removes all blackheads, pimples and other impurities and tones out the tired lines that mar the face and neck. It accomplishes in a single application more than a full treatment of so-called beauty culture.

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Another "JUST A LITTLE LOVE, A LITTLE KISS," and by the same composer.

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Pantages Theatre Bldg.

Does Advertising Pay?

Where there is a difference of opinion, there is room for debate. "Advertising" is often the subject of it, especially by vaudevillians.

In vaudeville each act is a show. It is advertised by the theatre it is playing at, in that city only. In the legitimate the manager advertises his contracted players as much as possible all over the country, keeping a press bureau for that purpose. In moving pictures, stars and directors are publicized in the papers and magazines as well as upon the billboards over the land and in the film houses. It means something to the managers and manufacturers, this publicity, for whether a feature film or production, it is a show by itself.

In vaudeville on every program there are five, six, seven, eight, nine acts or more and each act is a show by itself.

The owner of the act is the manager and press agent of it. He must obtain publicity himself and to the best advantage. There is no one else to "make" him. If a vaudeville act is to be made it must make itself.

Wherefore, if advertising pays, it never can be better proven than in vaudeville.

Everybody knows of numberless vaudeville acts. They advertise. One grows so familiar with the names they believe they know the acts in person.

The contrast is found in burlesque. In burlesque an act is engaged for 36 or 38 weeks, playing two shows daily on week-stands, rotating with unfailing regularity, drawing salary every week and nothing but next season to think about, apparently. How many people or acts do you know in burlesque? How many have you heard of this season? As far as show business is concerned, burlesque actors and actresses are a blank. They are never heard of excepting in the towns where they are playing.

Nor do their salaries compare on the average with those of vaudeville players.

What is the proportion of vaudeville and burlesque artists going into musical comedy? About one burlesque player for every 150 vaudeville players.

That is the difference between the two fields, and the answer to whether advertising pays in show business.

Variety is the universal single advertising medium. Its world-wide circulation is conceded. Any sort of a standing advertisement in Variety is the most valuable of publicity to the player.

FOR THE PLAYERS ONLY

On a Strictly Cash Prepaid Basis

(For Players Only)

Full Page, One Insertion.....\$125.00
Half Page 62.50
Quarter Page 31.25

(Preferred position 20% Extra)

Space	12 times (issues)	Amount
12 ins. (¼ p.) (single or double column)		\$25.00
8 "		16.66
6 "		12.50
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3 "		6.25
2 "		4.16
1 inch (single column)		2.50
1 ½ "		3.75
2 ½ "	(across two columns)	12.50
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All spaces from 3 to 12 inches across page (4 columns), 20% advance on above rates.

When prepaid at ordering for 24 times, 5% discount allowed—prepaid at ordering for 48 times, 10% discount allowed. Rates as above for 12 times, net, prepaid, no discount.

No preferred position under these rates. Advertisements grouped together and to work into top position or position on certain pages in natural course.

Advertisements may be changed weekly.

½ inch One Column

12 Weeks, \$14.00 One Time, \$1.40

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12 Weeks\$25.00
One Time 2.50

2 inches One Column

12 Weeks\$45.00
One Time 5.60

½ inch Two Columns

12 Weeks.....\$27.50 One Time.....\$3.30

1 inch Two Columns

12 Weeks\$45.00
One Time 5.60

2 inches Two Columns

12 Weeks\$80.00
One Time 11.20

ONE INCH ACROSS PAGE

12 Weeks\$95.00
One Time 12.50

LARGER SPACE PRO RATA

MACK'S SELECTIONS INCOMPARABLE

—for a great selection of my very newest and best looking suits and overcoats, clothes you'd expect to cost more in these days of high price. Every professional in America knows MACK for smart styles and goods.

MEN'S HABERDASHERY, crepe silk shirts, silk shirts, scarfs, gloves, pajamas, robes, half hose, pure silk half hose, and Ladies' and Gentlemen's tights at prices BELOW the Broadway figures. This will be a big saving to you.

"You'll Never Pay More at Mack's"

Mack, The Tailor

1582-1584 BROADWAY

Opp. Strand Theatre

722-724-726 SEVENTH AVE.

Opp. Columbia Theatre

715 SEVENTH AVE.

Few Doors Above Columbia

NEW YORK CITY, N. Y.

The Plouffe, Connors & Kaufman Co. take possession of the Gayety, South Chicago, next May, when they install the present pop vaudeville and picture policy which is being successfully used in four local houses, namely, Marlowe, Casino, Garden and Liberty. The house will be booked by the A-B-C offices.

Owing to a pressure of local White Rats' affairs, Joe Birnes, the Chicago representative, was unable to go to Baltimore this week to attend the annual meeting of the American Federation of Labor, although Joe had attended other national conventions of the Federation as a delegate from the Rats.

Paul Goudron has a wire from the manager of the theatre, Charles City, Ia., that he now has on file on the Association floor. Paul booked Swain's rats and cast for the Iowa house, and the wire was to the effect that no more rats and cats were wanted as there were plenty in the theatre already.

Following the death of two stage hands by drowning in Big Rice Lake, Wis., the artists playing Duluth and Superior gave a benefit Nov. 3 for the widows and children of the two men. Mrs. E. J. Lorentson, one of the widows, has informed Variety the action of the artists was wholly unexpected.



FOX-COSTUMES, INC.
DESIGNERS AND MANUFACTURERS

Of Exclusive Creations for Street and Stage Wear. Production and Individual Costumes.

300 FIFTH AVENUE
NEW YORK

TELEPHONE, BRYANT 283

Le Roy and Harvey are not on the "unfair to organized labor" list sent out a few weeks ago from the local offices of the Rats. It was learned that another team was played in the "striks territory" under the names of Le Roy and Harvey. Representative Birnes made haste to refute the advertised announcement that they were among the "strike-breakers."

The Rats are making it plainly known that Charles Hopkins is not booking Galveston and Atlanta. He is reported booking acts down there which are not permitted to play after they have reached those towns. Within the past week Hopkins has sent in acts that reached Atlanta but which were turned by the theatre managers.

Joe Howard (Howard and Clark) is reported as trying to get a leasehold on the Fine Arts theatre here, where he would produce a new musical show. The local belief is that no show of a legitimate nature would be a paying proposition as Howard is understood to be planning if he obtained possession.

John Nash, of the A-B-C, entered denial Monday that the Associated had given up most of its recently acquired southern territory, but stated further time would be added before the holidays. The Associated continues booking shows in Atlanta, Knoxville and Macon, and Nash reports the house as being satisfied with the bills supplied.

American Hospital bulletin: Jack Boyle, improving daily; John Fink (Fink and Royle), showing improvement; George Hennessy, recovering from a fracture of the pelvis; Babe De Fields, getting along nicely; Richard Gibson, recovering from burns; Sadie Wolf, expects to leave the hospital shortly; Pauline Lorenzo, recovering; Clara Hess Sello, improving from serious operation.

It is understood the Julian (Belmont & Clark) will start vaudeville Dec. 23, playing four acts on a three split basis, booked by Walter Downie from the Association floor. Downie started booking pop vaudeville into the Alhambra, which Finn & Helman have taken over from its former operators, the first show opening Nov. 16.

There is quite a theatrical colony at French Lick Springs at present. Among the party are E. D. Stair (Detroit); George H. Nicolai (New York); Mr. and Mrs. Thomas F. Hanks, Mr. and Mrs. Frank A. P. Garsolo, Mr. and Mrs. George M. Gatts, Mr. and Mrs. Edwin A. Clifford, Mr. and Mrs. William Kibbie, Mr. and Mrs. James Wingfield, Mr. and Mrs. Robert Sherman (Chicago).



Illustration copyrighted, 1916, by Joe. W. Stern Co.

"Look Out, Wolfie Gilbert, —I'll Get You Yet"

—Criticus

I'm trying to find a real, regular excuse to take a wallop at some of your songs. Too many boosts aren't good for you. I want to KNOCK you, but on your present work, I can't. I thought maybe I'd get you on

"MY HAWAIIAN SUNSHINE"

but it IS a marvelously fine song. As YOU say of Hawaii, "If you've never been there, it's beyond your understanding." We vaudeville fans understand a great song when we hear it, though. And that's why we like

"MY OWN IONA"

In both these songs you got Hawaii under MY skin, Wolfie. Not that I'm so thick-skinned, but a lot of people tried to do that thing, and it took you to succeed.

'Way up in the Bronx, I listened again to

"OUT OF THE CRADLE Into My Heart"

and I'd gladly have stayed there "until the dawning of the beautiful morning" to hear it again and again—and again. We owe a lot to Anatol Friedland, too, for its melody is perfect. Of course, we expect good work of him, because he collaborated with you on

"SHADES OF NIGHT"

and that finds lovers everywhere. One of the boys of the 1st Field Artillery (New York), just back from Texas, told me that it was their favorite song on the border. It "holds" them on the other border, too, and at every point between the borders.

So I can't "pan" you today, Wolfie.

Cheer up! I may get you yet!

By the way, here are some others that we vaudeville fans are fond of:

"PRAY FOR THE LIGHTS TO GO OUT"

That "powahful" coon-shout by Tunnah and Skidmore.

"THE WORLD IS HUNGRY FOR A LITTLE BIT OF LOVE"

"WAITING FOR YOU" "TRAIL TO SUNSET VALLEY"

"TENNESSEE BLUES" "ARMY BLUES"

"IF I ONLY KNEW HOW I STOOD WITH YOU"

"ROSE OF HONOLULU"

L. Wolfe Gilbert—Professional Chief
1550 Broadway

Jos. W. Stern & Co.
THE HOUSE OF HITS
102-104 West 38th St., New York City

Eastern Representatives, MORRIS & FEIL Western Representative, SIMON AGENCY.

BOOKED SOLID

BELL AND FREDA

W. V. M. A.

THE SINGING LABORERS

U. B. O.

SHAPIRO, BERNSTEIN & CO., MUSIC PUBLISHERS
LOUIS BERNSTEIN, President

A TIMELY SENSATION

BE GOOD TO CALIFORNIA, MR. WILSON

(CALIFORNIA WAS GOOD TO YOU)

By Andrew B. Sterling and Robert A. Keiser

This song tried out by Will Ward at the Bushwick and stopped the show cold

WILL BE SENT TO OUR FRIENDS ONLY

SHAPIRO, BERNSTEIN & CO., 224 WEST 47th STREET
NEW YORK CITY

CHICAGO
Grand Opera House Bldg.

'FRISCO
Pantages Theatre Bldg.

BILLY CURTIS

NEW YORK'S PREMIER CABARET AGENT

ANNOUNCES THE ESTABLISHMENT OF THE

BROADWAY BOOKING BUREAU

WITH OFFICES IN THE

New York Theatre Building

MORRIS GREEN, Assistant Manager

VESS OSSMAN **THE BANJO KING**

Known the Country Over Through the Phonograph
Manager of Orchestra and Club Department

CAN PLACE IMMEDIATELY acts suitable for HIGH CLASS CABARETS, such as RECTOR'S, SHANLEY'S, BOULEVARD, RITZ (Brooklyn), LORBER'S, GARDEN, BUSTANOBY'S, MARLBOROUGH, PARISIEN and many others in New York and throughout the United States.

TO MANAGERS

TO ARTISTS

OUR MOTTO

CAN FURNISH YOU WITH AN ENTIRE SHOW FROM A SINGLE TO AN ENTIRE CABARET OR REVIEW—MUSICIANS AND ORCHESTRAS.

CAN USE IMMEDIATELY 100 GOOD SINGING, DANCING OR NOVELTY ACTS—ENTIRE SEASON'S ENGAGEMENT—NOTHING TOO SMALL OR TOO BIG.

HONEST AND EFFICIENT MANAGEMENT COMBINED WITH CIVILITY AND COURTESY.

Phones: Bryant 8983-8984

P. DODD ACKERMAN SCENIC STUDIOS, Inc.
140 West 39th Street, New York City



Phone—Greely 3000

"The Modernistic Studio"
VAUDEVILLE STAGE DECORATIONS

Hager and Goodwin, forced to cancel their engagement at Akron, O., owing to Hager losing his voice temporarily, have been doing some tail song demonstrating on their travels. They wrote "Over the Hills to Virginia," published by Foster, and everywhere they play they visit the five and ten cent stores and boost the song. So far they have been averaging a sale of 1,500 copies each week.

George Holland (Holland-Dockerill Co.) is nursing a nice bump over his left eye, received when a street car bumped into a barn door swinging across a south side street last week. Holland was with his groom, looking at a new horse, when the accident occurred. The groom snatched George from beneath the car wheels, but he got several painful bumps that he will remember for a long time.

George C. Warren, manager of the Olympic, who was reported to the police as "missing" from his home since last Thursday, believed to be strangely ill, turned up at the theatre Monday and explained his absence by saying that a 'phone message to his house had been misinterpreted. Warren said that he had business that called him out of town for a few days and 'phoned he would not be home right away.

Dec. 3 the Butterfield circuit will inaugurate a new routine system which is destined to eliminate the lay-off in Ann Arbor, heretofore essential in touring the time. The road shows will go into effect with a show opening in Kalamazoo and proceeding in turn through Lansing, Flint, Saginaw, Bay City, Battle Creek, Jackson, Ann Arbor, making four full weeks on the split week basis. Another show opens at Battle Creek playing one day only there and going to Ann Arbor on Monday, in turn playing the route backwards.

Freddie James and Harry Rose had an encounter last week that resulted in the fighters being held in \$500 bail Saturday to preserve the peace. Rose is running a local vaudeville sheet. James is the husband of Marie James, the agent. The two men met in the Strollers' Club, had words there and finished it on the sidewalk. From accounts it seems Rose's

vaudeville paper suffered a loss of advertising through the big agencies here notifying acts not to advertise in it. Rose thought the move had been taken by the James agency, or tried to create an impression to that effect, whereas the order was a general one. This probably led to the battle.

Sam Tishman, general booker for the Thielens Circuit, who has had his offices on the tenth floor of the Majestic building, but has always booked his shows through the Association, has moved to the floor above where he will route his books hereafter. The move is to facilitate matters and will give Tishman an opportunity to keep closer tab on the floor movements. The Thielens office will be retained, but will be used for private business. Mabel Swanson, Tishman's private secretary, moved to the Association floor with Sam. Tishman's addition to the floor means another desk switching with Sam placed near Burchill, Miller, Shayne and Hoffman.

The Jeffers, Saginaw, Mich., is being remodeled by the Butterfield interests and will seat 1,250. It will return to the Butterfield road show policy Dec. 17, with the bookings handled by Charles Crowl. The Franklin, Saginaw, now playing vaudeville, will inaugurate a picture policy with the reopening of the Jeffers. Butterfield has engaged William Matthews to manage the Bijou, Ann Arbor, replacing Leon Schlessinger. Matthews was formerly with the Proctor interests in New York.

Although publication was made in several sheets that the body of William B. Davis, the circus man who died recently in Clarinda, Ia., had been buried in the paupers' field in that town, the fact remains that remains have been shipped back to Evansville, Ind., Davis' old home, where he was given a decent burial by Togan & Geneva, now doing a wire act in vaudeville. The duo paid all shipment and burial expenses and a cemetery lot owned by them was used for Davis' body. Davis was last connected with the Hagenbeck-Wallace circus.

Annie E. Sharpley, who made a fortune in raising poultry on the North Side, has lost every cent of it. The main alibi for the dis-

ANY OLD "PUB"
COULD MAKE THIS A HIT,
SO WHY BRAG.

**"I KNOW I GOT
MORE THAN MY SHARE"
(WHEN GOD GAVE ME YOU)**

WORDS AND MUSIC BY
GRANT CLARK and HOWARD JOHNSON

*We couldn't stop this wonderful Ballad
from becoming the nation's grandest
hit if we wanted to.*

STILL THE BIGGEST HIT!
**"IRELAND
MUST BE HEAVEN
FOR MY MOTHER
CAME FROM THERE"**

*Biggest Hit! Because
it's the best song in its class
of the season.*
By
**JOE MCCARTHY, HOWARD JOHNSON
and FRED FISHER.**

LEO FEIST 135 W. 100 STREET NEW YORK

BOSTON

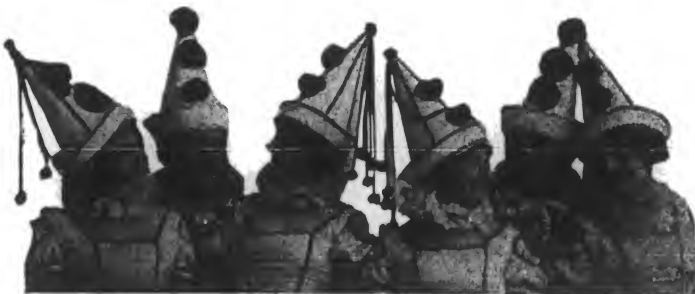
CHICAGO

ST. LOUIS

PHILADELPHIA
BROAD AND CHERRY STS.

SAN FRANCISCO
PASTAGIA THEATRE BLDG.

SIX MUSICAL NOSSES



U. B. O. Direction
FRANK EVANS

Permanent Address
VARIETY, New York.

\$12 PER ROOM & BATH FOR 2
WEEK

5 Minutes from all the Theatres—Overlooking Central Park

\$15 PER SUITES PARLOR, BED- ROOM & BATH FOR 2
WEEK

Light, Airy, with all Modern Hotel Improvements

REISENWEBER'S HOTEL 50th STREET AND COLUMBUS CIRCLE, N. Y.

DESCH-AN-DORIS

BROADWAY AT 48TH STREET

Broadway's Big Revue

Under the management of Lea Herrick. Produced by Max Scheck of "Watch Your Step" fame.

Featuring the "TABASCO" SEXTETTE with AN ALL STAR cast and chorus of AMERICAN BEAUTIES. Twice nightly, 8 and 11:30.

Continuous Cabaret. Spacious Dance Floor

A SINGING AND DANCING ORCHESTRA THAT IS A BROADWAY NOVELTY.

One of the Brightest Spots on the "Path of Light" Under the New Management of C. E. (Blondy) Wallace.

Every WEDNESDAY NIGHT a special feature is staged.

SPECIAL SOUVENIRS

THE PALACE OF MERRIMENT—A LA CARTE SERVICE.

REKIN

ENLARGED REDECORATED IMPROVED

RESTAURANT—B'WAY at 47th ST.

\$1.25 NEW YORK'S FINEST \$1.25

Served 8 to 11:30 **DINNER with POMMARD**

Eight Generous Courses. American or Oriental

A la Carte Specialties. Dan Dedy Presents A la Carte Specialties. Stunning Girls

1917 Creation **Fads and Fashions** Gorgeons Costumes All Star Principals

Nightly at 7 and 11

Dancing with an Orchestra that Plays "Real Music"

MURRAY'S

42D STREET JUST WEST OF BROADWAY. TEL. 4836 BRYANT

Revolving Dance Floor Beautiful Roman Garden Fountain Fancies

Delightful Music Service a la Carte

LUNCHEON UNEXCELLED 60c SURPASSING DINNER \$1.25

Cuisine and Service ALMOST PERFECT

Old Dominion Beefsteak Dinner (Every Eve. from 8 to 9 on the Balcony) \$1.25

EXQUISITELY DECORATED BANQUET HALL

Old Dominion and Beefsteak Room. 4-300.

PATRICK V. KYNE, Manager.

THE BEST ITALIAN DINNER IN THE CITY

Lunch 50 Cents Dinner 75 Cents

With Wine

GIOLITO

108-110 W. 49th St. 5252 Bryant NEW YORK CITY

"THE RENDEZVOUS OF THEATRICAL'S BEST"

CAFE MAXIM

110 West 34th Street, New York

"COME ON DOWN"

Stars from all lands. Beautiful girls galore. Wonderful costumes and settings.

Lunch, 60c. Dinner and Supper a la Carte

appearance of a bulging bank roll was a lasting desire to have a play, "Lights Ahead," which she wrote, produced on Broadway. Miss Sharpley through her attorney, Richard I. Gavin, filed voluntary petition in bankruptcy in the Federal Court here Saturday. She scheduled liabilities of \$61,707.97 and assets of \$4,109.89. "Lights Ahead" was never produced. Miss Sharpley once had 10,000 chickens. Now she has fifty. Her attorney declares Miss Sharpley was stung by the dramatic bug to the tune of \$80,000. Her lawyer was given the play—five acts and a prolog—to read. The

prolog was enough. He declared if he thought the play had been worth five cents he would have listed it as an asset.

Strauss and Becker, a musical team, bumped up against a cancellation at the Sun house in Charleston, W. Va., last week and as the act carried a musicians' union card a rumour resulted when the orchestra refused to play the turn's music. The act appealed to the officials of the Musicians' Union, and steps were immediately taken to punish the union men in Charleston for refusing to play for a brother member. The

Thomas Healy's

7 P.M. MAIN DINING ROOM BALCONADES 10 P.M.

SOLI'S MARIMBA BAND

No other establishment in New York presents as many unique forms of entertainment under one roof.

Broadway and 66 St.

WARNING TO CAFE AND HOTEL OWNERS

BEWARE OF IMPOSTORS

Who represent themselves as being or as ever having been the leader or representative of

"BERT KELLY'S COLLEGE INN DANCE ORCHESTRA"

Now in their 95th week—At Hotel Sherman, Chicago

BERT KELLY, Manager and Leader.

America's Premier Ragtime "Banjoist."

N. B.—Special Warning in regards to a former employee—a saxophone player named Wadsworth.

MONTMARTRE

11 12 1 2 3 4 5 6 7 8 9 10

MIDNIGHT

BROADWAY & 30TH ST. 2 FLOORS

UNDER MANAGEMENT OF CLIFFORD C. FISCHER

THE MOST UNIQUE DINING PLACE WHERE EXCLUSIVE NEW YORK MEETS FAMOUS

DORALDINA

AND HER HAWAIIANS

DANCING & DINING EVERY EVENING AT 10⁰⁰

SERVICE A LA CARTE

EL DORADO

ROTISSERIE—RESTAURANT

1599-1601 B'way

Bet. 48th and 49th Sts.

RAZZETTI & CELLA, Inc.



SPECIALTIES	
Chicken	..\$0.45
Duck 48
Goose 48
Turkey 55
Lamb 30
Pork 30
Veal 35
Beef 40
Spaghett.	..25

Palm Garden—Music

Table d'Hote Lunch 45c.

Imp. & Dom. Wines & Liquors

Open until 1 A. M. Phone: Bryant 8895

Rats were also complained to and they will voice a complaint to the Federation. Reported Charleston musicians face complete ousting from union membership or must pay fine assessed for disobedience. May result in the Charleston local paying fine as a whole.

AUDITORIUM (Clotilde Campanini, gen. dir.).—Grand opera amid great colist Nov. 18.

Broadway At 48th Street

VOGUE

RESTAURANT

The Ideal Restaurant in the Ideal Location for Professionals.

Moderate Charges

Service a la Carte—Music

BLACKSTONE (Edwin Wappler, mgr.).—"Shirley Kaye" (Elsie Ferguson) opened Monday night.

COHAN'S GRAND (Harry Ridings, mgr.).—"The Great Lover" (Leo Ditrichstein) continues profitably (seventh week).

CHICAGO (Frank O. Miller, mgr.).—"The Blue Paradise" (Cecil Lean) drawing (ninth week).

CORT (U. J. Herman, mgr.).—"Fair & Warner" holding up nicely (fifteenth week).

COLUMBIA (E. A. Wood, mgr.).—"Liberty Girls" (with Jack Conway).

ENGLEWOOD (J. D. Whitehead, mgr.).—"Grown-Up Babies" (burlesque).

GARRICK (J. J. Garrity, mgr.).—"Kat-

WHEN YOU SEE THE NAME OF

HARRY VON TILZER

on a song you can gamble that it's a good song. Every song may not just suit you, but you can bet that there's merit to the song. The name of HARRY VON TILZER has stood the acid test of nearly a quarter of a century, and has unquestionably been on more popular hits than any writer that ever lived. HARRY VON TILZER songs have all got the punch and go over the footlights as well as into the homes. Songs for the ballad singer; songs for the soubrette; songs for the comedian and comedienne. In fact, all kinds of songs for everybody. HARRY VON TILZER never imitated any other writers nor ever will, as you can see by the list of wonderful songs below. Look for the name of HARRY VON TILZER on a song if you want a "hit."

The beautiful Hawaiian song that is sweeping the country. Featured by MELVILLE ELLIS and IRENE BORDONI at the Palace Theatre, New York City, this week

"On The South Sea Isle"

By HARRY VON TILZER

This beautiful song is just commencing to reach the height of its popularity. Anybody can sing it. Beautiful obligato for ballad singers; wonderful quartette arrangement. Beautiful duet. It will live a long time.

OUR TERRIFIC BALLAD HIT

"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

EMMA CARUS' GREAT BIG HIT

"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

"SHE ALWAYS DID THE MINUET"

One of those different songs that only come from the house of 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

HARRY VON TILZER MUSIC PUBLISHING COMPANY

BEN BORNSTEIN, Prof. Mgr.

222 WEST 46TH ST., NEW YORK CITY

MEYER COHEN, Bus. Mgr.

Sketches for London

The idea is this: instead of booking sketches from America with the original cast, we want to get the pieces for this side on a royalty basis and produce them with English actors. Only good people. We don't want untried scripts or acts but only those that have played the tours in America and made good but have never been played here. There are hundreds of such vehicles on the American market now. They never will come over here and the owners should be more than willing to dispose of the rights for limited periods for England.

Those who are desirous of leasing sketches will naturally be requested to send same for approval and

will have to trust to the integrity and standing of the firm that they will get a square deal. Anything rejected will be returned and nothing used that isn't paid for. FRED DUPREZ' name ought to be good as the American end of the firm and JULIAN WYLIE'S standing as a square agent is sufficient guarantee for the British half.

In the event Americans are unfamiliar with the reputation of JULIAN WYLIE, a letter of inquiry to any of the music hall circuits in England will bring forth the desired reply, or particulars may be had of JOSHUA LOWE (Jolo) at Variety's New York office.

VARIETY SKETCH PRODUCTIONS, Ltd.

18, Charing Cross Road, London, W. C., England

IF IT'S IRISH, IT'S A HIT

There's a reason why we're known as "THE HOME OF IRISH HITS." Every time we hand you a new Irish song, you can bank on getting not a "possible" hit, or even a "probable" hit, but a POSITIVE HIT. Just to show that this is no idle boast, look at these two HUMMING HITS—Elected by a landslide of Popular Approval and no Re-count necessary! First comes

'T WAS ONLY AN IRISHMAN'S DREAM

By O'BRIEN, DUBIN & CORMACK—If you haven't sung this Beautiful Novelty, your Biggest Success is yet to come. You can't stop it any more than you can stop the applause it always begets. Then there is

O'BRIEN IS TRYIN' TO LEARN TO TALK HAWAIIAN

By AL DUBIN & RENNIE CORMACK—Conceded by all parties to be the rip-roaringest, funniest song of the decade, with a melody also that just carries everything before it. Both these Irish numbers are so different—except in their applause-getting qualities—that you can use each without in any way conflicting.

San Francisco Prof. Rooms Chicago Prof. Rooms M. WITMARK & SONS Phila. Prof. Rooms Boston Prof. Rooms
Pantages Building Schiller Building 1021 Chestnut St. 218 Tremont St.
AL. BROWNE, Mgr. TOM QUIGLEY, Mgr. UPTOWN PROF. ROOMS, AL. COOK, MGR. ED EDWARDS, Mgr. JACK LAHEY, Mgr.
1582 BROADWAY, NEXT TO PALACE THEATRE

linka" opens Sunday night; last week of "Princess Pat" (seventh week).
GAYETY (Robt. Schoenecker, mgr.).—"Cherry Blossoms" (burlesque).
HAYMARKET (Art. H. Moeller, mgr.).—"The Fride of Paris" (burlesque).
IMPERIAL (Will Spink, mgr.).—"A Little Girl in a Big City."
ILLINOIS (Rolla Timponi, mgr.).—Last two weeks of "Alone At Last" (fifth week).
Sir Herbert Tree opens Nov. 27.
LA SALLE (Harry Earl, mgr.).—"Less Than Dust" (Mary Pickford) replaced next Monday by "Masque of Life" (Hans).
LITTLE THEATRE (Maurice Browne, dir.).—Little theatre stock.
NATIONAL (John Barrett, mgr.).—"Mutt & Jeff's Wedding."
OLYMPIC (Geo. Warren, mgr.).—Announcing last weeks of "Common Clay" (John Mason) with Dolly Sisters underlined (12th week).
PLAYHOUSE.—French drama (second week).
POWERS' (Harry Powers, Jr., mgr.).—"The Boomerang" opened Monday night, capacity.
PRINCESS (Sam Gerson, mgr.).—"The Unchastened Woman" (Emily Stevens), engagement extended to Nov. 25 (seventh week).
STAR & GARTER (Chas. Walters, mgr.).—"The Sightseers."
STUDEBAKER (Louis Jones, mgr.).—"20,000 Leagues Under the Sea" (film).
MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—The Majestic show was not arranged for the best results imaginable, but as sent on parade Monday matinee appeared to give satisfaction. There was music—the kind that pleases any audience—there was comedy—good and of a sort calculated to cause hearty laughter; there was novelty and there was old-fashioned farce with some of the newer style of vaudeville multicultisms following that enlivened matters considerably. Then there was a big dancing act with an allegorical fantasy that made a hit and brought much applause. Madam Sumiko opened the show with her four Japanese girls and a special Japanese setting. The little lady from the far east has spent time and money on her act, and it is in good shape, the Majestic regulars bestowing applause although the spot was heartrending for an offering of this construction. Madam Sumiko can sing. Her voice is not as strong as a volcano, but it is musical and high, and as she has perfect control of it the returns are sure. Al act. Hickey Brothers have returned to their old love of acrobatic dancing and in their present turn have gotten away from that tumbling in and out of trick doors and apertures and are appearing to better advantage. The present turn is well arranged and gives the brothers plenty of scope for their particular style of stage endeavor. The trio was a hit at the Majestic. John and Winnie Hennings gave the bill its first

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"How's Every Little Thing in Dixie?"

By JACK YELLEN and ALBERT GUMBLE.

A new song hit right in the middle of the season.

Jerome H. Remick & Co. noted for their Dixie Songs, take great pleasure in announcing their new one. Everybody remembers "All Aboard for Dixie," "Back to Dixie Land" and the present big "Dixie" hit, "They Made It Twice as Nice as Paradise, and They Called It Dixieland." The "proof of the pudding is in the eating," that's the old saying, so hurry along, and get this new SURE FIRE HIT.

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"IF YOU'LL COME BACK TO MY GARDEN OF LOVE"

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2nd Season—U. B. O.

This Week (Nov. 13), Keith's Alleghany, Philadelphia.

PERSONAL DIRECTION, JACK FLYNN

slash of comedy and the horn blowing finish was sure-fire. The Bondini Brothers, Phil and Dan, have improved in the passing of years, and the boys have an accordionist act that is hard to beat. The brothers are not one bit stingy with numbers, and that patri-

otic "bit" at the close was a big applause winner. Good entertainers. Willard Clark and company turned loose some capital fun on a stack of mistaken identities that had the audience screaming all the way. Johnny Dyer and Frank Fay have been seen in Chi-

cago before, but it is doubtful if the boys ever made as big a laughing impression as they did Monday—a blue Monday at that, and the thirteenth at that—and they had an easy time of it all the way. Adelaide and Hughes are back with their new big dancing act

and were highly applauded for their artists and graceful work. The allegorical war dance was very nicely conceived by Johnny Hughes and the company worked hard to please. The Majestic audience thought a mighty heap of it, and when the United States, represented by Hughes, put the war on the mat and placed the dove of peace back as monarch of all it surveyed, the house was there with strong applause. Willie Weston was a big, bright particular hit, and while he got away rather slowly following that allegorical conception of Johnny Hughes, he soon had 'em falling hard. Weston went from one "bit" to another with his impressionable manner and the audience voted him a regular entertainer. Weston is a big favorite in Chicago and they sure applauded him for his numbers. La Graciosa closed and held attention.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—The show for one reason only never got started Monday. That reason was the orchestra. The musicians just couldn't get the hang of the thing, and one after another directed the music during its turn. In a big act where the orchestra was depended upon to be a mighty big help, it fell down with a thud and had the players on the stage giving up hopelessly. Perhaps the musicians had lost money on the election and were tak-

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Yes, we heard you, and, as usual, we have answered the call. Title, lyric and music combine to fill the bill perfectly.

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Direction, Irving Cooper

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Especially Written by **JUNIE McCREE**

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In a Classy Singing and Dancing Act

P. S.—This is NOT the act reviewed in a recent issue of VARIETY under the title of Muller and Bradford.

ing it out on the acts. If that's the case then they had their inning Monday, for they sure played the accompaniments like puppets. With the orchestra as the alibi the players Monday had some alibi. Perhaps lack of familiarity and no daylight rehearsal

were against the orchestra accomplishing much, but if such is true, then all the more a pity the show was not benefitted either way. Black and White got an early start, and Moore and Gerald also had an early position that they didn't seem to know what

to do with. Robert O'Connor and Co. didn't have to rely on the orchestra for their turn, and the fly talk that the supposed traveling salesman handed the rich old gink caused intermittent laughter. The act had a lot of stage money—something like \$65,000—that it

brought into town, for following an election and a dry Sunday it's a safe bet that that much masuma even in bogus making wouldn't be good for anything but a laugh, but Chicago hasn't yet awakened over the last returns that Wilson had been re-elected. The act

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I'm Coming Back To CALIFORNIA

That's Where I Belong

They wrote it especially for Mr. Ball's engagement on the Orpheum Circuit while playing in California, and when he opened with it last week in San Francisco!—Well! the wire reads—

"The 'CALIFORNIA' song was a riot—never heard such applause in my life!"

No performer going to the Coast can afford to be without this great song hit. It surely spells SUCCESS for every act that uses it. On the other hand, even if you are not going to the Coast, secure it anyway, for it is a number that has a lyric so strong, and a 2/4 melody so "swinging" and "full of pep and ginger" that

IT WILL FIT AND MAKE A HIT ANYWHERE

Just the same as the Dixie, Michigan, Georgia, Indiana, Alabama and other geographical songs were great successes, so is this song, no matter in what State it is sung.

We have two corking good double versions, one for boy and girl and the other will fit any two people. Let us know which one you want.

On Saturday of last week, after the new-papers throughout the country conceded the election of PRESIDENT WILSON and practically claimed that the California vote gave it to him, Mr. Brennan wrote the following special chorus, and we telegraphed it to Mr. Ball, who was then still playing the Orpheum, San Francisco:

They won the day in California
In dear old, loyal California
For Mr. Wilson knows all right
That California won the fight;

When he goes back, I want to warn you
He'll know whose love was big and strong,
You put him back, dear California,
Back where he belongs.

On Monday morning we received the following night letter:—

"'CALIFORNIA' song tumultuous overnight scream—'WILSON' chorus rocked the Orpheum walls—Ball greatest riot ever played Frisco—Congratulations on 'CALIFORNIA' song."

(signed) Al Browne.

THE ABOVE TELLS THE STORY—NOW GO TO IT! ! ! !

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This Week (Nov. 13)—Colonial
Next Week (Nov. 20)—Alhambra
Direction, MAX GORDON

has a romantic end when the girl with the stage money consents to marry the chap that made it so easy for her to get it at the bank. Gray and Klumker had rough sailing at first, the girl appearing to be hoarse, as it was with difficulty that she could be heard at times. The act got its best returns on the dancing of the man and the violin playing of the girl at the close. The act could use some new material. The Connelly Sisters worked hard, and the close harmony routine put them into good favor. The hits of the show were garnered by Tom Waters and Eddie Morris, and the dramatic sketch of Lella Shaw. The Waters-Morris turn swung into popularity with the house when Waters began whanging away at the piano and Morris warmed up on his dancing. The Shaw playlet was put over with a bang, and Miss Shaw appeared to good advantage. The surprise turn of the act touched a responsive chord, and Miss Shaw had to acknowledge several curtain. The Rowland-Howard girl act, "The Smart Shop," was also on the bill. Whatever chance it had was killed completely by the orchestra, which fooled the dances and jarred the singers. The Great Leon appeared after 2 o'clock.

PALACE (Harry Singer, mgr.; agent, Orpheum).—It's a splendid vaudeville show as a whole that is on view at the Palace this week. It is well saturated with comedy and



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NEXT WEEK (Nov. 20) — KEITN'S BUSHWICK, BROOKLYN — NEXT WEEK
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ROYAL THEATRE, NEW YORK, THIS WEEK (NOVEMBER 13)

HARRY
and
EVA

PUCK

In a New Offering, entitled,
"THE SONG HIT"

Book by Edgar Allan Woolf.
Music by Harry Puck.
Direction, AARON KESSLER

COLONIAL THEATRE, NEW YORK, NEXT WEEK (NOVEMBER 20)

that sent the folks home Monday night in an amiable frame of mind. The audience was seemingly well pleased and showed keen appreciation of the bill. The business was excellent and indications pointed to a busy week, as the previous week had a bully good comedy show and the returns were on the right side of the ledger. The show did not run as originally laid out. Myri and Delmar gave the show a good swing with their gar-

den wall gymnastics, which were recently offered at the Majestic. Paul McCarty and Elsie Faye were on second. The act is now working much smoother than when last presented in Chicago and ran along to a nice applause score. Didn't seem right to follow it up with another turn of a talky nature, yet Fay Wallace and Regan Hughston did unusually well with their bright little skit, "Forty Winks." Miss Wallace is win-

some and cute and Hughston enunciates splendidly, and between the two they put the turn over effectively. Frank Parish and Peru surprised everybody. These boys danced in quietly in their green coats and checkered pants and went from one stunt to another in skilful, dexterous style, and their daring acrobatics had the audience rooting long and loud. Bully act of its kind and one that the Palace liked immensely. Nina Payne

presented a new act to the Palace regulars and they thought a lot of it. Miss Payne is a clever woman in her characteristic style and isn't one bit afraid of hard work. Her first dancing figure was entitled "The Pea Picture France" and proved a novelty both in dress and manner of interpretation. Her second "Cleopatra Cake Walk" was cleverly conceived and showed decided originality. Applauded. "The Dancer's Dream" had a



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special setting and was effectively introduced. For the final number she offered "The Futurist Freak," from her former routine. The Palace audience was loath to let Miss Payne go, as they enjoyed every minute of her novel turn. Bert Clark, the original, was there in

the Clark and Hamilton act, and Bert was himself in the old Clarkonian way. His fan-making and kidding of the young woman and male assistant kept the audience in an uproar. The results were never in doubt. Maurice Burkhardt, who has about the best

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singing "voice" in vaudeville, was an emphatic hit. His voice was unhampered and he reached his top notes with his accustomed ease. "The Thief," which is the work

of Blanche Merrill, makes a dandy vehicle for this vocalist whose voice is indeed a delight to hear. Blossom Seeley is back again but not looking one bit like the Blossom

JUST RELEASED !!!

The song hit of "SEE AMERICA FIRST"

"I've A Shooting Box in Scotland"

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of old. There's a reason. Dressmaker and hairdresser form the combination that has changed Miss Seeley plus two coking good accompanists, Bill Bailey, formerly with the Jimmy Morgan trio, and Lynn Cowan. Hard workers this trio, and a hard one to beat. When it comes to hammering a banjo and getting the innermost raggedy swayingest tunes from it, Bill Bailey is in a class by

himself. That solo of his was enthusiastically applauded. Blossom got applause on every number, but perhaps her "Cherry Blossom Time" Japanese number was the best received. Of course Blossom tumbled a bit and wound up her act with a lot of pep the audience liked. The George Damerel turn was assigned the closing spot and did nicely, all things considered, and there were several

things to be considered. First of all, Damerel had such a cold and was so hoarse that he omitted all singing and none of his usual vocalizing was attempted even in chorus work. Then again Myrtle Vale seemed hoarse, too, but managed to sing her "How to Tempt the Men" advantageously. Edward Hume has made a good comedy "bit" out of the caddy and his dance with the girls was excellently received. Hume extracts some hearty laughs out of his work.

went away apparently well pleased as their wasn't a single kick received at the boxoffice. If the show at the Windsor fails to deliver a good dime's worth the neighborhood isn't a bit backward about letting Manager Swarts and his house staff know about it at the first opportunity. The show rounded out bully entertainment, and from start to finish was well received. Wing and Ah Hoy, billing themselves as The Chinese Castles, gave the bill a good sendoff. Silber and North were a genuine hit. Their songs and patter were well put over, the pair having personality that buoyed up their material. Good act of its kind, the man and woman working harmoniously together. Audience laughed heartily at man's droopery. Robert Henry Hodge and Co., in "Bill Blithers-Lawyer," were never seen to better advantage. The setting was the best that Hodge has had in any of the Chicago houses, the new "Interior set" of the Windsor giving the turn splendid environment. Hodge is a capital comedian and makes much of the crusty old lawyer who has a "nifty" put over on him by his nephew. Some amusing lines. Turn went very big. After Polly Prim had offered her routine of story and song, Rice, Sully and Scott held everybody in with a rattling good line of acrobatics and "risley work." Bully act of its kind for the Association houses. Manager Swarts was as well pleased with the show as was his audience, and business was good notwithstanding the uncertainty of the election returns during the last of the week.

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EDWARD SCOTT, in charge

ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—Sophie Tucker, with her Five Kings of Syncope, applause hit of the bill. Beeman and Anderson, whirlwind skaters, gave bill speedy opening. Cantwell and Walker got good laughing results with patter and songs. Ruth Budd, substantial hit. "The Forest Fire" held interest at closing of show. Ward Brothers, holdover, again successful. "Granberries" was liked, and Josie Heather went big.

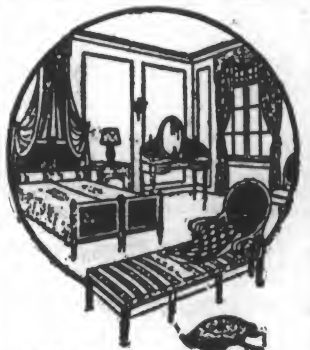
EMPEROR.—The Florence troupe of acrobats did exceedingly well as the closing number. Clair Hanson and Girls were liked. Mack and Irwin, agreeable interlude. Harry Lamont and Girlie, got over big. Orpheum Comedy Four, applause hit of bill. The DeBares, novelty turn, out of show. Johnson and Arthur, illusionists, opened successfully. "A Peck of Pickles," a Kolb and Dill comedy

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feature film, billed, but not shown. In its
stead was "The Bluff," with the same fun-
makers.

PANTAGES.—Reggiani and Vogliotto went
over big. Herbert Lloyd closed the show well.
The King of Diamonds in "Peaches in
Pawny" scored. Chinko, excellent. The Renee
Family pleased. Ward and Faye and Neal
Abel were applause getters. Minnie Kauf-
man was added, placed in the opening position.

CORT (Homer F. Curran, mgr.).—"Canary
Cottage" (2d week return engagement).
COLUMBIA (Gottlieb, Marx & Co., mgrs.).—"Intolerance" film (5th week).
ALCAZAR (Belasco & Meyers, mgrs.).—
Dramatic Stock.

WIGWAM (Jos. F. Bauer, mgr.).—"Del. S.
Lawrence Dramatic Players" (80th week).
PRINCESS (Bert Levey, Lessee & mgr.;
agent, Levey).—Vaudeville.

HIPPODROME (Edwin A. Morris, mgr.;
agent, Ackerman-Harris & W. V. M. A.).—
Vaudeville.

Bill Daily's Liberty is doing a good business
with pop musical comedy.

Business at the Oakland Pantages' house is
on the increase.

Reports credit "Canary Cottage" with hav-
ing done remarkably throughout the interior:
one-night stands.

The James Post Musical Comedy Company
is reorganizing for the Oakland Hippodrome.

Louise Brownell, of the Alcazar stock for
years, reappeared with that organization last
week.

Now that the regular theatrical season is
under way it appears that there is less
vaudeville producing going on out here than
in previous seasons at this time.

In all probability George Ebner and Mindel
Kingstone will head a small company which
is to play ten weeks in China with several
other weeks of Oriental time to follow.

Willis West and Hazel Boyd (West and
Boyd), are heading the pop priced musical
comedy company at the Liberty, Broadway, an
ex-picture and vaudeville house.

On the complaint of Lulu McCarter, Fred
Myers, a cafe entertainer living at 101 Mason
street, has been arrested charged with grand
larceny. The woman alleges Myers stole
diamonds and jewelry valued at \$800.

Raymond H. Bone, formerly first violinist
of the Orpheum orchestra, has been appointed
director to fill the vacancy of Edmund Rosner,
who passed away recently. Ray is well known
to the profession and very popular.

The Savoy is dark. Only recently that
house went over to pictures, and was sub-
leased from John Cort's representative, Homer
Curran, by Adet & Betty. Manager Curran
says the house is dark because of unpaid
rent. Adet & Betty say such is not the case,
and that they will reopen Nov. 19 with a fea-
ture film policy.

BOSTON.

By IRVING LYNCH.

KEITH'S (Robert G. Larsen, mgr.; agent,
U. B. O.).—One of the best bills of the sea-
son. White and Cavanagh headlining in the
best-staged dancing act seen in Boston for
years. The Sybil Sisters opened with a
fair aerial act; the Saxo Sextet, good; Van
and Belle, scored real hit. Tighe and Jason,
snappy as usual; Robert T. Haines and Co.
in corking sketch; Beatrice Herford, excel-
lent; Smith and Austin, funny rough act;
Danube Quartet, closed fair.

BOSTON (Charles Harris, mgr.; agent, U. B.
O.).—Concert vaudeville and pictures.
Good.

BIJOU (Ralph Gilman, mgr.; agent, U. B.
O.).—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agt., Loew).
—Pop vaudeville headed by the T. F. Thom-
as tabs.

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

GLOBE (Frank Mesinger, mgr.).—Pictures.
Pickford release drawing well.

ORPHEUM (V. J. Morris, mgr.; agent,
Loew).—Pop. Excellent.

GORDON'S OLYMPIA (Frank Hookallo,
mgr.).—Pop Good.

SCOLLAY OLYMPIA (James J. McGuin-
ness, mgr.).—Pop. Satisfactory.

PARK (Thomas D. Soriero, mgr.).—Pic-
tures Big.

MAJESTIC (E. D. Smith, mgr.).—Anna
Held in "Follow Me." Business not up to
expectations. Production being virtually a

huge fashion show, with a beauty chorus.
Plot and comedy must be toned up decidedly.
Next week brings Lew Fields in "Step This
Way."

SHUBERT (E. D. Smith, mgr.).—Al. Jol-
son in "Robinson Crusoe, Jr.," going big and
getting the cream of the local business.

PLYMOUTH (E. D. Smith, mgr.).—"Very
Good Eddie," which has been playing at the
Wilbur since August, was shifted to this
house Monday and is apparently good for
at least another month.

WILBUR (E. D. Smith, mgr.).—"The Cin-
derella Man" opened Monday night to a good
house and should prosper in this intimate
type of theatre.

PARK SQUARE (Fred E. Wright, mgr.).—"The
House of Glass" going strong.

COLONIAL (Charles J. Rich, mgr.).—"Sybil"
not doing as well as expected.

HOLLIS (Charles J. Rich, mgr.).—Sarah
Bernhardt opened Monday night to capacity
and her reception was a veritable triumph,
coming in the face of an expected fall-down
which caused her engagement to be reduced
to one week. Arnold Daly opens next Mon-
day in "The Master."

TREMONT (John B. Schoeffel, mgr.).—Geo.
Arlies in "The Professor's Love Story" opened
Monday night. Fair.

BOSTON OPERA HOUSE (Lawrence Mc-
Carthy, mgr.).—"Hip-Hip Hooley" opened
Monday night. Poor house.

CASTLE SQUARE (John Craig, mgr.).—"That
Other Woman." Business helped by
clever advertising. Gus Hill's Follies under-
lined.

COPLY (G. H. Patten, mgr.).—"Diplom-
acy," produced by Henry Jewett's English
players Monday night. Handled admirably.
"A Pair of Spectacles" next week. Business
improving.

CASINO (Charles Waldron, mgr.).—"Sam
Howe's Burlesques." Good.

GAIETY (Charles Batcheller, mgr.).—"The
Bowers Burlesques." Excellent.

HOWARD (George E. Lothrop, mgr.).—"American
Burlesques." Capacity.

"The 13th Chair" was supposed to be given
its premiere at the Hollis Street next Mon-
day, but Arnold Daly's "The Master" was un-
expectedly jumped in instead.

BUFFALO, N. Y.

By W. B. STEPHAN.

GAYETY (Chas. Taylor, mgr.).—"Hip, Hip
Hooraah Girls," satisfactorily. Next, "The
Bostonians."

GARDEN (Wm. Graham, mgr.).—"Girls of
Monte Carlo."

ACADEMY (Jules Michael, mgr.).—Pop
vaudeville bill headed first half by the Eight
Minstrel Maids, followed by Theresa Rose,
Livane's Posing Dogs, Thompson and Griffin
and Rose and Stuart. Changed last half.

MAJESTIC (Chas. Taylor, mgr.).—"Bring-
ing up Father in Politics," clever comedy,
drawing big attendance. Next, "Daughter
of Mother MacBree."

STAR (P. C. Cornell, mgr.).—Julian Eltinge
in "Cousin Lucy," well received.

TECK (John Olshel, mgr.).—"Step This
Way," doing very good. Next, "The Blue
Paradise."

SHEA'S (Henry Carr, mgr.).—Excellent bill
successfully headlined by Daisy Jean with sec-
ond place going to Seven Original Honey
Boys; Frank Le Dent, opened fair; Van Bros.,
good; Harry Beresford and Co., offering
"Twenty Odd Years," well applauded; Mignon
imitator, clever; Russell Mack and Blanche
Vincent, hit; Emily Hooper and Howard Mar-
bury, closed strong.

LYRIC (H. B. Franklin, mgr.).—Catchy bill
headed by Nellie Carroll Troupe, Tiny Trio
Lilliputians, pleasing; William Davis, mono-
logist, a hit; Cathedral Quintette, good; Nat
S. Jerome and Co. in "Abe's Error," very
good; Grace and Ernie Forrest, exceptional.

OLYMPIC (Bruce Fowler, mgr.).—Very good
bill with Strasselle's Animals featured; Irwin
and Ward, very clever; Three Brandts, nov-
elty tumblers, well received; Edwards and
Habee, do nicely; Juvenile Sextette, "Just
Kids," excellent. Pictures.

The appearance of snow and cold weather
has materially increased the attendance in
all of the local houses.

The work on the addition of the Maltesia
Gardens is now almost completed and this
place will open shortly as one of the finest
restaurants in this part of the country.

The Broadway Hotel have installed cabaret,
opening this week with the following acts,
Helen Morrissey, Jean Fay and Dollie Rowe.

Shuster's management have booked indefi-
nitely Miss E. Becher, Edythe Davis, Helen
Irving and Minnie Lee.

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tial. Excellent opportunity for good perma-
nent side income. Address "Prominent,"
Variety, New York.

James Latham and Clarence Abel have left
the "Mud and Jeff" company of the Inter-
national Circuit and have joined the "Bring-
ing Up Father in Politics" company of the
same wheel.

LOS ANGELES.

By GUY PRICE.

The Alvarado is giving special matinees for
children.

The Little theatre's production of "Nju"
was highly praised by the critics, but the
patronage has been terrible. At one per-
formance 18 people were counted.

Richard Ordynski, the director, has made a
dramatic find in Ann Andrews, a local society
girl. Miss Andrews was chosen for the lead.

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ing rule in "Nju," and given preference over several well known actresses. Fred Mace has returned from Bakersfield.

All local theatres stood 'em up election night. The managers wouldn't object if there was a national election 865 days of the year.

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SPECIAL RATES TO THE PROFESSION

The Morin Sisters, at the Orpheum this week, are booked solid until next May. Their new dancing act was well received here.

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NEW ORLEANS.

By O. M. SAMUELS.

ORPHEUM (Charles E. Bray, Southern Representative).—Proceeding chronologically. Brent Hayes opened, doing well. The Actresses found response for their neat dancing. Fay, Two Coleys and Fay, capered conventionally. Albright and Rodin are operatic singers. The newest sketch of Cressy and Dayne is platiitudinous. Harry Cooper ran away with the applause honors. The Ballet Classique closed, not impressing much.

TULANE (T. C. Campbell, mgr.).—Maude Adams in "The Little Minister." CRESCENT (T. C. Campbell, mgr.).—"The Woman He Married."

FRENCH O. H. (Emile Durieu, mgr.).—Silligardi Opera Co. LYRIC (Low Rose, mgr.).—Stook burlesque.

LAFAYETTE (Lloyd Spencer, mgr.).—Sandy Shaw, Hawthorne Minstrel Maids,

ROCKWELL and WOOD

"TWO NOBLE NUTS"

PALACE, CHICAGO

THE "NUTS" PALACE'S BEST BITS

Stan-Stanley, "Audience-Actor," and George Rockwell and Al Wood, make up for any possible defects in program.

By ASHTON STEVENS,
in Chicago "Examiner."

PALACE, CHICAGO.

Harry Singer said I would be doing him a great favor by waiting for George Rockwell and Al Wood, and telling him if they are really funny, or is it only a quirk of Manager Singer's imagination. I stayed and the great favor was for me. These lads are the fastest, foolishhest, yet wisest "nuts" in their department. Their lunacy is like lightning. Wait for them! Well, I should say. It would be easier to walk a tight-rope than to walk out on Rockwell & Wood. They and Stan Stanley are the hits. The "nuts" have it this week.

PALACE, CHICAGO.

On the programme Rockwell and Wood were No. 6, but were moved down next to closing, with Willie Weston taking their sixth position. Weston never appeared to better advantage, and the Palace just wouldn't let him retire. Stella Mayhew and Billie Taylor were seventh. The spot was easy and the returns were 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 if they were down right, but finally had everybody rooting the remainder of the way.

VARIETY.

PALACE, CHICAGO.

George Rockwell and Al Wood worked up to their title, Two Noble Nuts. No female of the species could beat George Rockwell handling the rapid-fire gab. He would even have to give his wife a handicap. He winded Wood and the audience went wild. It is a great line. Nineteen minutes in one. Five bows.

"BILLBOARD."

ORPHEUM, ST. PAUL.

Rockwell and Wood are triumphs of technique. They are funny, funny and again funny. And the reason they are is that they know their business to their finger tips. How I laughed!

ORPHEUM, DES MOINES.

Rockwell and Wood stopped the show with squirrel food comedy last night.

ORPHEUM, OMAHA.

Rockwell and Wood's chatter got the most applause of the show Sunday.

ORPHEUM, KANSAS CITY.

However, the most applause, the spontaneous kind that really spells enjoyment, was accorded George Rockwell and Al Wood, who bill themselves as "Two Noble Nuts Navigating the Ocean of Nonsense." Their act is cleverly nonsensical, without being disgusting or bore-some in the smallest degree.

MAJESTIC, MILWAUKEE

Stella Mayhew Is Headliner This Week at the Majestic

George Rockwell and Al Wood also are clever entertainers.

George Howell and Company offer fine sketch—other acts high class.

MAJESTIC, MILWAUKEE

With all due respect to Stella Mayhew, who is the headliner of a good bill which opened in the Majestic theatre yesterday, it must be admitted that a certain gentleman named George Rockwell, assisted by his partner, Al Wood, comes as near stopping a show as any act which has been seen at this theatre for many years.

King Bros., Lockhart & Gillespie.
ALAMO (Will Guerlinger, mgr.).—Jimmie Brown's Revue.

Slingard Opera Co. is being sued for non-payment of bills.

Nat Ehrlich has resigned as manager of the local Triangle office, to take over the Isis theatre.

The Lyric company entertained the old soldiers at the Confederate Home here last week.

A "Jazz" parade will precede the I. A. T. S. E. ball Thursday.

Eugene Ruiz, secretary to Charles E. Bray, has committed matrimony for the second time.

Mae Earle and Nat Farnum opened with the Lyric burlesquers Sunday. Jean Bayer and five other girls joined the troupe the same day.

"Princess Pat" is at the Tulane next week. Al. H. Wilson occupies the Crescent.

PHILADELPHIA, PA.

B. F. KEITH'S (H. T. Jordan, mgr.).—"America First," with all its patriotic stuff, featured the Fifteenth Anniversary bill. Man-

ager Harry Jordan gathered an excellent show for the occasion, the house all dressed up like Astor's mansion and a chrysanthemum show that would be a prize winner anywhere was displayed in the lobby. Mayor Smith and a party of city officials occupied one box Monday night, while a delegation of naval officers from League Island, headed by Commandant, helped to add atmosphere to the celebration. "America First" went over with a big burrah. It is a big, showy production that Rolfe & Maddock have given vaudeville, not the best nor the worst we have seen, but just about right at this season, with its red fire and "Spirit of '76" finish that had those in front almost on their feet. Bruce Weyman, a baritone, who has been singing many weeks at the Strand in New York, was added to the

company, and scored with his vocal contributions. There is a young fellow who does a near-imitation of Britt Wood in a banjo hit. The bill was given a shaking up after the first show, according to the program order, and furnished first rate entertainment. The big laughing hit went to Aveling and Lloyd, with their patter act. "Chappy" Aveling used to be an usher in Keith's here, losing his job when he was caught taking commission for detecting good seats for the patrons, while Al. Lloyd claims to have "missed" Manager Jordan with many a hot rivet, while he was an iron-builder's helper and Mr. Jordan was superintending the building of the playhouse 15 years ago. All this made it very interesting and "Chappy" let the audience in on it Monday night, cutting out refer-

A HIT OF EVERY BILL

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KITTY

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U. B. O. Time

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COLONIAL THIS WEEK

(NOV. 13)

Direction, **ALF T. WILTON**

The 11th Anniversary Number

of

VARIETY

WILL BE OUT DEC. 22nd

Reservation of space now is suggested, to ensure the best position. Rates will be the same as at present for advertising in that issue. Any VARIETY office (New York, Chicago, San Francisco) accepts Anniversary copy.

ence to why he gave up being an usher to turn actor. Another "local" was George Kelly, brother of W. C., the "Virginia Judge." George used to be an amateur actor with the Ludlam School in this city, but has graduated to a fairly good "legit," and a better playwright. He has an excellent bit of work in the sketch called "Finders-Keepers," and it was very well received. Grace Leigh and Dave Jones just did about fair with "Love Gamblers." Their skit is a bit too talky and the drag it took at the start helped to hold it back until right near the finish, when the baron discloses his identity as a barber. Here the comedy picked up and improved the offering. Louis Hart, who had the closing spot with his strong-man novelty in the afternoon, held down a middle position at night, and did nicely. He has some new ideas for putting this kind of an act over and got results. Hirschel Hendler, with his pianologue, was a big applause hit. He's a wild sort of a musician to look at, but can handle the ivories and injects just enough comedy into his act to liven it up. He was one of the biggest applause winners of the show. The Lovenberg Sisters and Neary Bros. have a good looking dancing novelty, with a lot of scenery and

changes of costume, which pleased without hitting anything big until near the finish. The dancing is well done and one of the boys, who works in a bit of rope dancing which Will Rogers did before him, does a voice-juggling bit that brought him a good hand. The act needs quickening up at the opening, but scored solidly here. Kelly and Galvin, with a mixture of Italian and English chatter, were a good sized hit in an early spot. They started a bit slow, but kept right on going until they finished to a big round of applause. Louis Stone furnished the bill with an excellent opening act with his trick stepping, his routine being entirely new and nicely staged. Selig-Tribune pictures were very ordinary

COLONIAL (H. A. Smith, mgr.)—Harry Gerard and Co. in "The Luck of a Totem," featured. Others, Lawrence Grant and Co. in

MINERS
MAKE-UP
By HENRY C. MINER, Inc.

"The Final Arbitrator," Lucy Gillette, Telegraph Trio, Belmont and Hari, Bertha Kalisch in "Love and Hate," the film feature.

NIXON'S GRAND (W. G. Wegfarth, mgr.)—"The Girl with a Thousand Eyes," thaumaturgist, has the headline position this week, supported by Lester Trio in "The Breeze that Blew," Sylvester and Vance, Bolger Bros., Elva and Snowball, Guaran and Newhall and pictures.

BROADWAY (J. Cohen, mgr.)—"The Mic World of 1918," with a company of 35, headed by Seymour Felix, is featured. Others, Durand and Arnold, Mr. and Mrs. Arthur Copalan and Co. in "You're Next," Owen and Drew, Nelson and Nelson. The film feature is the Fox picture, "The Mediator," with George Welsh.

WILLIAM PENN (G. W. Metzel, mgr.)—"Hamlet Upside Down," a musical tabloid presented by James Heron, is featured, supported by Ketchum and Cheatem, Cycling McNutts, Lane, Plant and Timmins. Nora Talmadge in "Fifty-Fifty" the film feature. Second half: Stewart Producing Co. offers "Ireland's Favorite Son, Barry McCormack and Co. in "You Can't Beat Them," Bessie Love in "A Sister of Six."

NIXON (F. G. Nixon-Nirdlinger, mgr.)—Lew Williams and Co. in "Revolution," a musical "tab," headlined. Others, Betty Fields, Skelly and Souvain, Les Valdos, The Act Beautiful and the film feature, "The Sins of Her Parent," with Gladys Brockwell.

KEYSTONE (M. W. Taylor, mgr.)—Gus Edwards' "School Days," with Dolly Gutz, Roy Mack and Co., Billy Wayne and Warren Girls, Ghot Eldridge and Harriet Barlow in "The Law," Jim and Marion Harkins, Bessie Lester, Yammato "Jor," and The Awakening Episode of "The Shielding Shadow."

GLOBE—"Mother Goose," headlined, Charles and Sadie McDonald in "The Chief of Police," Abbott and White, Evans and Gordon, Bossoni Troupe, El Cota, Canaris and Cleo and pictures.

CROSS KEYS (Sablosky & McCork, mgrs.)—"A Day at Ocean Beach" is featured for the first half, with the following surrounding bill: Harry Breen, Dorothy Richmond and Co. in "A Midnight Marriage," Daniels and Walters in "The Property Man," Reddington and Grant, Beatrice Lambert. Second half: Sam Mann's Company in "The New Leader," headlined, supported by a five-act bill and pictures.

TAMPA, FLA.

By O. B. JONES.
TAMPA BAY CASINO.—Billy S. Clifford, in "Linger Longer Lucy," 18-10.
TAMPA THEATRE.—Dark.
STRAND.—Triangle Program. Music.
GRAND.—World Film Pictures. Music.
ALCAZAR.—Paramount Pictures. Music.
BONITA.—Mutual Movies. Ripples Orchestra.

Picture censorship was invoked for the first time here, for "Purity," showing at the Strand recently. Several women on the committee failed to appear. Capacity was the result during the engagement.

Several picture companies have had agents going over local territory for suitable locations for future features during the winter season.

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 FORWARDING 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.

Through this manner of transmission all danger of loss to the player is averted. VARIETY assumes full risk and acknowledges the Pall Mall Co.'s receipts as its own receipts, for all money placed with the Pall Mall to VARIETY'S credit.

A MUSICAL ACT OF DISTINCTIVE MERIT
JACK LEVY
AND THE
FOUR SYMPHONY SISTERS
Presenting
"A Study in Melody"

Where have you been? Who, me? Yes, you! Not where I've been. Where is I?

Have been waiting for Van Hoven's space but can't get it, so here we go in this spot.

RAWLS
and
VON KAUFMAN

BILLY SCHEETZ
and
BETTY ELDERT
in

"Whittier's Barefoot Boy"
A CLASSIC IN "ONE"

Direction, NORMAN JEFFRIES.
Joe Laurie is saving OLD SHOITS. How about OLD SHOES for me?—Kipling.

DOGSENSE

LADY says

"Election is over; do you know any more about it than before? I don't."



A New Offering, New Costumes, New Music, New Scenery, New Songs, Etc.

JIM DIAMOND AND BRENNAN SIBYL

In Their "NIFTYNONSENSE" of 1916, Entitled

"HOW JIM MET SIBYL"

BY JAMES MADISON

Direction, M. S. BENTHAM



BOTHWELL BROWNE

In HIS REVUE OF EXOTIC ART DANCES
Assisted by FRANCIS YOUNG

Some Act—Catch Us

VALYDA

and her BRAZILIAN NUTS.

Always Working

Direction, ROSE and CURTIS

A-KAT-ALOGUE

A DISTINCT NOVELTY

Originated
by
ALEX SPARKS
Music by
Ross Mobley
Dances by
Harry Ali



With
Alex SPARKS
May
LORIMOR
Harry
ALI
Address
c/o Variety
New York
A-Kat-alogue

That Beautiful
Act

Mabel Naynon's Birds

The Biggest,
Greatest, Most
Wonderful, and
Elaborately
Staged Trained
Bird Act in the
World.

See
MARK MONROE

FRANCOLINI

DAINTY OFFERING
IN PREPARATION
VARIETY, New York.



Frank Ralph Ed
KAHL, WALTON and HENRY
Booked solid, U. B. O. time
Direction, JACK HENRY.
Address Variety, New York.

"WILLISON and SHERWOOD" "THE TWO CANARIES"

U. B. O. — W. V. A.

Eastern Representative, ALF. F. WILTON Western Representative, WAYNE CHRISTY

ARISTOCRATS OF VAUDEVILLE

MAURICE

BRIERRE

AND

GRACE

KING

DIRECTION,

ARTHUR KLEIN

Mrs. Paul Gilmore sold her Tampa home recently. Twenty thousand dollars was given as the stipulated price.

The Billy S. Clifford show at the Casino, 18-19, has the distinction of being the first road attraction of the season.

CECIL JEFFERSON

Specially Written Songs and Stories
By HERBERT MOORE
Direction, J. B. McKOWEN.

Plans are being formulated for the coming Gasparilla celebration and South Florida Fair in February, which bids to far exceed anything ever attempted in the South, not barring New Orleans Mardi Gras. Preparations are being made to handle the thousands of tourists who will join in the merrymaking.

JOHNNY FORD and BILLY SMITH

Something New
Something Different
But All Good

Introducing "Back in the Hills of Colorado" (By Billy Smith) with Great Success

Working Exclusively
for the U. B. O.

Direction, WM. WOOLFENDEN

By patience, a d slow but steady growth, the true idea, although seemingly hampered on every side, will at last realize its freedom. The encumbering error will fall away and "The Fruit of the Spirit" will in due time be made manifest.



GENERAL
THE OCEANIC
AND
THE OCEANIC
PERSONAL
DIRECTION
C.S. HUMPHREYS

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 LENORA BURKE
BIG SONG HIT "MONEY" (Words and Music by Lou Payton)
"Coke" Booked Solid "Maid" Booked Solid
Eastern Representative, Jack Flynn Western Representative, Harry W. Spingold
Best U. B. O.—W. V. M. A. Wishes to All

Bull's-Eye
Hit
of the Season

HEADLINING—IN THE WEST

LOBBY TALK
LISTEN TO THAT APPLAUSE. WHO IS ON THE STAGE NOW?

Doorman Answers
You Know SULLY & ARNOLD
Well, It's the Act That Follows Them. (CURTAIN)
Loew Circuit Direction, MARK LEVY

CROSSMAN'S SIX ENTERTAINERS

Address, VARIETY, N. Y. C.

DIXIE'S HONEY BOY OF THE PIANO
JIM MacWILLIAMS
Booked Solid U. B. O.

CORBETT, SHEPARD AND DONOVAN

3 BOYS WHO SING
This Week (Nov. 13)—Temple, Detroit
Rep. Aaron Kessler, A.K.

35

S.F.K. ALHAM N.Y.C.

J. J. M.

E.F.A. E.V.D.

BEATRICE LAMBERT



American Nightingale


In an Artistic Song Repertoire
Booked Solid

We also wear shoits, size 14½. Send all shoits to us and—
Laurie and Bronson MIGHT get one

KLEIN BROS.

Walter DANIELS and WALTERS Minna
Laugh Getters
(TWO IN ONE)

MUSIC — SINGING — COMEDY — CHARACTER STUDIES



Rich McAllister
PRINCIPAL COMEDIAN
"STEP LIVELY GIRLS"
BREAKING RECORDS—THAT'S ALL

DISPELLERS OF GLOOM
BERT CHADWICK AND GRACE TAYLOR
THE YOUNGEST COLORED ACT OF THEM ALL; BUT, OH, MY!
Last Half (Nov. 16-18)—Bijou, Fall River
Next Week (Nov. 20-22)—St. James, Boston
Last Half (Nov. 23-25)—Emery, Providence
DIRECTION, TOM JONES

EUROPE'S MUSICAL PRODIGY
DAISY JEAN
Playing U. B. O. Booked solid.

AUSTRALIAN CREIGHTONS

NOVELTY ECCENTRICITIES

Now Playing United Time Direction, JENIE JACOBS
This Week (Nov. 13)—Orpheum, Brooklyn Next Week (Nov. 20)—Palace, N. Y.

IF IMITATION IS FLATTERY
Then I am the most sincerely flattered actor in vaudeville
JACK WILSON

SAM and KITTY MORTON

IN
"Back Where They Started"
PALACE THIS WEEK (Nov. 13).
Direction—MAX HART

ARTHUR HAVEL & CO.

In a comedy playlet entitled
"PLAYMATES," by Will M. Cressy
Trying to be as good as father, which is quite a hard job.
Nov. 13—Keith's Theatre, Columbus, Ohio
Direction JAMES PLUNKETT

WORKING WITH { U—usual determination to
B—outside sitting on the doorstep when Mr. Big Time
O—portunity, knocks on my door.
ONE-MINUTE INTERVIEWS WITH VAUDE-
VILLIANS.
MIXED HOOFING ACT:
"Meet the wife, boys, she makes her own combinations."
ACROBATS:
"We're throo troopin'. we're going to start a German boarding house."
GIRL ACTS:
Oh, yes, we lay off for the next three weeks, then a route on the big stuff. We open at Union Centre, R. 1.
MISINFORMATION:
"A CABARET (actor sighting a taxi); a cab; hurry: Rhoot. If you must, my old pal, but spare me my American flag. I said.
I have accepted an invite from Mr. Joe Jermon to go over to the Friars' Club, Saturday night and see

then crown Mr. Bert Lealle, King. I have been practicing up looking like a bloated monopolist so as to mix properly with the big timers and I already have acquired a plutocratic look, thinking about it.
Would like to swap gags with Stan Stanley. My finger nail gag, which has never been out, for his Floating Kidney gag. See Josie Flynn as to the merits of mine.
Robert about last seen as solid a throat as ever this prospective father-in-law cured withal.
This week (Nov. 13)—Keith's Prospect & Greenpoint
Next Week (Nov. 20)—Harlem O. H. and Proctor's, Newark.

JACK MARLEY

KARMIGRAPH NUMBER **6**
PRINCE KAR-MI

VAUDEVILLE'S GREATEST ILLUSIONIST SAYS:

AS LONG AS I CONTINUE TO PLAY TO
BIG MATINEES EVERY DAY AND
PACKED HOUSES EVERY NIGHT
I NEVER WORRY ABOUT APPLAUSE, ALTHOUGH SOME ACTS ALWAYS JUDGE THEIR VALUE BY THE AMOUNT OF NOISE THEY CREATE.
BEANS ARE BEANS
I WILL ADMIT, BUT IT TAKES MORE THAN A MERE-VIBRATION OF THE ATMOSPHERE TO MAKE A NOISE LIKE BIG MONEY IN THE BOX OFFICE—IT TAKES
DRAWING POWER
That's Why "I GET THEM IN"
(Address VARIETY, New York.)

"A FEATURE ACT THAT IS INVARIABLY THE HIT OF THE BILL"



McKAY'S SCOTCH REVUE

Could hardly leave the stage at the finish of their act on account of the many encores.—
"Press," London, Ont.

EMMA EARLE and SUNSHINE

FEATURING EMMA EARLE'S original old lady specialty
"WHEN I WAS YOUNG"

Loew Time Fully Copyrighted Direction, FRANK BOHM, Inc.

"THE MINSTREL REVIEW OF 1916"

WITH

JOSIE FLYNN and MAE ROBERTS

Personal Direction, NIXON and NIRDLINGER

EVELYN BLANCHARD Presents

FLO IRWIN

IN VAUDEVILLE

THAT VERSATILE NUT

GEO. NAGEL and EVELYN GREY

in "Bits of Variety." A nut act in "one"; introducing singing, dancing, whistling, juggling, tumbling and travesty.

NOTE—We do any act the audience ask for and some they don't ask for.



HOUDINI

This Week
(Nov. 13)—Keith's,
Cincinnati

Next Week
(Nov. 20)—Keith's,
Columbus

Permanent Address, VARIETY, New York

BEN RYAN & DOLLY RYAN

ENTERTAINERS OF THREE CONTINENTS

COMEDY DUO

EXPERT ECCENTRIC TERPSICHOEAN 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

Palace
Theatre,
New York
Soon

BEDDIE BORDEN

Direction
PAT CASEY

Supported by "SIR" JAS. DWYER in "THE LAW BREAKER"

BOWERS, WALTERS and CROOKER

WITH AL JOLSON'S "ROBINSON CRUSOE, JR."

SAM DODY

Playing Monsieur Duval in Lew Fields
"STEP THIS WAY" CO.
EN ROUTE

ALFREDO

Address Care VARIETY, London

CLAUDE Golding and CLARA Keating

Booked solid W. V. M. A.
Eastern Rep., ROSE & CURTIS
Western Rep., BEHLER & JACOBS

KEIT and DE MONT

with IRWIN'S "MAJESTICS"

Waving Photos

An agent rushed into an office and yelled, "Give me Sunday for this act at \$2.50?" Booker's answer, "Sorry, can't use him. He conflicts with a 90-cent act I have penciled in."

HARRY SYDELL

"The Prohibitionablistic Tenor"

LOEW CIRCUIT Direction, Mark Levy

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 Intimate

Direction, HARRY WEBER



Vanderbilt's Most
Artistic Dancer

VERA SABINA

Booked solid
Orpheum Circuit

Direction,

Max Gordon

VESPO DUO.

Phenomenal

Accordionist and Singer



BILLY LLOYD and GEORGE BRITT

In a "Mixture of Vaudeville," by Ned Dandy
This Week (Nov. 13)—Orpheum, Brooklyn

Nov. 20—Colonial, Erie, Pa. Jan. 15—Orpheum, Brooklyn
Nov. 27—Temple, Detroit Jan. 22—Colonial, New York
Dec. 4—Temple, Rochester Jan. 29—Bushwick, Brooklyn
Dec. 11—Orpheum, Montreal Feb. 5—Keith's, Boston
Dec. 18—Temple, Hamilton Feb. 12—Davis, Pittsburg
Dec. 25—Shea's, Toronto Feb. 19—Keith's, Cincinnati
Jan. 1—Shea's, Buffalo Feb. 26—Keith's, Indianapolis
Jan. 8—Alhambra, New York Mar. 5—Keith's, Louisville

Direction, HARRY FITZGERALD



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

THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN

Harry

Kate

Keon : Williams

A real comedy act in "one."

(Special Scenario)

United Time

I don't roll cigarettes
but I can roll hoops.

JOHNNIE REILLY

FASTEST IN THE WORLD

Being recognized Kokomayniacs, we welcome communications from our fellow members.

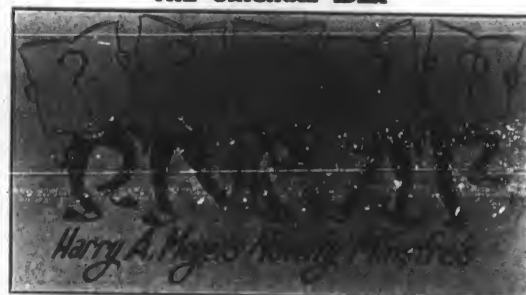
Oh, Harry, are the Shuberts after you, too?

We wish to thank Thos. Potter Dunne for a very good idea.

McCormick and Shannon, and Jimmy Lyons, Please write.

FRANK and BESSIE GABY.

THE ORIGINAL IDEA



"KOKOMAYNIA" CLUB
Honorary Members in town:
Nieman and Kennedy, Morris
Tolen, Jules Black, Jack
Mills. New Members: Great
Howard, Sammy De Haven,
Ed. Edwards, Deacon and
Lindsay, El Pais, J. J. Col-
lina.

We are working
theatre in Phila., th:
that gave us the first start
in skw business, thanks to
Mr. Jos. Dougherty and Al
White.

Regards to all members of
the Kokomaynia Club.

TRANSFIELD

SISTERS

W. V. M. A. Direction, BEEHLER & JACOBS.

WHAT'S WORTH HAVING IS WORTH ASKING FOR

For years we have played the same towns over and over again, but we have never played Washington, Atlanta, Charleston, or in fact any town in the South. This year we want to go South. See LEW GOLDER for open time.

McINTOSH
AND HIS
MUSICAL MAIDS

EDITORIALS.
A patent has been refused to a Chicago man who perfected a method of keeping chewing gum fresh on the bed post overnight.

Mexican jumping bean soup is the latest training diet for Buck Dancoars.

Even a hungry man draws the line at eating his own words.


Fred (Hank)
and
Harry (Zeko)
FENTON
GREEN

(and Cat)
in "MAGIC PILLS"
Personal Direction, MAX GORDON.

THE
BOX OFFICE
ATTRACTION
Catherine
Crawford
AND HER
FASHION
GIRLS

Direction, Arthur Pearson

DO YOU BELIEVE IN SIGNS?



PARISH & PERU
A BIG-TIME ATTRACTION
IN ONE, COMBINING HAZARDOUS,
SENSATIONAL AND THRILLING FEATS
WITH CLEVERNESS AND PERSONALITY
DIRECTION FRANK EVANS.

This Week (Nov. 13)—Palace, Chicago
Next Week (Nov. 20)—Temple, Detroit

They are accusing us of being in
with the laundries to spoil the
actors' shoits, so that we can get
them. Youse got us wrong, boys.
Size 14-14½.

LAURIE
AND
BRONSON

People were shocked
long before electric-
ity was discovered.




BILLY
BEARD
"The Farty from
the South"
Direction
Harry Weber

Had a great dinner with Jim and Marion Harkins.
before we left Philadelphia last week. Now we
know what makes Jim so fat. You ought to see
him eat apple pie.

Regards to Marion and her mother.

NOLAN and NOLAN
Direction, NORMAN JEFFERIES
Booked solid U. B. O.

DISCOVERED?
IN THE WILDS OF OMAHA



NEXT FALL I WILL INTRODUCE
TO BROADWAY A WONDEROUS,
WINNING, TALENTED, PERSONABLE
BUNDLE OF NERVES AND VERSATILE
ITY WHOM FOR THE NOW WE
WILL CALL "THE WILDFIRE MISS".
MORE OF HER ANON—
EDWARD MARSHALL
—CHALKOLOGIST—
DIRECTION ALF. T. WILTON ORPHEUM
CIRCUIT NOW PLAYING

"MR. MANHATTAN"
Fred Duprez
Says:
Three (count 'em) "Mr. Manhat-
tans," each successful in his par-
ticular way, have had a whack at
English audiences. Of these, but
one remains, and he is sensation-
ally successful, holding down the hard-
est job of the lot, to wit, pleasing
provincial audiences. The clever in-
dividual referred to is
Your humble servant,
FRED DUPREZ.



The VENTRILOQUIST
WITH A PRODUCTION
ED. F.
REYNARD
Permanent address, Marion Theatre, Marion, O.

HOLDEN and GRAHAM
Artistic Bits of Versatility
Direction, TOM JONES

HOWARD
LANGFORD
Principal Comedian with
"Katinka"
Direction, Chamberlain Brown

MARTYN and FLORENCE
After 5 Weeks in New York for Loew we
have decided to travel again.
NEXT WEEK—LOEW'S, BOSTON
SOME ACT—SOME AGENT
Personal Direction, Mark Levy

RE-ELECTED BY AN OVERWHELMING
MAJORITY

NORMAN
JEFFERIES

OUR AGENT

Jim and Marian Harkins

This Week (Nov. 13)—Keystone, Philadelphia

We have very little trouble Laying Off

SO SAY
NEIMAN & KENNEDY
"THE AUSTRALIANS"
"Electric Bulb-Squeezers"
Pirates lay off — We do also
Direction,
New Act in Preparation Mark Levy

ANARCHIST, they may call me—
I'm on the list, but how they stall me.
But Pa is rich, so off I'll lay,

I won't work for

BLK
JIMMY FLETCHER
A Humane Edition of "Oliver Twist"
Loew Time Direction,
Mark Levy

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
When people talk of high brow
things, don't know what it's all
about. But then I act so digni-
fied they hardly ever find me out.



BABE
COOK
FLO AND NELL
WALSH
THE REYNOLDS
Watch for us in
SONG, RHYME AND MAGIC
We work all the time but always wear the same
size hats.
Regards to Jimmie Reynolds

THE SEASON'S BIG HIT
MODELS DE LUXE
By Margaret Stewart and William Devany
Variety, Chicago

IN HASTE



Dear Folks:
Please send me
your copy of "Ed
and Gertie This."
Coming so soon for
me that the "Mid-
dle-Age Spread"
has not let.

Oswald
Woodside Kennels

P. S.—Got box
of chocolate O.K.
Wish Carl was
here.

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

J. J. M.
35
B.F.K. ALHAM
N.Y.C. E.F.A.
E.V.D.

(VARIETY, Nov. 3, 1916)
McGreavy and Doyle.
"At the Station" (Comedy).
12 Mins.; Full Stage.
City.
A corking variety act, rather a surprise
as an opener. It is presented by a man
and girl team, opens as a sketch offering,
turns to juggling and finally the man does
slack wire work that is well done. The girl
also sings a song, but the least said about
that the better. On its novelty alone the
act qualifies as a contender for big time.
The scene is a railroad terminal, the girl
acting as the ticket seller and the man do-
ing a rube characterization. After a bit of
comedy talk that gets over, he turns to
juggling and then to the wire work with the
girl assisting.
FRED.

We are glad to announce that we will open on
the Southern time next week for Mr. Jules Delmar.
Heard an actor singing "Turn Back the Universe
and Give Me the Last Three Weeks." Yes, he had
been laying off.
To the Novelty Minstrels: Yes, we swallowed
the title, hook, line and sinker. Can we be rein-
stated in the Kokonania Club?
Regards to Hassel Meran, Doc O'Neil, Chas. and
Buby Leder, Chief Canpolican, Hope Vernon, Oxford
Trio, Harry Fox, Elliott and Mullen, Five of Clubs,
Sweet Cookies, Mrs. Gene Husher Co., Thomas Trio,
George Fox, Lumber Jax, Wainwright and Walters, Don
Linn, and Walter Weems.

GEORGE SKIPPER
AND
MYRTLE KASTRUP
Direction, CHAS. S. WILSHIN.

BROADWAY'S RECORD BREAKING HIT CATALOGUE

4 REAL "HONEST-TO-GOODNESS" HITS. JUST THINK OF IT, AND ALL PUBLISHED BY ONE HOUSE AT ONE TIME. SOME RECORD! I GUESS WE ARE NOT PICKING THEM ONE AFTER ANOTHER. EH! WHAT!

WORDS BY CHAS. MCCARRON AND STANLEY MURPHY

OH HOW SHE COULD

MUSIC BY ALBERT VON TILZER

YACKI HACKI WICKI WACKI WOO

Everybody knows that this is the biggest Hawaiian song hit on the market. Why waste any more words?

WORDS BY CHAS. MCCARRON AND CHAS. S. ALBERTI

MUSIC BY ALBERT VON TILZER

DOWN WHERE THE SWANEE RIVER FLOWS

Al Jolson's pet song and his biggest hit in his Wintergarden production, "Robinson Crusoe, Jr." Not only that, but it is a terrific hit for many of the greatest artists in vaudeville. Watch it go over with a bang.

WORDS BY ED P. MORAN AND WILL A. HELEN

MUSIC BY ALBERT VON TILZER

PUT ON YOUR SLIPPERS AND FILL UP YOUR PIPE

YOU'RE NOT GOING BYE-BYE TONIGHT

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TEN CENTS

VARIETY

VOL. XLIV, No. 13

NEW YORK CITY, FRIDAY, NOVEMBER 24, 1916

PRICE TEN CENTS



DO NOT BLAME THE AGITATORS

For their Misrepresentations of the True Conditions of the White Rats—They must get enough in to at least Pay Their Salaries.

Instead of utilizing their space to deny the Statements made by the Vaudeville Managers' Protective Association, they utilize the two pages in a lot of HOT AIR, which can only interest a few Hangers-on about the Club.

But no matter what statement they make, the Fact remains that the Managers will not recognize the White Rats, NOR WILL THEY BOOK WHITE RATS.

TO THOSE FEW, who think they are Putting One over on the Managers, because their time has not been cancelled, we repeat—Do not feel that you have been overlooked—

The Managers are merely rearranging their bills to take care of conditions, and we now add that Those Few who have failed to send in their Resignation—when they do get their Cancellation, IT WILL BE TOO LATE TO MAKE AFFIDAVITS TO BECOME REINSTATED, unless the reason is beyond question.

— VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION —

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THEATRICAL CHARTER CONFINED TO RATS BY A. F. OF L. MEETING

**Committee in Baltimore Recommends and Convention Adopts
Its Report Restricting All Actors' Bodies in American
Federation of Labor Affiliation to Charter Now
Held by White Rats Actors' Union.**

Baltimore, Nov. 22.

Resolutions 23 and 39, presented before the American Federation of Labor convention being held here and affecting the White Rats, were reported yesterday by the Committee on Executive Council's Report and resolution No. 39 was unanimously adopted by the convention.

Resolution 23 was introduced on behalf of the Central Federated Union of New York and was designed to separate the affiliated players in the theatrical field into distinct bodies, each holding a charter and limiting the charter held by the White Rats to the variety field. The Actors' Equity Association and Actors' International Union, were interested in this resolution. Resolution 39 was introduced on behalf of the White Rats to dismiss all proceedings before the A. F. of L. regarding theatricals and to refer them to the Rats.

The recommendation of the Committee was that "the Executive Council continue its good offices through the White Rats Actors' Union for the improvement of all actors."

This virtually places all actor-union matters with the White Rats and makes it the sole unionized body of players, with whom other actors' organizations will have to affiliate or become branches of before securing a Federation alliance.

Harry Mountford and James William FitzPatrick, president of the Rats, after the favorable action taken by the convention, said: "It is an absolute victory and settles for all time that we are an international union with all its powers, rights and privileges and that actors must organize through the White Rats."

"This contention has been ours from the first and if another organization had believed us instead of the enemies of the organized actor it would have been much better for all the actors in this country and today we should all have been one united body. That, however, we believe will happen in the next three weeks."

The resolution introduced by the Rats' representatives last week (published in last week's VARIETY) to obtain the assistance of all organizations

affiliated with the A. F. of L. is still in the hands of the Committee on Boycotts and is quite likely to remain there until the convention adjourns, which will be Friday or Saturday.

Resolution No. 3, following (referring to the mechanics of the theatre), was reported on favorably and referred to the Executive Council for action.

Resolution No. 3.—By Delegate Claude O. Taylor, of the Michigan Federation of Labor.

Resolved, That the Executive Council be and is hereby instructed to consider the advisability of creating a new department comprising those organizations directly connected with the theatrical industry; and, therefore, be it further

Resolved, That if, after careful consideration, the Executive Council deems wise and beneficial to create such new department that it be empowered to do so.

Referred to Committee on Organization.

CHICAGO'S EXTRA TAX.

Chicago, Nov. 22.

A movement is afoot here to save the city of Chicago from bankruptcy, and if the plan succeeds a tax will be placed on all places of amusements, excepting picture shows. This will include grand opera, vaudeville, the legit houses and all sports, particularly wrestling matches and baseball.

Those most concerned over the movement are the managers of the neighborhood vaudeville theatres who feel they will not be able to endure the added taxation under current business conditions.

NEWSPAPER SPITE BOOSTING.

Pittsburgh, Nov. 22.

"Margery Daw" is in its second week at the Duquesne, now under John Cort's management, the show being strongly boosted by the newspapers fighting the Nixon-Davis interests. The papers are lavish beyond precedence in giving the Cort attraction reading notice space.

Frederick Perry and Alberta Gallatin have joined the cast and Norman Trevor is out.

SMALL TIMERS CLOSING.

Chicago, Nov. 22.

A number of small time vaudeville theatres throughout this section have been forced to close their shows, owing to no business. Some of them plan to start up again with pop vaudeville after the first of the year.

The Garrick, Burlington, Ia. (management, J. Henri Fischer) shut down last week. It had been booked through the Association.

BELASCO'S POWER'S OPTION.

Chicago, Nov. 22.

The success of "The Boomerang" which went over the \$15,000 mark at Power's the first week has resulted in David Belasco taking an option on most of the time for Power's for next season. First will come Frances Starr in "Little Lady In Blue" (opening in New York shortly), and then Warfield will follow in "The Music Master." Other Belasco productions will reach Chicago in turn. "The Boomerang" looks like the biggest box office find Powers' has had in a long time.

ASSN. OFF NEW YEAR'S.

The theatre managers of Greater New York as an association have refused to act on the question of trying to obtain permission from the Mayor for a performance New Year's Eve. This was decided on at a meeting Tuesday. The decision on the part of the hotel and restaurant men not to try to obtain special dispensation from the Mayor for New Year's Eve swayed the managers considerably. What the various theatre managers may decide to do individually is another matter.

SHUBERT-JOLSON SPAT.

Boston, Nov. 22.

J. J. Shubert and Al Jolson are not speaking to one another. It is said to have happened since the Shubert-Jolson show, "Robinson Crusoe, Jr." opened at the Shubert theatre here. Just what the cause is no one seems to know. Jolson entered into a heated argument with Shubert, according to the story, and it ended with Jolson "walking out" on his manager, without again speaking to him while Shubert was in Boston.

The Jolson show did just a trifle short of \$20,000 its first week here, and nearly \$17,000 last week, about the only show in town getting real money against the Billy Sunday opposition.

Another new production of the Shuberts, Anna Held Show, is also playing here.

FRENCH PLAYERS STRANDED.

Chicago, Nov. 22.

The French Players are stranded here, the engagement having proved a dire failure. The Playhouse Co., which brought the artists from Paris, are arranging a benefit for the artists.

White Rats News will be found on Page 15.

JANE COWL WITH SHUBERTS.

Jane Cowl closes her season in "Common Clay" in Rochester Saturday. When next seen she will be starred under the management of the Shuberts' in "The Fugitive."

In deserting the Woods management Miss Cowl is forcing the closing of the "Common Clay" show.

Tuesday Miss Cowl made an effort to continue the tour of "Common Clay" for several weeks, but the general indications were then the show would close.

LILLIAN RUSSELL'S 10.

Pittsburgh, Nov. 22.

Notwithstanding a handsome home and a wealthy husband, Lillian Russell has again listened to the lure of the vaudeville dollar. She will start picking up \$2,500 weekly for 10 weeks on the big time, opening Jan. 8.

MARIE TEMPEST'S "SCANDAL."

Dec. 11 at the Palace, New York, Marie Tempest is to appear in a condensed version of "The School For Scandal."

Miss Tempest opened the season over here in a \$2 show that recently closed.

RUTH LAW AS ACT.

Vaudeville may get Ruth Law, the young woman who flew from Chicago to New York in a record making trip on an A. K. airship.

Miss Law has played parks and fairs. Her brother is Rodman Law, also a daredevil performer. Tuesday Miss Law was interviewing S. K. Hodgdon, general booking representative for the United Booking Offices. Miss Law had her husband with her and according to what the couple thought of an act, they didn't want over 110 per cent of the gross.

Knabenshue some years ago was tried out as a vaudeville attraction after attaining his notoriety by flying. He appeared upon the stage, but few in the house seemed to know he was there. The vaudeville men think that perhaps with a woman fier the result would be somewhat different, but they are not enthusiastic over Miss Law as a headline.

"Perfect Day" Western Play.

Chicago, Nov. 22.

"The End of a Perfect Day" is to be the title of a show for the one-nighters around this section. It will be produced by Chicagoans.

IN LONDON

London, Nov. 10.
Sir Arthur Pinero is writing a new three-act comedy.

Gladys Cooper has arranged to go into theatrical management with Frank Curzon as partner, with headquarters at the Playhouse. After "The Misleading Lady," a start will be made with Cyril Harcourt's comedy, "Wanted, a Husband," which Marie Tempest produced in America under the title of "A Lady's Name."

"London's Pride," the new play by Neil A. Lyons and Gladys Unger is to be produced by Gerald de Maurier and Frank Curzon. It is in four acts and eight scenes, dealing with life in the East End of London. Gerald de Maurier and Mabel Russell appear in coster characters.

Sir Thomas Beecham has arranged to produce Glinka's Russian opera, "A Life for the Czar" at the Aldwych.

Seymour Hicks' season at the Prince's is successful. He will revive the children's play, "Bluebell in Fairyland" on Dec. 2 with music by Herman Darewski. Ellaline Terriss, Mollie Lowell, Johnny Danvers, Fred Faren, in addition to himself, will be in the cast. Seventy children have been engaged.

Hansi Niese, popular in musical comedy of Vienna, in a little speech from the stage proposed that her admirers instead of wasting their money on flowers should send her flour, rice and eggs. The hint has been taken. A bag of potatoes contained the following inscription, "Our dear Niese shall not suffer, if we have to."

A grand matinee will be given at the London opera house Nov. 17 to provide Christmas puddings for the men at the front.

Other children's plays promised for Xmas include "Pinkie and the Fairies" (produced by Sir Herbert Tree in 1908), "Peter Pan," with Unity More as Peter; "Where the Rainbow Ends" and "Alice in Wonderland."

Robert Everett has arranged for Robert Courtneidge to produce a musical play, "Young England," at Daly's Christmas Eve. It will only run for a few weeks, but if successful will be transferred to another theatre, to make room for the Daly's theatre production, "The Girl from the Sunny South." The scene is in Spain. It will be produced by Oscar Asche.

"Chu Chin Chow," at Mis Majesty's, is being burlesqued wholesale in reviews. The Ambassadors, Empire, and Palace all have a skit on this gorgeous Eastern play, which has added lustre to Oscar Asche's reputation as a writer, actor and producer.

Oswald Stoll is credited with having handed over \$137,000 collected at his theatre to war-charities, in addition to \$55,000 subscribed personally.

Joseph Coyne is going into vaudeville with a sketch, making his appearance at the Coliseum.

IN PARIS.

By F. G. Kendrew.

Paris, Nov. 8.

A small house in the Rue Caumartin, formerly known as the Comedie Royale, and later opened by Enthoven, the Belgian chansonnier, with indifferent success, is again tempting fate. It was advertised by the new manage-

ment as the Theatre George V, but for diplomatic reasons the name has been changed and it was inaugurated last week as the Theatre Caumartin, with a program of short, snappy pieces.

Max Maury is organizing a matinee for the French Red Cross, at the end of November, at the Comedie Francaise. The advance booking a month before the performance amounted to \$20,000.

Marguerite Carré, of the Opera Comique, has been engaged by Du-freyné to sing at the Concert Mayol at \$1,800 for 14 days.

Porel, director of the Vaudeville theatre, is on the sick list, due to a tram car accident.

C. M. Ercole is spending some time in London collecting acts for the Olympia, Folies Bergere and Casino de Paris.

The Opera has reopened, with a work by E. Chabrier, "Briseis" and a ballet, "La Korrigane," by C. M. Widor. The house plays thrice weekly at present.

Business at the various places of amusement is getting brisk, and on Sundays it is impossible to get seats at any establishment in the city half an hour after the doors have opened. Visitors are beginning to reach Paris in large numbers, and the inquiries already instituted go to show that there will be an enormous influx immediately the war is terminated. The temptation to visit the battle fields of the greatest war the world has ever known is already apparent. Paris will be the centre for all such pilgrimage. Prior to the war, and a century after the event, hundreds of visitors went daily to Waterloo, near Brussels, to see the site of Napoleon's last battle, much to the satisfaction of the inhabitants. With the present facilities for traveling and the deep interest in the struggle now taking place, it is natural that a trip to Paris and the French battle fields will be a sacred duty to all travelers to Europe for many years to come.

In Paris theatres: "L'Attentat de la Maison Rouge" (Theatre Albert I); "La Roussotte" (Ambigu); "Ane de Buridan" (Athené); "La Frontiere" (Arts); "Demoiselle du Printemps" (Apollo); "Une Amie d'Amérique" (Antoine); "Faisons un Reve (Bouffes); "Tambours Battant" revue (Capucines); "Exploits d'une Petite Française" (Chatelet); "Course du Flambeau" and repertoire (Comedie Française); "Nuit de Noce" (Dejazet); "La Petite Dactylo" (Gymnase); "Mark of the Beast" etc. (Grand Guignol); "Voyage du Prince M'Amour" etc. (Imperial); "Une femme, six hommes et un singe" (Michel); "Lion Amoureux" and repertoire (Odeon); repertoire at Opera Comique; "Briseis" and repertoire (Opera); "Madame et son Filleul" (Palais Royal); "Le Sphinx" (Porte St. Martin); "Le Chopin" (Renaissance); "Mister Nobody" (Rejane); "La Dame de chez Maxim" (Scala); "The Man Who Stayed at Home" (Varietes).

Pictures at Theatre du Vaudeville, Folies Dramatique, Gaumont Palace; "Archiduc des Folies Bergere" (op-eretta), Folies Rergere.

Donini, the Italian quick-change artist, is booked for the Casino de Paris, to do a 40 minutes' show. It is stated Fregoli has been engaged to follow him the following month. Both will play on percentage.

"BIRD" CAUSES QUICK CHANGE.

London, Nov. 22.

Lady Forbes Robertson (nee Gertrude Elliott) appeared at the Coliseum Monday and during her recitation of Oscar Wilde's fairy poet, "The Happy Prince," received what is colloquially designated as "the bird." At the next performance her material was switched and she is now appearing successfully in character songs.

Continuing his policy of engaging classic singers and musicians at the Coliseum, Oswald Stoll presented Mary Law, violiniste, and George Pattman, organist of the Glasgow Cathedral. It is said the cost of installing a special organ for Mr. Pattman was \$15,000.

RUBENS-DARE ENGAGEMENT.

London, Nov. 22.

The engagement of Paul Rubens to marry Phyllis Dare is off.

Rubens is one of the best known authors and composers in London, and is reported to be suffering from an illness which has delayed the proposed new productions at the Prince of Wales' and the St. Martins' theatres.

"YOUNG ENGLAND" PRODUCED.

London, Nov. 22.

Robert Courtneidge has produced at the Prince of Wales's, Birmingham, a musical comedy, entitled "Young England."

It is to be at Daly's, London, Dec. 23.

PLAY CENSOR DIES.

London, Nov. 22.

George A. Redford, former licensor of plays and recent film censor for the government, is dead.

Ray Cox Loses Infringement Action.

London, Nov. 22.

Ray Cox, who entered suit against Fred Ginnett, a circus proprietor, alleging infringement on her act, "Her First Riding Lesson," had her case dismissed owing to a disagreement on the part of the jury. She is appealing the verdict.

Humphries Goes to Charlot's Comedy.

London, Nov. 22.

John Humphries, who made a success of Sydney Barnsfeather's trench scene in "Flying Colours," has joined Andre Charlot's Comedy theatre company, and has been succeeded by Harry Thurston.



FRANK VAN HOVEN.

"There was a time, 'twas quite before I became the merriest, maddest, number of the music 'alls (modest like, I admit it), even before I thought of leaving my native land to conquer that of our cousins—when I did not know what I'd do with a monacle if I had one. But now it's different. I can throw the blooming thing in the air and it naturally falls in place as you see it. A monacle, old top, is as necessary here as a lead pencil is at home."

ACTING HOLDS UP COMEDY.

London, Nov. 22.

Frederick Harrison's production of "The Widow's Might," by Capt. Christopher Sandeman and Leonard Huskinson, which opened Nov. 15, is a flimsy comedy, splendidly received owing principally to the admirable acting of Ellis Jeffreys.

Others are Paul Arthur, Gordon Ash, Rupert Stutfield, Nancy Price, Athene Seyler, Marie Hemingway.

VICTORIA-PALACE \$220,000 PROFIT

London, Nov. 22.

The Victoria Palace has declared a profit of \$220,000 for the past year, paying a dividend of 17 per cent, half of which is to be devoted to redeeming many of the debenture shares.

LOST IN "ARABIA."

London, Nov. 22.

Dr. Walford Bodie and his variety company were passengers on the torpedoed "Arabia" and lost everything.

It is claimed their effects were worth \$35,000. They have arrived in London.

CRITIC'S SUNDAY MATS.

London, Nov. 22.

J. T. Grein, the dramatic critic, successfully inaugurated a series of Sunday matinees of French plays at the Aldwych, beginning Nov. 12.

EDWARD SAAS DEAD.

London, Nov. 22.

Edward Saas, a prominent actor, died here Nov. 15.

Young Terry Reappearing.

London, Nov. 22.

Dennis Neilson Terry, son of Mr. and Mrs. Fred Terry, who was invalided out of the army recently, reappears upon the stage in Sir George Alexander's production at the St. James's, Jan. 23.

L. O. H. Always the White Elephant.

London, Nov. 22.

The London opera house, in spite of its change of policy to straight variety shows, with very strong programs, still remains a white elephant and is drawing scant audiences.

Smith Replaces Waldron in London.

London, Nov. 22.

Aubrey Smith has replaced Charles Waldron in "Daddy Long Legs" at the Duke of York's. Waldron has been recalled to America.

Business continues excellent.

\$8,000 Xmas Pudding Benefit.

London, Nov. 22.

A special matinee at the London opera house, the proceeds to be devoted to supplying Christmas puddings for the boys in the trenches, realized over \$8,000.

PASSPORT DELAY.

By a delay in securing passports several American acts failed to sail with Tommy Dawe, the Albert de Courville representative, who departed for London last Saturday.

Among those detained were Billy Gaston and Monty Wolf, who will appear abroad as a team. They will sail tomorrow on the "New York."

FULLER BOOKING SOUTH AFRICA.

Chicago, Nov. 22.

Word has come from the Ben J. Fuller headquarters in Australia to Roy D. Murphy, the American representative of the circuit here, that Fuller has arranged to supply the Schlesinger Brothers in South Africa with six acts a month. Among one of his late bookings for the S. A. time is Laurence Johnston, ventriloquist, who has started to fulfill the new booking.

Ben Fuller is getting everything ready for the big pantomime and production that will open at the Adelphia, Sydney, Australia, Dec. 26.

BIG TIME "CLEAN UP" UKASE ENFORCED BY CANCELLATION

Smiletta Bros. and Mora Disregard Order to Cut Offensive Matter, and Are Closed in Boston. Court Sustains Manager's Action.

Boston, Nov. 22. What is probably the first specific instance, involving a legal decision, anent the anti-vulgarity order recently issued by the executives of the United Booking Offices, was recorded here this week when Judge Sullivan in a Boston Municipal Court upheld the action of the Alton theatre management in the cancellation of Smiletta Bros. and Mora.

The turn was booked for the Alston (Boston suburb) house for a three-day engagement and after the initial performance was instructed by the management to omit certain alleged vulgar portions of their specialty. The act refused to comply with the manager's orders and was accordingly canceled on the grounds of a violation of Clause 5, which reads:

No suggestive remarks or vulgarity in dress, words or action or intoxication, will be permitted in this theatre. A violation of this clause by the artist will mean instant dismissal and this contract will become null and void.

When the act was canceled they took the matter up with the White Rats and Geoffrey Whalen, the local representative of the organization wired the management to play the act as contracted and avoid further trouble.

Eventually the turn sued the management, but Judge Sullivan ruled it was only entitled to pro rata salary for the time it played, because of the alleged violation of Clause 5.

KELLERMANN TWICE SIGNED.

Theatrical and picture engagements will keep Annette Kellermann continuously busy for the next two years. Her husband and manager, James R. Sullivan, this week completed contracts with Charles Dillingham and William Fox.

Miss Kellermann has been the star of two of the biggest special feature films, one with the Universal and the present picture, "Daughter of the Gods," at the Lyric, which Fox produced. Of the new contracts two have been made with Fox for as many special pictures, one next summer and the other in the summer of 1918. They will follow the engagements of Miss Kellermann with Dillingham's "Big Show" at the Hippodrome. The diver may join it before New Year's. Next fall she will go on tour with the same production.

It is reported Kellermann is receiving \$2,000 weekly from Dillingham and a percentage arrangement with Fox for the pictures, together with a guaranteed amount for the film work.

Pavlova has played a little over half of her 20 weeks' contract at the Hip. Kellermann may appear there before Pavlova leaves. For the Kellermann act there will be six glass tanks placed upon the stage, in order that the sunken Hip tank, used for the ice skaters at present, will be undisturbed. Pavlova when opening with the Hip performance did 45 minutes at each show; now she is doing 18.

WHAT REFORM DOES.

The present wave of reform having a direct relation to the state's penal institutions has finally resulted in the arrival of Bert Cowdrey, an ex-detective from Chicago, who gives a descriptive lecture on criminology. Cowdrey has secured the endorse-

ment of the Humanitarian League, which includes that portion of New York's sympathetic aristocracy generally prominent in such moves, and proposes to exploit the theories of Thomas Mott Osborne in eastern vaudeville.

JAP PRIMA DONNA'S TURN.

Harako Onuki, the prima donna of "The Big Show" at the Hippodrome at the opening of it, is going to become a vaudeville act under the guidance of H. B. Marinelli.

Onuki will do a single turn in the varieties, surrounded by an oriental setting. She is said to have left the Hippodrome production through being dissatisfied with the song numbers given her to sing. Sophy Barnard succeeded her there last week.

WELL DRESSED WOMEN BILL.

Chicago, Nov. 22. Quite unconsciously, perhaps what might could be termed a well-dressed women's bill, has been booked for the Palace next week. Besides the fashionable gowns that will be displayed, there will be pretty women inside of them.

On the program are Mrs. George Nash, Muriel Worth, Belle Baker, Violet Dale, the women in the sketch, "Petticoats," Nellie Donegan (Reynolds and Donegan) and Miss Stewart (Donahue and Stewart).

UNO BRADLEY THROUGH.

Chicago, Nov. 22. Uno Bradley, who drops into Chicago to line up acts for his Family theatre, Moline, every Monday and Tuesday, does not ever expect to don burnt cork again as long as the nickels and dimes continue to pour into his Moline house. Uno, who once figured out that the stage owed him a living, started out to collect it by appearing in "blackface."

Uno books out of the James Matthews offices, but prides himself on being some picker of acts himself. Bradley reports a big success with a house that had three managers who failed to make it pay.

MUSIC PUBLISHERS ORGANIZED.

A temporary organization of publishers of popular music was effected Monday evening, when several of the leading firms in the line attached their signature to a tentative agreement. Officers will be chosen at the first regular meeting. The full name of the society is the Music Publishers' Protective Association. It will meet at least twice monthly in the suite occupied by the Vaudeville Managers' Protective Ass'n in the Columbia theatre building.

Several conferences were held by the publishers before finally agreeing upon a constitution. The objects of the organization as expressed in the constitution are to correct many evils of the music trades and stop the payment by publishers to singers.

TANGUAY AVAILABLE.

From reports around the United Booking Offices Eva Tanguay, now supposed to be in Los Angeles, is available for vaudeville.

Miss Tanguay is said to have communicated with the U. B. O. since she so suddenly ended the tour of the Eva Tanguay Road Show (William Morris), in San Francisco. As far as known no action has yet been taken on the matter by the vaudeville managers.

PROTECTING "MIDNIGHT FROLIC."

Pursuing his often announced plan of protecting all titles and material originating under his management, Flo Ziegfeld has secured an injunction against Harry Hastings' use of the "Frolic" title in any manner or form.

Mr. Ziegfeld bills his Amsterdam Roof midnight entertainment as "Ziegfeld's Midnight Frolic." Hastings is a Columbia Circuit manager and used a similar name for one of his shows.

Justice Cophalan in the Supreme Court granted Ziegfeld's application for an injunction.

Hearing that a vaudeville production now finished might adopt his "Midnight Frolic" title this week, Mr. Ziegfeld announced he would proceed against it in a similar manner. It appears the production bought some wardrobe from a former Ziegfeld "Frolic" show and presumed through that to employ the name. Ziegfeld says he will not permit of an infringement in any way.

Melville Ellis Going to London?

Melville Ellis and Irene Bordoni may go abroad in the very near future to appear under the management of Albert de Courville in the next revue at the London Hippodrome. The deal was practically closed last week.

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



CROSS and JOSEPHINE

From Ray Comstock's Princess, New York, to the Princess theatre, Chicago, Nov. 26. "The burden of the performance falls mostly upon Wellington Cross and Lois Josephine." "Globe." "Most of the music is sung by Wellington Cross and Lois Josephine, who dance as gracefully as ever, and it is the sort of thing in which Cross and Josephine delight."—Burns Mantle, "Mail." "Wellington Cross and Lois Josephine have the principal roles, and as usual this clever team scores a pronounced success."—N. Y. "Review." "The chief performers, if you care to know, are Lois Josephine and Wellington Cross."—Chas. Darton, "World." ANNOUNCEMENT BY MAX HART. SPECIAL SONGS BY JOHN L. GOLDEN.

SCHENCK-TALMADGE DINNER.

In Tarrytown, N. Y., Saturday night, at the home of Harold Sterin, in that suburb, will be tendered a dinner to the newly wedded Jos. M. Schenck and his wife, Norma Talmadge.

The guests' table list will read like an all-star picture galaxy. It will be an exclusive gathering. Some of those invited are Alice Brady, Doris Kenyon, Florence LaBadie, Jane Gail, Clara Kimball Young, Viola Dana, Grace Darling, Marie Dressler, Olga Petrova, Muriel Ostrich, June Caprice, Margaret Snow, Marcus Loew, Nicholas Schenck, N. C. Granlund.

In December Mr. and Mrs. Schenck will leave for the Coast, on a necessarily delayed honeymoon trip.

MAUD ALLAN AT \$2,500.

The Palace, New York, is going to get Maud Allan as a vaudeville act for two weeks commencing Nov. 27. The dancer will receive \$2,500 weekly. The first week she will appear upon the stage accompanied by five musicians and the second week have about six dancing girls in addition.

Miss Allan came over here some weeks ago to make an independent tour, which she started but did not finish.

Arthur Klein arranged the vaudeville time.

FOUR POLICE ACTORS.

Memphis, Nov. 22. Carrying its own cops to make the pinch if the sketch is as bad as everybody expects it to be, four New Orleans policemen are to appear on the Orpheum program next week, playing a dramatic piece.

The organization is formed only for Memphis and New Orleans. The quartet of coppers will be the only people in the playlet.

"Alias McCloskey," is the name of the sketch. It is by Bill Bardin, a New Orleans police clerk.

DE COURVILLE WANTS BUCK.

Just prior to sailing on the "St. Paul" Saturday Tommy Dawe made an offer to Gene Buck, on behalf of Albert de Courville under which the composer of so many of the "Follies" and "Frolic" hits was to become associated with the London Hippodrome.

Buck has the offer under advisement.

SMITH-GOLDEN SKETCH.

Next week at the Palace, New York, Digby Bell and Co. will appear in a sketch called "Mind Your Own Business." It was written by Winchell Smith and John L. Golden, authors of "Turn to the Right," now at the Gayety.

CORA'S SELF BOOSTING.

Oklahoma City, Nov. 22. Vaudeville acts appearing in the non-union houses here receive letters from Cora Youngblood Corson, reproving them for working in a non-union house. The envelope contains much literature, mostly about the Cora Youngblood Corson act.

Nawn-Davis Show Closing.

Chicago, Nov. 22. The Tom Nawn-Hal Davis Players couldn't make it pay. The combined starring venture was given up in the one night section of Minnesota.

Theatre Must Pay \$1,300 for Injury.

Boston, Nov. 22. A verdict of \$1,300 has been given against the Bowdoin Square theatre in favor of Louis F. O'Neil, for injury sustained by the acrobat last April while in the theatre. He fell against a projecting screw. Caroline Levine was his attorney on the trial.

FRENCH BAND COMING.

Alfred G. Robyn and Edward Braden have arranged with the French Government to bring the National French Band to this country early next year.

The band will make a concert tour in aid of the various war charities.

OKLAHOMA'S "UNFAIR" LYRIC TURNS UNION, WITHOUT RATS

Lyric Theatre Starts Saturday to Engage Union Stage Hands and Musicians Though Making no Provisions for White Rats Who Were Part of Quadruple Alliance. Rats Probably Agreed to Arrangement. Pickets Arrested and Fined.

Oklahoma City, Nov. 22.

Manager B. H. Powell, of the Folly Theatre, announced this week that, beginning Saturday, Nov. 25, his house will recognize union musicians, stage hands and operators and none other than members of these organizations will be employed by him.

The agreement does not include the White Rats, who, it is understood, agreed they should not be considered in the adjustment of the strike difficulty at this particular theatre.

The arrangement created considerable surprise among the local managers. During the hearing before the state Board of Arbitration some time ago, they were assured by all the unions identified with the strike that unless the Rats were recognized along with other branches of the quadruple alliance, there could be no hope of adjustment of the strike.

Mr. Powell's attitude while a witness before the board is thought to have worked in his favor with the unions, as he showed no pronounced hostility toward the alliance, although he admitted he knew the strike was designed to injure his business. Mr. Powell added while on the stand that he stood willing to do anything which would be the means of bringing about a rapid termination of the difficulty.

In consideration of the agreement the strike pickets already have been withdrawn from the Folly, and it is the intention of the strikers to concentrate their energies on the Lyric, Liberty, Empress and Majestic theatres in the future.

Manager Powell has signified his intention of employing all acts booked to him, provided they are quality acts, irrespective of whether they are Rats, members of some other organization, or none at all. The Folly is playing vaudeville and pictures.

As a consequence of renewed activity at the Lyric, Peter Sinopoulos, manager, Monday night caused the arrest of P. Walker, L. E. Irwin, Mrs. Eva Sweitzer, Sid Pollard and W. A. Salter, all pickets, whom he charged with disturbing his audiences by loud talking on the street immediately in front of the theatre. Sinopoulos swore out warrants against all the defendants, as patrolmen declined to make arrests under the ruling of the criminal court of appeals, which granted a writ of habeas corpus in the case of Mrs. Sweitzer, who was arrested to make a test case of the emergency ordinance of the board of city commissioners to prohibit picketing.

In police court yesterday Walker was fined \$10, Mrs. Sweitzer and Irwin \$5 each, and Pollard \$1, and costs. The charge against Salter was dismissed.

A few theatres, including the Metropolitan and Dreamland, both union houses, are suffering as a result of the strike. Dreamland recently employed an announcer for sidewalk duty in an effort to get its attendance back to normal, while the Metropolitan's attendance is admittedly below average.

Talking Over Western Situation.

Chicago, Nov. 22.

Joe Birnes, George W. Searjeant and Fred Lowenthal, the local Rats' attorney,

received word last week to meet Harry Mountford in a Michigan town this week for the purpose of discussing phases of the western situation. Birnes when asked about the meeting was reticent.

STILL RUMORING "STRIKE."

Chicago, Nov. 22.

Another report is around of a contemplated strike by union vaudeville actors belonging to the White Rats. The date is now set for New Year's Eve.

Two or three weeks ago Chicago was full of these reports, with dates given. The dates passed and nothing happened.

It is said around here that at a recent meeting of the White Rats in New York it was mentioned by Harry Mountford in a speech that something might happen by Christmas, without explaining what that "something" might be, and that later on in the same speech he said "between now and April 1," referring to possible union troubles.

Another story says the White Rat officers claim the managers inspire the "strike" reports and dates, to foment discontent among the members of the Rats who would like to see some action following the long campaign of publicity.

FOX'S COMEDY FILMS.

The two-reel film comedies William Fox will commence releasing (one weekly) after Jan. 1 next, will become a regular service with that picture corporation.

About 15 of the two-reelers are now made up and the comedy department of the Fox institution represents an investment of \$500,000.

The Fox comedies will really go into competition with the Keystone and be distributed by Fox into vaudeville as well as picture houses.

MORE ASS'N. AGENTS.

Chicago, Nov. 22.

The agents from the "10 per cent." agencies are becoming thick and of late a number of new faces have been seen on the U. B. O. and Association floors.

Recently Charles Nelson buzzed in on the floor and Lew Earl bobbed up and now come Harry Perry and Frank Vardon (Vardon and Perry), who are reported as buying "in" on the Marie James agency, Perry having already started booking on the Association floor. Frank Flynn, handling Lew Earl's book, is also a new floor acquisition.

TWO EXTRA ACTS WEEKLY.

Boston, Nov. 22.

The Bowdoin Square playing American wheel burlesque shows is using two vaudeville acts weekly in addition.

Al Soloby, manager of the house, is booking the acts independently.

Fish Mentioned as Zoo Manager.

Cincinnati, Nov. 22.

George F. Fish, manager of the Empress theatre, is to become general manager of the Zoo, it is reported here. He says no overtures have been made to him.

"RESIGN OR QUIT."

"Resign or Cancel," the vaudeville drama staged by the Vaudeville Managers' Protective Association, and of much interest to former and present White Rats, is still being played by the managers' association.

Wednesday it was reported there would be many additions to the large number of vaudeville acts already canceled by the V. M. P. A. members and it was also stated that day by Pat Casey, the association's general representative, the managers might decide to set a time limit for reinstatement of White Rats, with the possibility hereafter of a canceled turn being kept out of V. M. P. A. houses permanently.

It is claimed over 200 acts have been canceled since the managers made their announcement they did not intend to play acts whose principal members belonged to the organization. Of those so far "let out" the vast majority have been able to return to their bookings through resigning from the Rats or furnishing an affidavit they had resigned.

It is said that last week two acts, one a male double turn and the other a male single act, submitted affidavits to the V. M. P. A., were reinstated and immediately walked over to the Rats clubhouse, where they told how easy it was, and the next morning found they had again been canceled.

Among cancellations of well-known acts this week reported were Hunting and Francis, Patsy Doyle, Adams and Guhl, Eddie DeFoy and Derkin's Dogs. Reinstatements were Dorothy Jardon, Willie Solar, Dugan and Raymond and Apdole's Animals, although the latter's reinstatement was not confirmed. Frank Bush, who had 30 weeks of middle western time canceled, is said to have resigned from the Rats, but could not secure reinstatement and returned to New York this week, not having been placed for the Pantages Circuit as reported.

Wednesday upon Jack Wilson being canceled, Jack Wilson, at the Alhambra this week, informed the V. M. P. A. he had not been a member of the Rats for years. No other Jack Wilson in show business is known, although the original says he believes there is a Jack Wilson in burlesque.

On the same day Mercedes, canceled two weeks ago, made application for reinstatement.

Patsy Doyle had five weeks on the Loew time and refused to resign. Lew Madden and Co., routed in for the Majestic, Milwaukee, Nov. 27, has had his name held in abeyance for that engagement, pending a determination.

The V. M. P. A. this week through Pat Casey issued a statement saying all theatres of members in the association were taxed \$5 weekly each and that there is no theatre graded below that amount.

LOEW IN AUGUSTA.

Atlanta, Nov. 22.

Coincident with the report Jake Wells will re-open the Grand, Augusta, with United Booking Offices vaudeville, comes the announcement that starting Nov. 30 the Loew Circuit will play five acts the last half of each week in that city at the Modjeska.

The Loew-Augusta five-act program will move intact into the Grand, Atlanta, playing the full week in this city.

VARIETY last week reported the Modjeska, a new theatre in Augusta, would be booked with vaudeville by the Affiliated Booking Company of Chicago.

PRODUCERS DISSOLVE.

Robert Marks is no longer connected with the firm of Conrad & Marks. The combination was formed to produce ten-scene vaudeville acts, but could come to no arrangement with the booking offices. The new firm formed is Con Conrad, Inc., in which Arthur Conrad also participates.

'VARIETY'S' COPY ACT' ANSWER.

Through its attorneys, O'Brien, Malevinsky & Driscoll, VARIETY has replied to the action for damages to the amount of \$25,000 through alleged libel claimed by Ray Adams, connected with an "orange packing act" VARIETY published was a copy.

M. L. Malevinsky, of the law firm, drew up the answer, which says, in part:

Defendant answering the complaint of the plaintiff alleges:

Defendant denies each and every allegation set forth and contained in paragraph "1" of the complaint except that the defendant admits that it is a domestic corporation; that it published a paper known as "Variety" in the City of New York; that said paper has a large circulation as alleged, and that said article was published in an issue of said paper.

Defendant denies that it has any knowledge or information sufficient to form a belief as to each and every allegation set forth and contained in paragraph "2" of the complaint, except that defendant is advised that plaintiff has temporarily ceased to use and exploit said copied act "California Orange Packers," and except that defendant re-affirms that said act as produced by the plaintiff was a copy act.

The defendant re-affirms and re-alleges the denial set forth and contained in paragraph "First," "Second" and "Third" of this answer, and further alleges:

That the defendant is engaged in the publication of a paper devoted to the interest of the theatrical profession and in that behalf has from time to time been conducting a column and department wherein and whereby defendant has undertaken and is undertaking to prevent any actor or actress in said theatrical profession from copying the theatrical act or stage material of any other fellow member of the profession.

That the vaudeville act known as "California Orange Packers" is a novel and original act originated and created by a vaudeville artist known as O. R. Rodgers.

Upon information and belief that said act was and is copyrighted by said O. R. Rodgers; that plaintiff and his wife were at one time employed by said O. R. Rodgers in the presentation of said act upon the vaudeville stage, and then and there became familiar and acquainted with the theatrical value of said act and the property value connected therewith.

That by reason of differences existing between the plaintiff and said Rodgers plaintiff was discharged, and that thereafter the plaintiff did from time to time in the manner set forth in said article illegally and improperly copy said act, the wife of the plaintiff going so far as to use the name of one of the original girls employed in the act by said Rodgers; that plaintiff deliberately copied and appropriated each and every part, phase and feature of said vaudeville act, including the lecture that was given in connection with it; the motion picture representation of the orange packing industry; the competitive feature showing competitive packing of oranges and making boxes, and all of the stage business connected therewith.

That the article as published by the defendant in "Variety," and as substantially copied in the plaintiff's complaint was a fair, accurate and truthful statement and presentation of the facts connected with the production and presentation of said act by the plaintiff, and was published by the defendant in good faith, without malice or ill will towards the plaintiff, as a news item with the simple desire to do justice as to the plaintiff and said Rodgers.

That before publishing said article and upon inquiry duly made, the defendant ascertained that the plaintiff had been employed by the owner of said vaudeville act as aforesaid, and that after his discharge he had improperly and illegally copied said vaudeville sketch and was producing and undertaking to produce it upon the vaudeville stage; that each and every fact set forth in the article complained of as libelous, was true in substance and in fact. That the presentation of said act by plaintiff was unfair and improper competition calculated to destroy the value of said act as originated and copyrighted by said O. R. Rodgers, and that defendant was fully justified in publishing such article at the time and place, and under the circumstances set forth in said publication.

SMALL HOUSE HURTS BIG.

Milwaukee, Nov. 22.

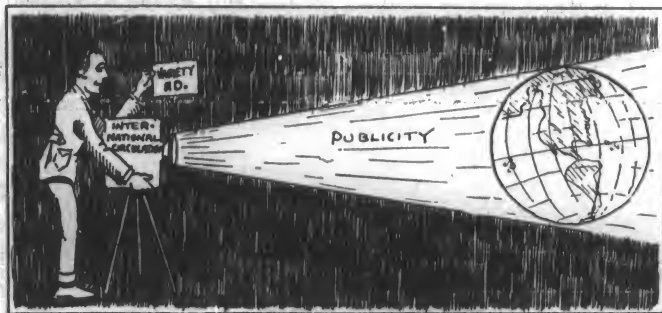
There doesn't seem to be much doubt but that the opening of the new Palace here this season, seating 2,800 and charging 10-15 for pop vaudeville, has hurt the business at the big time house, Majestic.

Both theatres are controlled by practically the same interests.

Bangor Trying Full Week.

Bangor, Me., Nov. 22.

The Bijou, playing vaudeville booked by Harvey Watkins in the United Booking Offices, New York, will try a full week program commencing Nov. 27. It has been playing a split week. Bangor has about 30,000 people.



By EDWARD MARSHALL

Many fellows in show business can't see why they should advertise when so and so and so and so succeeded without it. "Sofar and Nomore never advertised and they're successful," they argue.

Success is only a relative term. Let me explain.

I want to cite a specific case of what I mean, so I'm going to take Frank Van Hoven as an example. Go back to the days he worked for the Sun circuit. When he got his little old salary for his efforts on the stage he compared the contents of the envelope to the stipend he used to receive in North Manchester, Ind., when it took longer hours to gain less money, and he felt pretty good. That was success.

A real actor, traveling from place to place, living in hotels and seeing the country.

Many fellows remained satisfied with this degree of success, and having found their level stayed there. Not so with Van. He got "shut," but he didn't stay shut. Eventually he worked his way into a better grade of theatres and took to living in better hotels. Then he would look back and wonder how he ever put up with the little Ohio hotels.

When he hit Broadway and the salary grew, better things came his way and he realized his former ideas of success were but passing fancies. At several periods in Van's career he thought he'd reached his high level. A lot of us have been through this same sort of experience.

Then Van Hoven landed in the West End, and London audiences fell harder even than the audiences at home. Van's name went into the colored lights and his picture on page one. His salary grew apace. Now Van is really awake to the fact his possibilities have no limit, and he has quite graduated from that misguided class of artists who brag that they never advertise. There is success, success and more success, and the fellow who figures his acme of success has been reached and rests on his oars starts to float down stream.

Show business can well be compared to a river. Your act is your boat and when you climb aboard you've got to have oars. Let's call one personality and the other business ability. Now you are seated in your boat, which I said before is your act. With business ability oar you shove your act out in the stream. If your boat is O.K., you'll float; if not, your boat will founder. But your oars may keep you afloat until you can grab another boat. Eventually you'll get in mid-stream and it is up to you to row or you'll float down stream, to the place where the river show business flows into the Discard Sea. The sea is still show business, but it is very rough and the only ports are Five-day Harbor, One Night Island and Long Lay-off Bay. So when you get out in mid-stream the idea is to go up, not down. A few boatmen get pretty well up stream with car propellers. But you'll notice some boats making it up stream at a ten-knot pace. Their rowing seems much easier. They are making better time than some of the boats headed down stream.

Ah, they have propellers! Three-

bladed propellers—one blade is labeled publicity, the second is more publicity, and the third is continuous publicity.

The engine which keeps the screw turning is VARIETY. It's a great help getting up the river. It makes the going smooth. Your oars keep you in the middle of the stream and your "Evinrude" sends you merrily along.

Your oars might seem to you to be getting you ahead fast enough, but that little boost-along device at the stern will send you ahead easily and faster.

When you think So and So got there without advertising, just bear in mind he might have gone much further with the advertising thing. The so-called "success" who didn't advertise didn't get all that was coming to him.

Many people imagine it costs a lot of money to advertise in this business. There are so many papers whose solicitors drum you for business. If you want to know what it costs to reach every one of any importance to you in show business, here, or anywhere in the world, just look over VARIETY's rate card. It is a waste to spend your money elsewhere when VARIETY reaches every one you're interested in reaching.

You wouldn't carry two umbrellas to keep the rain off of you, would you?

VARIETY offers the only far-reaching international medium, and the space therein costs no more than other papers with limited circulation charges.

VARIETY is the big 42 centimeter gun in theatrical journalism. You can load your ammunition into it with the assurance it will get results.

Another Managers' Ass'n Rumored.

Chicago, Nov. 22.

Without any trumpets activity has gone quietly on in Chicago for the organization of a managers' association that is expected to come to a definite head at a meeting to be held here in the Hotel Sherman either Dec. 8 or 9 when the names of the managers interested will be divulged.

The managers, according to report, are in vaudeville and all from this section and the present movement has five men ready to put the organization on a sound basis that will have a booking list of fourteen weeks all told.

A similar attempt was made last season and fell through, but indications point to this effort becoming a reality.

Mardo Booking in St. Johns.

Boston, Nov. 22.

Fred Mardo, the Loew local booking manager, will place a six-act show in St. Johns, New Brunswick, commencing Friday. The show will play a full week, not including Sunday, opening on Friday and closing the following Thursday. The acts will go from here.

Marie Cahill May Go Abroad.

Marie Cahill may make a London debut within the next few months. The musical comedy star has been approached by one of the English revue producers for a forthcoming London production.

"POKER MEDLEY" SETTLED.

The matter of Arthur Deagon against Larry Comer, which came about when Comer began using the "Poker Medley" which Deagon had been singing for several seasons past, has resulted in a settlement out of court. Comer signed an agreement not to sing the number again until June, 1917.

At a recent meeting of the principals and their attorneys (James A. Timony and Nathan Burkan), Arthur Johnson, one of the authors of the lyric (Johnson and McCarthy), testified it was Deagon's property and he gave the number to Comer, thinking Deagon was finished with it.

There was said to be a letter of apology received by Comer, which really was one of explanation from Johnson. Deagon averred that after June next anyone can use the lyric, as he would be finished with it by that time.

JUDGMENT HELD UP.

The judgment obtained by Raymond Hubbell in the Supreme Court last week against Charles K. Harris had not been filed against the music publisher up to Wednesday. On that day both sides presented briefs to presiding Judge Bissell upon his request.

Hubbell sued for \$5,000, alleging unpaid royalties due him on sales by Harris from 1911 to this year on songs Hubbell wrote before that time. Previous to 1911 Hubbell had drawn many thousands of dollars in royalty from the same publisher.

Harris says he offered to pay Hubbell all that was due him, \$1,100, provided Hubbell repaid an advance of \$500. This led to the court action that required four days to try, with the jury returning a verdict in favor of Hubbell for a little over \$1,300, including interest since the suit was started.

On the trial Harris failed to produce some books of accounts asked for by the plaintiff, the defendant saying they had been thrown out when moving from downtown to his present address. The court said it was the duty of a business man to preserve accounts that might be questioned.

COLUMBIA'S DEC. 30 SHOW.

The management of the Columbia has decided to give a midnight performance on New Year's Eve starting the show immediately after midnight, owing to the event falling on Sunday. "The Bostonians" will play the extra show.

MARRIAGES.

Louis Gerard (brother of Barney Gerard and manager of "Follies of the Day") to Evelyn Stevens, July 27.

Corinne Ford ("Behman Show") to Kenneth Monroe (Victor McDonald), (same organization), in Philadelphia last week.

Ruth Johnstone to C. Matt Hindall at Hoosick Falls, N. Y., last week. The bride is in vaudeville with her twin sister, Edith. Their father is A. C. H. Johnstone, of the Princeton Hotel, Cincinnati, known as "the marrying hotel clerk" through assisting hundreds of couples to wed after elopement (over the Kentucky line). Hindall is with Vogel Minstrels.

Josephine M. Dubach (Dubois) to William P. O'Brien, of St. Louis, at Clayton, Mo., last week. The bride is of the Park Opera Co., St. Louis.

Jules Weil, musical director, to Alice Lustig, dancer, at New York City Hall, Nov. 20.

Charles Colvin, Broadway newspaperman, and Hazelle Mack, of Jack Reid's Co., in Hoboken, Oct. 21.

FRAMING FOR THE MANAGERS.

The new union of stage employees, formed in the small time vaudeville houses, has a kick the managers do not suspect. The Union is being formed to combat the organized labor unions which have been carrying on a picket warfare against several houses, the general idea being that the houses will be able to advertise the fact that they employ union labor.

The heads of the organized locals, members of the International body, state they will continue to fight on the grounds the house union is not a part of organized labor. The organized labor men state they have advices from the newly forming union that as soon as the full strength is recruited and all of the new non-union houses are tied up with the newly forming union, the latter's members will demand the managers pay them the regular scale.

"Stop, Look, Listen" Starting.

"Stop, Look, Listen," with the original Globe theatre production, under the direction of Martin Sampter, opens at Allentown Monday, Nov. 27, playing Klaw & Erlanger time.

The cast includes Leona Thompson, Al. B. White, Alton and Allen, George M. Smith, Mary Ambrose, Bobby Harrington, Thomas Keogh, Florence Midgley, Peggy Reynolds, Frank Cornell and a chorus of 32.

Frank Tannehill staged the production. William Macdonald will travel ahead and Aubrey Stauffer is the manager "back."

LEAVITT IN FILMS.

M. B. Leavitt is in San Juan, Porto Rico, where he is establishing a film agency.

JEAN ADAIR.

The cover carries pictures of Jean Adair as she is in life and in her character of Maggie Taylor—Waitress. The difference in the two is so marked Miss Adair surely deserves all the commendation she has received from the daily press for this clever transition from youth to old age.

For the past five years Wm. A. Brady has featured Miss Adair in the title role in "Mother" in "Sinners" and "Beauty Is Skin Deep," and although being an accomplished character actress of many parts, she has always played the role of an elderly matron.

"Maggie Taylor—Waitress" is by John B. Hymer and now at the Colonial, New York, with the Bushwick, Brooklyn, and the Alhambra, New York, to follow.

The act is booked until next June in the United Booking Offices circuits and was produced by Lewis & Gordon, who have Miss Adair under their management.



We yodel and whistle a bit;
Our eccentric dancing is a hit;
Our clowning is rare, so what do we care.
Ask Mark Levy, he swears we're there.
San Francisco (Week Nov. 12)

AMONG THE WOMEN

By THE SKIRT

The most enjoyable vaudeville bill of the season is at the Palace this week. The show starts with the Australian Creightons and Leo Beers, followed by a dandy sketch called "The Sweetmeat Game," with Olive Wyndham. The setting and costuming are Japanese. Miss Wyndham wears a blue mandarin coat. Hussey and Lee amused with their skit called "The Fox Hunters." The Cousins were next. Elisa Cousino has improved wonderfully in appearance. She is now dressing as well as any dancer in vaudeville. Her first dancing frock is a two-bounce gold affair with set ins of black lace and green ribbons. A black lace dress trimmed in jet was second and a handsome dress of blue net with steel colored bands was third. Bert Melrose opened after intermission and then the headliner, Nora Bayes, with all new songs was the bill's hit. Miss Bayes has put on considerable weight and touched up her grey locks in a becoming shade of brown. As a result she is the Bayes of five years ago. A cloak of blue satin had gold sleeves with huge collar and cuffs of Volinsky fur. Underneath was a ravishing frock of white satin. The skirt was en train with one side looped up in two puffs, while a broad sash hung from the other side. The bodice was in lace with kimono sleeves and medici collar. Ruby Norton (with Sammy Lee) appears in a blue cloak trimmed in black fur. An Egyptian dress was of lamp shade style in gold lace. Eleven acts at the Alhambra this week.

Lillian Boardman (with Jack Wilson) is in new costumes. A blue satin is prettily made in a full skirt shirred over the hips and heavily corded in bands. The bodice is short with elbow sleeves. A silver lace over pink was lovely. The skirt was in two bounces with a rhinestone girdle and pink velvet bodice. Mabelle Adams and Marion Murray in a poor Edgar Allan Woolf sketch did fairly. If Miss Adams would but play the violin things might have been better for the drawl she affects is nerve racking. Miss Murray wore a stunning white net gown. The net was cut in points ending in tassels over a crystal petticoat. The bodice was of crystal with one black flower. Miss Adams looked well in a blue net trimmed in sequins of the same shade. A yellow chiffon panel hung from the waist line underneath the skirt and was caught to one wrist by an ermine band. Marie Stoddard in blue net over silver depicts types that never existed outside of parlor cutups. Grace Parks (with James Conlin) wears a white chiffon dress banded and bodiced in flowered ribbon. A coat of blue satin was trimmed in woolly lamb's fur.

Micha Elman delighted a huge audience at the Metropolitan opera house Sunday evening. Sophie Braslau (who denies she is engaged to Mr. Elman) was the vocal soloist of the program. Miss Braslau has a nice contralto voice, but could stand more personality. Her gown was of soft pink satin embroidered in crystal. Arthur Middleton also sang, but the most entertaining number was Liszt's symphonic poem, "Les Préludes," by the big orchestra under the skillful direction of Richard Hageman.

"Step Lively Girls" is a girl show. The choristers are a bunch of good lookers. The four comedians keep things going at a lively pace and the women principals are all clever dancers. Julia Edwards is a female Doyle and Dixon. Most of Miss Edwards' costumes run to the eccentric, but two were very good. One was a blue velvet trimmed hem in brilliant. A patriotic dress of white satin was embroidered in emblems. Mae White is a stunning tailor-made girl. Her clothes

run to plain suits with mannish collars and ties. In a bathing suit Miss White was especially good looking. The flowers were of blue taffeta. The model fits snugly around the knees. The skirt and bodice were of pink. Tillie Cox wore one dress that has seen better days. It was of crystal and fox. The costumes of the chorus were many and in good style. A fashion number was worthy of any Broadway production.

The American theater afforded much amusement Tuesday evening when a sketch called "The Arm of the Law" was played. The serious side of the playlet was lost in the extremely bad performance of the actors. The girl of Henry and Lizel appears first in a black and white dress. A change is made to a net dress in many shades. Alpha Hall (with Harry Norwood) talks like Nan Halperin and sings like Sadie Burt (Whiting and Burt). This style of delivery is very captivating, if it is natural. Miss Hall wore a hooped dress of apricot silk with a coat made like a vest with two tiny capes. A large hat is also worn. A second change is hooped in style of blue-flowered silk, scalloped at the hem. The Josie Flynn Minstrel Review found the interlocutor in white satin, with black net draperies and jet ornaments. Miss Roberts wore a pink taffeta. The women of the Manetta Duo were draped in a Spanish shawl over a blue dress that had a yellow net covering.

Sam Howe's Show at the Columbia this week is all Sam Howe. He occupies the stage most of the time and is very humorous, although inclined to be smutty. Of the women only two show any real talent. They are Eva Mull and Dee Loretta. Miss Loretta is tall, possessing a nice figure, but her voice sounded very much like a heavy cold Wednesday afternoon. A white satin dress made in straight lines and faced in blue was very classy as worn by her. Another costume was a cerise shawl with long fringe draped closely around the figure. White tights and red bodice with a white mantle lined in silver was Miss Loretta's costume for the finale of the first act. Miss Mull appeared first in a pink taffeta hooped at the knees. Another pretty frock was in black bounces piped in orange made very short. The chorus showed many changes of costume, most better than the average burlesque show. Venetian costumes in brilliant shades opened the show. Short red and white dresses were very effective. A Spanish number was done in orange velvet mantles with checkered linings.

Patsy Symonds in Divorce Case.
V. G. Rost, through his attorney, Max Henry Salzer, has prepared papers in a divorce action to be brought shortly against his wife, professionally known as Patsy Symonds with the "Puss Puss" burlesque show. Rost charges statutory offenses.

The papers in the action have not been served owing to Mrs. Rost appearing in the west and out of the jurisdiction of the New York courts.

Thanksgiving Show.
F. S. Ferguson has placed "The 20th Century Maidens" an independent burlesque show in rehearsal. It will open a tour of the one-nighters around Thanksgiving.

NEW YEAR'S EVE ADVANCE SALE.

The Bronx opera house that proposes to start a New Year's Eve performance of "Fair and Warner" at 12:01 A. M. Jan. 1, has an advance sale for the special show up to date of about \$239.

If the play is given at that time, it will make three-a-day for the show New Year's, as a matinee and night performance follow.

PREFER CENSORING COMMITTEE.

The producers of the regular burlesque attractions are reported favoring the former manner of criticizing their shows by the circuits, that of a censoring committee, instead of reports from house managers, a system that has obtained for the past two or three years.

The principal complaint by the shows according to accounts, is through the small town burlesque managers being allowed to "report" on their shows. The shows play these towns for a day and in most instances it is claimed the local manager sends in an adverse report, especially after the novelty has worn off from the early part of the season.

Several of the traveling managers, however, are inclined to believe the circuit executives understand this phase of it.

George Peck and Harry Leoni, general and assistant manager, respectively, of the American wheel, will leave the latter part of this week for a trip over the circuit to act as censoring committee for the shows.

NEW ACTS.

Josie Sadler and Co. in "Moving Pictures" by Junie McCree. The company will include W. Jackson Sadler, Charles E. Bunnell and Franklin G. Campbell.

Lea Nora, in act written by Gene Buck and Dave Stamper. Mr. Stamper will be at the piano in the turn as Miss Nora's accompanist.

Jack Cushman and Minnie Burke (formerly with "My Aunt From Utah") dancing act (Simon agency, Chicago).

"That Thirty-Cent Feeling," comedy, with three people including Lealie Claire, and Dean Raymond (Gene Hughes).

Henry E. Dixie, who closed with "Treasure Island" at the Punch and Judy last week, was negotiating for a vaudeville vehicle this week.

Ezra Eddy and Frances Alain, in a new act by Jean Havez and Louis Silvers, entitled "Physical Culture." (Rose & Curtis.)

Harry Southard and Co. in "Visions of Art" with Niobe Marwick, produced by Robert Marks.

"The Question" dramatic, with Ethel Cousins and Edwin Brant (Roland West).

Sonia Baraban and Anthony Torantino in songs and dances (Harry Weber).

Arthur Ross in sketch with three people.

Frankie Rice (lately with the Blutch Cooper show on the Columbia wheel).

Elmer Buffan and Co. in comedy sketch.

Gladys Alexander and Co. (2 people) in sketch (M. S. Benthall).

Harry Fentell and Viola Stark, with Joseph Rampone at the piano.

Jack Rollins and Nevina Morris in "A Manhattan Night."

Charles Dickson in "A Glance Ahead."

"Her Day Out," comedy dramatic sketch with two women.

Orville Rieder and Curtis Armstrong, piano act (Mark Levy).

Clara Morton and Co. in "The Toy Shop," by Blanche Merrill.

Arthur Maitland, in playlet, with five people.

Dick Duff and Al Litt, blackface (Harry Fitzgerald).

George Moore and Flossie Hope, in the former Vanderbilt-Moore act.

Germany Schaffer, in the late Frank (Slivers) Oakley baseball panto.

"The Lonesome Club," a comedy skit with three people, by Ben Barnett.

Dave Genaro and Anne Gold.

Gordon Bros. and Vira Renaud.

Solly Brown and Gertrude Taylor.

Mr. and Mrs. Ned Findley in sketch.

Dorothy Burton and Co. in sketch.

Larry Smith and Ziarco in a girl act.

Walter Meyers is managing the Flatbush, Brooklyn.

TAKES TITLE AND NAME.

Arthur Pearson, owner of the "Step Lively Girls" (American wheel) is taking action against an act under a similar title playing the Loew circuit.

In addition to using the Pearson title the act is advertising the burlesque show's featured comedian, Rich McAllister, as appearing in the vaudeville turn. Last week in Providence the act used advertising in the dailies mentioning McAllister's name as its comedian and is doing the same this week in Boston, where it is playing the first half at the St. James and the last at the Orpheum.

Pearson has taken the matter up with Jos. M. Schenck, general booking manager of the Loew Circuit, to try and have the title of the act changed and also to have McAllister's name removed. Pearson's show goes into Boston Dec. 4 week.

Mr. Schenck informed Pearson Wednesday he would take the act off his books after this week.

Sidney Grisman is reported as owning the vaudeville act.

MICHALS STILL PLAYING.

The Sam Michals' burlesque show "The Jolly Jesters," on the Independent Circuit, did not close following the sudden termination of its engagement at the Gotham, Brooklyn, Nov. 10, when it was claimed the show was cancelled by Manager Girard of the Gotham.

Michals says his show was not cancelled, but that he withdrew it owing to Girard's refusal to pay him \$500, which he claimed due the company by its backer, a Mr. Joffre of Pittsburgh. Girard refused this having paid weekly each show's share of the receipts to William Shubert a representative of the Independent Circuit, the shows playing on 50-50 basis with the house. Girard then told Michals he could take his show off after Friday night and a Ben Kahn show was put in the house the following day.

The Michals' show is at present playing the Middle West.

IN AND OUT.

The United Booking Offices time in vaudeville of Otto Gygi was cancelled last week, following his appearance at the Winter Garden (Suberts) Sunday night concert of that week. Gygi had been informed vaudeville consent to play the Sunday performance could not be had.

"Tango Shoes" reported it could not open at the Forsythe, Atlanta, this week, where it was headlined, through the illness of one of its members. Herman Lieb and Co. were despatched there instead.

Ellis and Bordonni did not hold over at the Palace for this week, as intended, through the reported objection laid against the act by Nora Bayes, the Palace headliner. Miss Bayes is said to have a new wardrobe for this week and did not wish it to compete with Irene Bordonni's clothes.

Tighe and Jason, joining the Anna Held show in Boston, left a vacancy at the Alhambra, New York, that has been filled with the Conlin, Parks Trio.

Cameron and O'Connor, out of Majestic, Battle Creek, Sunday opening. Ash and Shaw were substituted. Reported in Chicago Cameron and O'Connor have separated.

Following the Monday matinee at the Majestic, Chicago, Harry and Emma Sharrock were moved from third position to sixth, changing places with Jim and Betty Morgan. Latter left the bill Monday night.

EDWARDS IN BRIDGEPORT.

Roland G. Edwards, formerly general stock director for the B. F. Keith stock companies, is now director of the Lyric theatre company at Bridgeport, Conn., having replaced Alexander Leftwich. The new leading woman for the company is Leah Winslow, who replaces Ethel Waldron. Bernard Thornton and Garry McGarry have also been added to the company.

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Walter Richardson will temporarily replace Gus Forbes as leading man with the Fifth Ave. Stock, Brooklyn, next week, owing to Forbes' retirement from the company through illness.

Mr. and Mrs. H. Stewart, Mr. and Mrs. Kelly, Morris Simmons, Louis London, D. Ahern and the Two Balkans arrived from Australia in San Francisco on the last boat reaching there.

The scarcity of Broadway leading men is holding back a new crook play which George Tyler has ready for production. If a suitable lead can be secured, the piece will go into rehearsal by Thanksgiving with the opening to occur shortly after the first of the year.

Alterations that will give Poli's, New Haven, a seating capacity of 3,000 (double the present number of seats) have begun. The work will not interfere with shows being given. The house may close in April to complete the work.

Jim Devlin (Devlin and Miller) is in Bellevue Hospital, New York, a victim of bursitis which deprives him of the use of his right leg. It was at first thought he would have to undergo a dangerous operation, but the doctors believe this may be avoided.

The admission at B. S. Moss' Flatbush (Brooklyn) now ranges to 50 cents for the orchestra seats at the night performances. This is higher than any other Moss house. The Flatbush plays but two shows a day with all seats reserved.

Walter C. Kelley will appear abroad next spring, having received a contract for two months at the Palace, London, beginning May 15. He was offered time for the provinces also, but preferred to wait until the Palace engagement before signing contracts, which call for 17 weeks.

Harry Kelly pulled a tendon in his left leg while going down the runway in the "Stone Age" scene in "The Century Girl" Monday night. The result was a "charley horse," which is quite painful. However, he went on Tuesday, dancing on one leg and getting extra comedy out of it.

Maurice Rose has appealed his suit for commissions against Eddie Foy, the agent, claiming \$1,000 as his fee for booking Foy with the World Film. The contract was never carried out by Foy, who went to the coast for the Keystone instead. Rose lost the case in the lower court several weeks ago.

The Max Anderson Estate, valued at \$500,000, has had its contest settled out of court—an equal division between the contending parties it is reported. The late Mr. Anderson's two sisters and a brother were interested, together with his widow, now the wife of Frank Williams, president of the Broadway Central Bank.

The City, Perth Amboy, N. J., which has played pop vaudeville booked by the Split Time department of the U. B. O., will discontinue that policy next week. Dramatic stock will be installed in the house the following Monday. The change of policy will also bring about a change in management.

Stuart Walker's Portmanteau theatre begins at the 39th Street theatre Nov. 27, playing Monday, Tuesday, Thursday, Friday and Saturday mornings. This follows the successful lead of "The Yellow Jacket," playing the Cort on off-matinee days, the latter show to continue indefinitely along the same lines.

Mrs. Effie Ellaler, oldest living actress, celebrated her 93d birthday anniversary Tuesday, at her home in Nutley, N. J. Edwin Booth called her the greatest Portia when she played with him in "The Merchant of Venice." Mrs. Ellaler made her first stage appearance as a babe in arms and was for more than 50 years an actress.

Harry Lehmann, formerly stage manager of many Winter Garden productions, has been engaged to go to South America to handle the staging of pieces under the sponsorship of a New York corporation formed to exploit in that territory numerous Broadway musical successes on a royalty basis.

Fred La Rene is confined to the New York Hospital. Foster Williams has gone to Saranac for his health. Ruth Hoyt is confined to the home of friends at 338 S. Broad street, Trenton, N. J., owing to illness. Jack Winkler, who recently left the Crasson Sanitarium, Crasson, Pa., is at 24 Floral street, Pittsburgh. John Fenton is now in the Brunswick Home, Amityville, L. I.

Jake Rosenthal, manager of the Bronx opera house, was tendered a dinner one night last week by the attaches of the Bronx Supreme Court. Mrs. Rosenthal (Katheryn Osterman) and their young son, Jack, also attended. During the evening Miss Osterman was called upon "to tell what she knew about her husband." As Mrs. Rosenthal was about to commence her address, young Jack called out, "Easy, mother, easy!"

During his engagement at Keith's, Cincinnati, last week, Harry Houdini organized the local prestidigitators into Cincinnati branch of the Society of American Magicians. The branch numbers nine local magicians. Houdini said it was his purpose to organize similar branches wherever he found it possible. The purpose of the organization is to advance the ethics of the profession and aid in the development of talent.

L. Wolfe Gilbert has entered a complaint at detective headquarters against one Albert Brown, whose name is probably an alias, for receiving money on false checks signed with Gilbert's name. The checks began appearing this week when several of Gilbert's acquaintances called to collect on paper marked as "improperly signed." Brown drew the checks on the Corn Exchange Bank and found it a simple matter to cash them at cabarets frequented by Gilbert.

The author of "The Deluge," Arthur Hopkins' new drama, which starts rehearsals Monday, is a Swede highly regarded in literary circles abroad, but who lived in Chicago for five years in his youth, working around the docks. The play is said to be typically American and has been presented in all the European capitals. The action of the whole three acts takes place in a Chicago saloon, "the deluge" being a terrific storm which prevents the occupants from leaving.

Agnes Johnston, a musical agent, had a suit this week before Judge Oppenheimer in the Municipal Court against Alfred Robyn, organist at the Rialto, for alleged non-payment of commissions. Robyn was placed at the Rialto by the plaintiff and agreed to pay her \$15 a week during the engagement. The court reserved decision after Nathan Burkan, attorney for the defendant, claimed the commission was exorbitant and over the legal agency fee, five per cent.

Leah Peck, formerly a member of Alan Brooks' vaudeville act "Dollars and Sense," is with the William Fox studios, having parted with Mr. Brooks after a disagreement in Los Angeles. Mr. Brooks declares she violated a verbal contract by quitting on five days' notice to join a picture company. Miss Peck avers on her side that she paid Mr. Brooks \$57 to cover the fare of her successor from New York, which amount he retained despite that he secured the services of Peggy Coudray in Los Angeles.

Harry J. Padden, assistant booking manager of the Moss Circuit, was injured Saturday night in an automobile accident on the Pelham parkway. Padden and several friends were returning to New York along the Parkway about 11 o'clock when their machine was suddenly slackened up and another car crashed into them throwing Padden against the windshield and badly cutting his face. The other members of the party escaped with slight injuries. The car which did the damage passed on without stopping.

The brown setter posing dog used in the act known as Loretta, was recently killed by a Packard delivery car. Loretta sued the company for \$1,000. The action came up before a jury in Brooklyn last week. Loretta presented testimony to prove that through the dog the act received in vaudeville \$225 to \$250 a week. The judge in charging the jury said care should have been exercised with an animal of that value and it should not have been allowed to run loose. The jury found for the defendant.

Joseph Rinehart, orchestra leader, is in the county jail in Cassville, O., charged with uttering a bogus check for \$5 on the German-American Bank, St. Louis, Sept. 12. Rinehart, who claims to have many friends in the theatrical profession, declares his defense will be that he drew the check in good faith and is the victim of a misunderstanding. He alleges that he was informed while serving with the German army in the European war that his relatives had opened an account in his name with the St. Louis bank, and that upon his return to this country he believed that he had a balance there subject to his check. He signed his own name to the check, for the making of which he is about to be tried.

The Cook and Wilson circus closed Aug. 9 in a small town in New York state. George H. Degnon, who had been the agent, claimed \$900 due for salary and money advanced. The agent placed his claim in the hands of Arthur Driscoll (O'Brien, Malevinsky & Driscoll). When the circus horses were offered for sale at Fiss, Doerr & Carroll's, in this city, Mr. Driscoll placed an attachment against all property of "The Cook and Wilson, Greatest Wild Animal Circus on Earth, Inc.," which might be housed at the horse traders' place. It was then disclosed the animals were not placed for sale under the circus name, but under the name of William Battells, but Fiss, Doerr & Carroll protected themselves by holding out \$1,000 from the proceeds of the sale. This led to two other actions started by the attorney for the circus, but at present the money is still tied up.

Raymond Hubbell, Hippodrome musical conductor, was given judgment for \$1,372 in the New York Supreme Court a few days ago against Charles K. Harris, to cover claims for royalties in connection with the publication by Harris of Hubbell's musical productions, "Mexicana," "A Knight for a Day," "Midnight Sons" and "Jolly Bachelors." Hubbell's suit covered a period beginning in 1911. The defendant testified his records had been destroyed. Justice Bissell in charging the jury, declared it was the duty of the publisher to "keep true and correct account of the number of copies sold or returned or credits allowed, so that there should be a proper and correct basis for the computation of the royalties due to the plaintiff."

The Professional Woman's League announces the following chairmen for the booths, each representing a month of the year, during its bazaar, Dec. 7-9: January, Dolls, Mrs. Louise Campbell Stern; February, Candy, Mrs. Richard D. Langly and Miss Rosa Rand; March, Household, Mrs. C. Albert Schultz; April, Protection, Mrs. Russell Bassett; May, Fish Pond, Mrs. Lillian Thomas Schmidt; June, Bride, Miss Millie Butterfield; July, Independence, Miss Lillian Russell; August, Beauty, Mrs. A. L. Musson; September, General, Miss Hilda Spong and Mrs. Helen Hanning; October, "Autumn," Mrs. Pauline Willard de Lissier; November, Apron and Handkerchiefs, Mrs. Sol Smith; December, Christmas, Mrs. J. H. T. Stempel; the Future, Mrs. Ben Hendricks; the Arrow Wheel, Miss Clara Thropp; Restaurant, Miss Frances Florida and Miss Jean Townsend.

Leon De Costa, through his attorney, L. K. Brown, is preparing an action against the Karzac Music Publishing Co., publishers of the music for "Alone At Last," to secure the return of eight numbers placed with it in January for use in musical productions. Up to date the publishers have not placed the songs, and although De Costa received an advance royalty on the compositions he contends that they should be returned to him without the forfeiture of the advance owing to the length of time the numbers were held by the publishers without action. A decision was recently handed down in the Supreme Court in favor of a composer in a similar action when the judge decided that when a person is securing his living through musical compositions a publisher should not retain them over six months or a year without paying the composer a royalty.

Blanche Merrill, the authoress, intends contesting a suit Josephine Davis expects to bring against her, to recover \$250, the deposit or advance payment made Miss Merrill by Miss Davis for a vaudeville act. Miss Davis claims she contracted for the act to be received by Sept. 1; that it was not delivered on time, and Miss Merrill gave her a check dated Nov. 1 for the amount, but later stopped payment upon it. It is for the amount of this check suit will be brought. Miss Merrill's version is that without notice Miss Davis had an attorney write her a letter demanding she either complete the act immediately or return the deposit. Miss Merrill then sent the attorney a check for \$250, but the next morning received a phone call from Miss Davis, who then agreed Miss Merrill should write the act, if finished by Nov. 1. Miss Merrill stopped payment on the first check and sent Miss Davis another for the same amount dated Nov. 1, with the understanding if the act was not in readiness at that date, the check was to be cashed. The act was ready in time, but Miss Davis, without reading or hearing the turn, according to Miss Merrill, informed her she had changed her mind and would take the money instead.

WITH THE PRESS AGENTS

"The White List," of the Catholic Theatre Movement, just issued, commends only 16 of the 34 stage attractions being offered in New York playhouses. It has severest censure of the playlets of the Washington Square players and for Shaw's "Getting Married." The List commends the following plays: "Rich Man, Poor Man," "Fixing Sister," "Come Out of the Kitchen," "Bunker Bean," "Cheating Cheaters," "Mister Antonio," "Polyanna," "Seven Chances," "Somebody's Luggage," "Turn to the Right," "Under Sentence," "Major Pendennis," "The Barker," "Good Gracious Annabella," "Old Lady 31" and "Object-Matrimony."

Frank Conroy, who staged some of last year's Washington Square Players' sketches last year, is to have charge of the new theatre which is to cater to the Greenwich Village (New York's Bohemia). A church will be torn down to make room for the house at 4th street and 7th av.

E. A. Bachelier and his wife, both advance agents (with Max Rabinoff for the past two years), ahead of the Boston Grand Opera company this season, have resigned. It is said the opera company has had a poor season so far. The company numbered 237 persons when starting out.

Winchell Smith and John E. Hassard addressed the Pleasides club Sunday evening. Mr. Smith talked Tuesday evening to the Twilight club at the McAlpin on "The Difficulty of the Playwright and Putting it Over," and will address the Drama League Tuesday next at the Booth.

The Aborn Grand Opera Co. is in possession of the Park theatre this week, succeeding "The Masque of Life" (feature film). Lois Ewell and Edith Helena are alternating in the prima donna role of "The Jewels of the Madonna" this week.

Monday night's performance of "Turn to the Right" at the Gaiety was sold to the Woman's Auxiliary of the Polytechnic hospital, and by that body resold at a premium. Other funds were secured from the sale of flowers and candy during the performance.

The drama League of America has invited George Bernard Shaw to deliver a series of lectures on stage subjects in the United States this winter. William Faversham is to address the League Nov. 23 at the Booth theatre.

"You're in Love," Arthur Hammerstein's musical comedy, by Otto Hauerbach and Edward Clark, will have its premiere in Stamford, Nov. 29, going thence to Boston and coming to Broadway Christmas Day.

"Turn to the Right" will be the next subject for a travesty in "The Century Girl." The submerging of a miniature submarine is a new feature of the undersea spectacle at the Century.

The Century show got the prize display in the Sunday papers with a page feature concerning Hasek Lewis of that organization, called "The Perfect Chorus Girl, Who Finds That Perfection Doesn't Pay."

The Provincetown Players, an organization of Bohemians in the Greenwich section of New York, put on three plays late last week in their Macdougall street studio theatre. "Suppressed Desires" is described as spicy.

The Monday morning newspapers carried an interesting novelty in the advertisement of "Capt. Kidd, Jr.," written in the form of "K. C. B.'s" stuff in the New York American.

Stage notables will represent the Allied nations at the Ten Allies' costume ball, Madison Square Garden next Thursday night. Admission is 50c.

W. W. Cole, one time partner of P. T. Barnum, left \$2,000,000. His wife receives \$550,000. The remainder of the estate goes to 70 relatives.

Hector Turnbull's scenario "The Cheat" will be done into an opera by Camille Erlanger, French composer.

David Warfield's engagement in "The Music Master," which was to have terminated Dec. 2, has been extended into February.

"The Silent Witness" did return to New York after all. It went to the storehouse.

"Bunker Bean" moves out of the Astor Dec. 2, going to Boston.

PRESS OPINIONS.

Our Little Wife.

Farce in three acts by Avery Hopwood. With Margaret Livingston, at the Harris Theatre Nov. 19.

About half as funny as "Fair and Warmer," and about twice as funny as "Sadie Love," the two pieces with the same author added to the gaiety of last season.—Times.

"Our Little Wife" is immeasurably livelier and funnier than most of the pieces that pass

current for farces. There are also a few lines in it which are inexcusably bald and suggestive. The sophisticated first nighters laughed at them, but future audiences will find them exceedingly unpleasant.—World.

Notre Jeunesse.

Comedy in French by the Theatre Francaise Co., at the New Garrick.

A clever performance was given, especially by Edouard Cassin as the father, Paulette Noisoux as the daughter and Mme. Dione as the wife.—World.

The 18th Chair.

A drama in three acts by Bayard Vallier. At the Forty-eighth Street Theatre Nov. 20.

Melodrama. Interesting, unusual and, in its first act, thrilling to a degree.—Times.

Mr. Vallier's work is an exceedingly good example of its kind. With clever invention through its three acts it led up and down blind alleys, around circles, retraced its steps, plunged forward again in unexpected directions and until within five minutes of its close kept its audience fully at sea.—World.

Aborn Opera Co.

At the Park theatre, direction Millo and Sargent Aborn. "Jewels of the Madonna" in English.

For the price, the Park theatre production is most praiseworthy.—World.

It is but justice to the four principal singers to say that their work is superior to that usually heard in the small companies, but the other elements of the performance, particularly the orchestra, do not lend themselves to enthusiastic praise.—Times.

ENGAGEMENTS.

Ergotti Lilliputians and Florence Webber ("Canary Cottage").

Regelme Wallace ("The Brat").

Jack W. Lewis (Somerville, Mass., Stock).

Dick Morgan and Margaret Slavin (Chas. Champlin Repertoire Co.).

Edward Kirby ("Girl Who Smiles").

Olive Tell (special performance of "La Pardon").

Both Lydy ("Mar Soldier Boy").

Helen Barnes (succeeds Vivian Wessell in "Nothing but the Truth").

Mary Shaw (for special children's matinees during the holidays at the O. & H.).

Helen Rawson ("Such Is Life").

TOMORROW NIGHT'S HIGH PRICES.

The prices for theatre seats for tomorrow have gone tilting. The agencies are getting all sorts of prices with "The Century Girl," leading as the favorite in demand. All of the houses have raised to \$2.50 for the night because of the Army and Navy game. This evening is also looked upon as being a record Friday night.

With the agencies the \$3 price ruled for everything in general but the Century brought as high as \$20 a pair.

LEBLANG IN ON STANDARD.

Joe Leblang has bought in on the Standard, obtaining 40 per cent. of the ownership in the theatre by taking over the interest of Ruckle, a real estate promoter, who was interested with John Cort in the property.

ROW IN "SOLDIER BOY."

Margaret Romaine, who left "Her Soldier Boy," was to be replaced by Beth Lydy, John Charles Thomas refused to continue rehearsals with the company last week. After a time the difficulty was patched up. George Schiller has replaced Clarence Harvey with the company.

Fire Burns Costumes and Props.

St. Louis, Nov. 22. Fire Monday night destroyed the costumes and properties belonging to the Park Opera Co., stored in a building at the rear of the theatre, the building being totally destroyed.

The loss to the theatrical aggregation is estimated at \$5,000.

Blackmailed Man's Name Revealed.

Cincinnati, Nov. 22. The identity of the wealthy Cincinnati who is alleged to have been blackmailed by George Bush, a supposed actor, has at last been divulged by Federal authorities. He is Thomas J. Corcoran, automobile accessory manufacturer.

INTERNATIONAL CIRCUIT.

Worcester, Mass., Nov. 22.

Leffler & Bratton's "The Daughter of Mother Machree" broke the house record for International shows at the Grand last week, doing \$1,027 better than the Joe Welch show, which held the record. The L. & B. show is at present using three men ahead, securing a large portion of its patronage from the Irish societies in each town.

The Nancy Boyer show on the International closes Saturday at the Orpheum, Germantown, Pa. Wee & Riley's "Dora Deane," dramatized from the novel of the same title by Lem B. Parker, opened on the International this week in Worcester, Mass.

The Kate Elmore show, "My Aunt from Utah," which was reported as closing last week, is still on the circuit, playing Nashville this week.

"The Eternal Magdalene" closes a week from Saturday night at the Lexington. The piece will be reorganized and sent out later.

Vaughn Glaser has placed in rehearsal a new Irish piece, entitled "Come Back to Erin," which opens on the International around Christmas. Walter Lawrence is to be the featured player.

LITTLE THEATRE EVICTION.

Chicago, Nov. 22.

Guy Hardy, one of the leasing managers of the Playhouse (former Fine Arts theatre), who evicted the Little theatre company from the theatre for non-payment of rent, declared yesterday the Playhouse would continue its picture policy and that it would not continue to be occupied by Maurice Browne's company.

The Browne Players arranged last night for "Mrs. Warren's Profession" to be given at the Little theatre on the fourth floor of the Fine Arts building next Friday and Saturday, with a Sunday matinee, until a larger place can be secured. Browne claims he has plenty of financial backing. He also declares legal action is being taken against the Playhouse management for damages incurred on his eviction.

Browne was paying a rental of \$600. He declares the management was offered \$750 by another party and that resulted in his being ordered out.

Browne took the Playhouse for six weeks, the first week being sublet to the French Players, who failed to draw. This first week's rental, Hardy avers, wasn't paid.

The Wisconsin Players have the Little theatre rented for tonight and tomorrow night and Thursday afternoon.

The Little theatre, being in the Fine Arts building, and the Playhouse, formerly being known as the Fine Arts, and now recalled the Fine Arts, led to a general confusion of the houses when the eviction became public.

STOCKS OPENING.

The Olly Lokedon stock opening Nov. 27 at the Fulton opera house, Lancaster, Pa., will include Homer Barton, Henrietta Goodwyn, J. J. Brennan, David Chase, Milton Boyle, Lucille Lavalliere and Josephine Genaro. The opening bill will be "Under Cover."

"GO TO IT" REWRITTEN.

"Go To It" has been entirely rewritten by George V. Hobart since it played at the Princess, New York, and opened Wednesday night at Erie. It plays one night stands en route to Chicago, where it opens at the Princess, Nov. 26, with Cross and Josephine featured.

Harvard Man's Play.

Robert Campbell is producing a new farcical drama, "In for the Night," by James Savery, a recent graduate of Harvard. With the exception of one or two one-act plays in vaudeville, this represents Savery's first play to receive professional production.

HARTFORD WALKOUT.

Hartford, Nov. 20.

A sudden strike decision by local No. 84, I. A. T. S. E., caused a walk-out of all stage hands here Saturday night. There are about 60 men concerned. It affected all theatres, even the picture houses being unionized. The trouble started over a wage increase discussion.

At the I. A. T. S. E. headquarters here information concerning the walk-out was indefinite, as M. C. Higgins, the assistant international president, who had the Hartford strike in hand, was absent at the A. F. L. convention in Baltimore. The Hartford local had asked that a "road call" be issued which would, after two weeks' notice, pull out stage crews from traveling shows when in the affected town.

At Parsons', Hartford, the Anna Held show opened Monday night, but there was no trouble in putting the show on, as C. A. Bird, the Shubert general manager, sent Jim Surridge, the firm's master carpenter, and five others up to insure against delays. P. Alonzo (for Poli) went to Hartford Monday also and shows there, and at the Grand (where Max Speigel's Revue is appearing) were given with non-union men.

Ligon Johnson, attorney for the United Managers' Protective Association, has returned to town after a long western trip and had not been advised of any details. There is a local managers' association in Hartford and the matter of wage increase has been in discussion for the past two weeks. There was a tentative agreement reached calling for arbitration Tuesday, but the local union claimed the managers did not live up to their promises and the men decided to walk out three days ahead.

Alonzo returned from Hartford Tuesday and explained the real trouble seemed to be the local stage hands union was adverse to "recognizing" the local managers' association, a rather unique situation in labor disputes. The union felt that if it had had the managers to deal with separately, they would have adjusted the matter before now. The strike had been pending for the last two months. Monday Alonzo shifted scenery with Eddie Poli in the flies, neither obtaining relief until the third show, when non-union men reported. The pair made but one error, that being when they allowed a wood boarder in a palace set.

Wednesday at I. A. T. S. E. offices, Frank G. Lemaster, the general organizer in charge during the absence of President Shay and Vice-president Higgins, said he had been advised by phone the Hartford local had settled its differences with Parsons. Mr. Lemaster said he would issue a road call affecting the other houses.

Bachelors Ahead of Hip Show.

Mr. and Mrs. E. A. Bachelier have been engaged by Charles Dillingham to go in advance of the "Hip, Hip, Hooray" show, making the towns following Boston.

The show jumps from Boston to Cincinnati, then St. Louis, Kansas City, St. Paul, with Chicago for a run to follow.

German "Theodore."

"Theodore & Co." is a German farce produced at the Bandbox last Friday, with Irving place theatre actors in the cast. It was written by Erich Motz.

Annie Rub-Foerster enacts a dual role, while Christian Rub also does protean, changing to four different characters. An entirely different show now running in London, having the title of "Theodore & Co." is the play A. H. Woods will produce over here.

The Olympia, Chelsea, Mass., commenced United Booking Offices bookings this week, routed by Jeff Davis. The house plays eight acts on a split.

SHOWS AT THE BOX OFFICE IN NEW YORK PLAYHOUSES

Few Dramas on Broadway Stages. Comedy and Musical Productions Far in Van. Slump of Business Before and Around Election Righting Itself. Not Many Houses in Cut-Rate Agencies.

What must strike anyone looking over a list of the current New York City theatrical attractions is the meagre number of dramatic pieces. This may account for the brisk business now being done by most of the Broadway theatres.

The \$2 shows fell off at the box office before and around election time, in New York as well as in the country. About the end of election week and after the Wilson-Hughes marathon had been decided, the theatre commenced to drive back to its former place.

Another tide showing the trend toward amusement this season is the absence of the great majority of the New York \$2 houses from the cut-rate offices. About six shows only are listed in Leblang's Public Service Ticket Agency for cut-rate orchestra seats, and of these tickets downstairs in two of the houses can be had only on the day of the performance, although advance orders are accepted. Considering there are about 35 \$2 houses now open, the cut-rate showing speaks very well.

VARIETY's estimate of the box office takings since last reported is:

Aborn Opera Co. (Park) (1st week). Opened Monday.

"Arms and the Girl" (Fulton) (9th week). \$6,200 last week. Will get \$7,000 this week. Leaves to make room for the Arnold Daly play Dec. 4.

"Backfire" (Lyceum) (8th week). Did nothing at Lyceum but show management held house under lease. Reported Morosco's "Kendall" piece succeeds it.

"Ben Hur" (Manhattan opera house). Rather hard to obtain line on gross receipts for this revival. Extra advertising and special publicity play made-to hold up the engagement might denote lack of interest, even at the \$1 scale.

"The Basker" (Cyril Maude) (Empire) (4th week). Getting between \$6,000 and \$7,000 on strength of Maude's name. When English star leaves for road he will again play "Grumpy." Bernhardt engagement opens at Empire Dec. 4.

"Betty" (Raymond Hitchcock) (8th week). \$8,500 last week and going to Boston. Laurette Taylor opens at Globe Nov. 27.

"The Big Show" (Hippodrome) (13th week). \$42,000 last week claimed. Sounds somewhat large. Outside estimate (with Sunday out) rates the takings at not over \$34,000.

"Bunker Bean" (Taylor Holmes) (Astor) (8th week). Dropped to \$4,500 and shortly leaves for road. Clifton Crawford in "Her Soldier Boy" comes in Dec. 4.

"Capt. Kidd, Jr." (C. & H.) (2d week). Getting a reasonable play and some good publicity. Liked as a comedy and growing stronger daily. Will do about \$9,000 this week.

"The Century Girl" (Century) (3d week). Did over \$37,000 last week, getting \$9,300 at the Saturday night performance and \$4,400 the matinee same day. Matinees drawing exceptionally well, surprising management. Show now over at 11.15. Only important change since opening, retirement of

Marie Dressler. Ticket offices getting big prices for front seats and a big sale generally. Century did \$36,300 its first week.

"Cheating Cheaters" (Eltinge) (14th week). Tantalizingly hangs around \$8,000. Did \$8,100 last week. Not drawing well enough downstairs to please management.

"Come Out of the Kitchen" (Ruth Chaterton) (Cohan) (5th week). Doing a solid business. Over \$12,000 week before last, but dropped to about \$9,500 last week.

"Fixing Sister" (William Hodge) (Elliott) (8th week). About \$3,200 last week.

"The Flame" (44th St.) (11th week). Going out for "Flora Bella," coming over from the Casino. Richard Walton Tully did remarkable work with "The Flame" for the eleven weeks it has been in New York.

"Flora Bella" (Casino) (12th week). Doing \$9,000, enough to retain it in New York. The Anna Held show will follow into Casino. Reported Held show in bad shape and has been since opening.

"Getting Married" (William Faversham) (Booth) (3d week). The combination of a Shaw play, Faversham as the star and a near-all star cast is doing the trick. \$11,000 last week and demand strong.

"Good Gracious Annabelle" (Republic) (4th week). \$7,400 last week.

"Miss Springtime" (Amsterdam) (8th week). Has taken a big drop within the past month. Matinees away off. \$12,500 last week. Believed Century hurt this show's attendance more than anything else in town.

"The Man Who Came Back" (Playhouse) (13th week). \$9,200 last week.

"Major Pendennis" (John Drew) (Criterion) (5th week). \$5,500 last week. Very low for a Drew play.

"Music Master" (David Warfield) (Knickerbocker) (6th week). Between \$15,000 and \$16,000 last week. Engagement extended.

"Nothing But the Truth" (William Collier) (Longacre) (11th week). About \$9,500. H. H. Frazee retains his interest in the production, although Frazee sold his interest in the theatre. **"Old Lady 31"** (39th St.) (4th week). \$6,200 last week.

"Pierrot" (Little) (12th week). Running along to an average business.

"Pollyanna" (Hudson) (10th week). \$9,500.

"Seven Chances" (Belasco) (16th week). \$9,470.

"Show of Wonders" (Winter Garden) (5th week). With the Sunday performance around \$28,000. Comedy of new show drawing business.

"So Long Letty" (Shubert) (5th week). \$10,000.

"The 13th Chair" (48th St.) (1st week). Opened Monday. Melodramatic. Second night, capacity, with strong advance sale.

"Treasure Island" (Punch & Judy) (5th week). Not getting much with this revival.

"Turn to the Right" (Calety) (15th week). About \$9,800 last week. Night capacity increased from \$1,206 to \$1,370 by moving back 2 section in balcony.

"Our Little Wife" (Harris) (8th week). Opened last Saturday.

"Upstairs and Down" (Cort) (9th week). \$9,600 last week.

TYSON'S PRICE, \$250,000.

The purchasing price for the Tyson Co. ticket agency is now not less than \$250,000, claim Broadway ticket men. There is no assurance as far as any of them is aware that W. J. Farrell, who holds 99 per cent. of the Tyson Co. stock, will even dispose of the agency for the quarter-million amount.

A recent rumor said the Tyson Co. had been offered \$175,000 for its business, with the intending purchasers competitors against it. Mr. Farrell is the general manager of the Borax concern. He is conceded a shrewd business man and ticket brokers say they would not be surprised if the Tyson company had its biggest year in this theatrical season.

The Tyson Co. controls the theatre ticket stands at most of New York's leading hotels. Its principal competitors are the McBride agency and Joe Leblang.

"SILENT WITNESS" CLOSING.

Newark, N. J., Nov. 22.

A notice was posted at the Broad Street theatre announcing the closing of "The Silent Witness" Saturday. According to the manager, the show is doing good business, but the closing is necessitated by inability to secure satisfactory week-stand bookings, the attraction being too heavy to play one-nighters.

Otto Hauerbach, author of "The Silent Witness," still insists he will bring the show back to New York City for another engagement.

BELASCO AND MAUDE.

A deal under way, if carried to a successful culmination, will find Cyril Maude under the management of David Belasco. Mr. Belasco has a play particularly adapted to Maude and for the past week the actor and producer have been negotiating.

Wed Her Soldier Boy on Stage.

Biddeford, Me., Nov. 22.

Velma Lee, of the Strand Musical Comedy Co., will be married Friday night on the stage of the Central theatre, where the organization is playing, to Henry A. Ward, a soldier stationed at Fort William, Portland.

The couple filed notice of their intention in Portland last week. When the manager learned of it, he laid plans to have the ceremony performed in the theatre. A soldier from the fort will accompany the bridegroom, while another chorus girl will second the bride.

SOUTHEAST LIGHT.

Chicago, Nov. 22.

Legitimate theatrical returns through the southeastern territory are reported discouraging, with some shows getting a hard rap in the box office.

The second company, "Princess Pat" is reported having played to less than \$500 on three performances (one matinee) last week in Birmingham. The road company of "Common Clay" and the city time show, "Katrinka," played to bad business on their Ohio stand, the Dayton receipts being away off.

O'Hara at Boston Opera House.

Boston, Nov. 22.

Fiske O'Hara in "His Heart's Desire" will open at the Boston opera house Dec. 18.

Washington Square Players (Comedy) (13th week). Opened with new sketch repertoire last week. Extremely flat. Not doing business during week not extraordinary.

"Daughter of the Gods" (Lyric) (Film). About \$15,000 last week.

"War Brides" (Broadway) (Film). \$7,000 last week, its first.

"Intolerance" (Liberty) (Film). \$8,000.

BERNHARDT DISAPPOINTMENT.

Sarah Bernhardt will remain three weeks at the Empire, beginning Dec. 4. Maude Adams opens Christmas Day in her new play, "A Kiss For Cinderella."

The entire tour of the French star has been a financial disappointment so far and it is fairly certain she will leave the country after the Empire appearance.

Cyril Maude's "The Basker" has also proved a poor draw there (current) and when it was decided to continue the run of the "Music Master" at the Knickerbocker throughout the winter, Mr. Maude made no objection to the Bernhardt date, for it allows him to take to the road earlier with "Grumpy."

Elsie Ferguson, pointed for the Knickerbocker to follow Bernhardt, will probably succeed John Drew in "Major Pendennis" at the Criterion.

Bernhardt's scale of prices at the Empire will run to \$3 top. The advance orders indicate the three weeks in New York will be profitable.

BRADY STARRING M. KENNEDY.

William A. Brady is looking for a play for Madge Kennedy. Miss Kennedy is under contract to Mr. Brady for a term of years and was loaned by him to the Selwyns for "Fair and Warmer."

If Mr. Brady can find a farce suitable to the actress he will star her in it after the holidays.

FRAZEE GOT \$128,000.

H. H. Frazee feels that he made an excellent "deal" when he disposed recently of his New York theatrical holdings and as the purchasers feel equally satisfied, there is no cause for complaint.

Frazee received a check for \$128,000 as cash payment for his half interest in the ten-year lease of the Longacre theatre and his share of the William Collier show, "Nothing But the Truth," the purchasers being Ray Comstock, Lawrence Weber and G. M. Anderson.

Contrary to the general impression, Anderson is not interested in the purchase by Frazee in the Red Socks. His only partner is Hugh Ward.

ALDERMEN SUPERVISING LICENSES

The Board of Aldermen of the City of New York has a plan to deprive the Bureau of Licenses of the right to issue permits for theatrical performances and the running of taxicabs. The theatre licenses and cab permits are to be issued by a special body of the Aldermanic Board, to be selected by appointment.

Theatrical managers appear to be in favor of the licensing power being taken away from a single head. They do not object to the present Commissioner of Licenses, James D. Bell, but look beyond his term of office, when another incumbent might make it unpleasant through his arbitrary authority.

With the licensing power vested in the Aldermanic Board, a proceeding to revoke a license would have to go through the court, with the managers receiving the legal rights of a hearing in two courts, if first held in a police court for trial in Special Sessions.

SCORE LOST AT SEA.

Chicago, Nov. 22.

For the present there will be no Grand Opera premiere here of "Venise" or in any American city for that matter, as the opera went down in the hold of the "Chicago" off the Azores. A copy of the score is believed to exist in Brussels.

Dramatic "Songbird" Rewritten.

"The Songbird," a drama by Frederick and Fanny Hatton, will be produced by Oliver Morosco directly after Christmas. It was tried out at Los Angeles about a year and a half ago, and has since been re-written.

SHOWS OUT OF TOWN

Montreal, Nov. 22.

"Scapegoats" with Edmund Breese and a capable company was at the Majestic Monday. Local reviewers prophesy a success for the piece when it reaches Broadway with the rough edge worn off.

The piece is a four-act drama of finance, by Carlyle Moore. Mr. Breese received five curtain calls at the finale. The role of Daniel Halifax gave Mr. Breese an excellent opportunity to display his talents. Lillian Kimble as Mme. Rofit was excellent. Miss Kimble was leading lady of the Orpheum theatre stock here for several seasons. Isabelle Lowe as Dorothy Halifax played capably. Carleton Macey gave an excellent character study as the old bank clerk. Others who gave excellent support were Arthur Hyman, Henry Duggan, Frederick Forrester, Blanche Shireley, Ed. Wonn, Jas. Crane, Robert Fraser, Hugh Cameron and Frank Holland. After a short tour in Canada the play will be presented in New York.

Stamford, Conn., Nov. 22.

"Take Your Medicine," a comedy of temperament by Earnest Doole and Harriet Ford, with Alexandra Carlisle featured, had its premiere here Saturday. The play deals with the marital troubles of a Hungarian dancer.

Einar Linden as Barbary Yoska, the temperamental Hungarian dancer, is a find and carried off first honors in a very difficult role. Alexandra Carlisle as Yoska's nurse gave a finished performance.

Prominent in the capable cast are Agnes Everett, Angela Keir, Camilla Crume, Wm. T. Clarke, Nicholas Joy, Chas. Angelo and Harry Lewellen. Henry W. Savage is responsible for the production.

Boston, Nov. 22.

Arnold Daly's new play, "The Master," had its metropolitan premiere this week at the Hollis Street theatre and was none too enthusiastically received.

The third act was not up to expectation and the satirical vein of the play makes it seem more ideal for the library than for the stage.

Edward Abeles as a Japanese doctor is giving a polished performance and Florence Oakley bears promise of producing a striking role if she does not over-act it.

Philadelphia, Nov. 22

Coming into the Lyric at short notice, due to the sudden termination of the "Passing Show" engagement, "Girls Will Be Girls," which Lee Shubert and Elisabeth Marbury are producing, did not have much of a chance of getting over with satisfactory results on its first showing. The general impression of the critics is that "Girls Will Be Girls" might be whipped into a rather pleasing show, but it will have to be pretty well torn apart and made over in order to bring it up to more than average entertainment. The piece was not ready Monday night and probably for this reason the reviewers treated it kindly.

"Girls Will Be Girls" is the third title, it being originally named "For the Love of Mike" and later as "Strike the Lyre." The latter is the best of the three. The book is by Thomas Sydney, with music by Jerome Kern. A. S. Byron has the role which Bert Leslie was chosen to play. Leslie quit during rehearsals. The cast includes Lois Meredith, Peggy Wood, Vivian Westell, Reini, Davis, Frank Sylvester, Percy Ames, Wallace MacDonald, Scott Welch, Quentin Tod, Helen Clarke, Clifton Webb, Adele LaPierre, Louise Mink, Leone Morgan.

As nothing is underlined at the Lyric, it is assumed "Girls Will Be Girls" will remain here for at least two weeks. The Lyric held an almost ca-

pacuity house for opening night, but this may have held paper for the reports of the advance sale are far from glowing, and in its present condition, the show does not appear to have much of a chance.

Stamford, Nov. 22.

The premiere of "Imogene" was given here by the Shuberts Wednesday night. The play is by Henry James Smith, who wrote Mrs. Bumpsted-Leigh. Marie Nordstrom is featured. The cast also includes Wyndham Stanley, Charles E. Verner and Ralph Remley.

Philadelphia, Nov. 22.

Business picked up a bit this week at the various houses, although all the shows were hold-overs except at the Lyric. "Experience" in its next to final week is still doing good business and it has been a very profitable engagement. "Very Good Eddie" comes Dec. 4.

"The Follies" is winding up its four weeks' stay at the Forrest to good business. It did \$16,500 last week, \$19,000 its second week, and \$18,000 the first week. Reports from Pittsburgh say there is a complete sell out there Thanksgiving week for "The Follies." Montgomery and Stone in "Chin Chin" is the next attraction at the Forrest.

Laurette Taylor in "The Harp of Life" is doing fair business at the Broad in its second and final week. Frances Starr in "Little Lady in Blue," Nov. 27.

"Potash & Perlmutter in Society" is drawing very well at the Garrick, getting about the best business this house had had for some time. "Hit-the-Trail-Holiday" here next week.

"Broadway after Dark" at the Walnut and "The Woman Who Paid" at the Orpheum are the International Circuit shows this week. No improvement in the business at these houses is reported.

Chicago, Nov. 22.

Only one new show hit town this week, "Katinka," with T. Roy Barnes as the star, opening to large "first nighters" at the Garrick. The critics were lavish in their praise of Barnes' work.

A number of houses change attractions next week. "Common Clay" withdraws from the Olympic and "Her Market Value," the new Willard Mack play, opens there Sunday night. Another Sunday opening scheduled is "Go To It," the musical comedy version of Hoyt's "A Milk White Flag" at the Princess, the Emily Stevens company taking to the road.

Monday night Sir Herbert Tree supplants "Alone At Last" at the Illinois, the knighted English actor offering "Henry VII." "The House of Glass," with Mary Ryan, replaces "The Great Lover" (Leo Ditrichstein) at the Grand, where the latter has had a most successful engagement.

Of the shows in town "The Boomerang" in point of drawing power tops the list. "Katinka" shows possibilities of doing big business. "Fair and Warmer" is getting money while "The Blue Paradise" also lays claim to doing profitable returns. The Elsie Ferguson show is drawing fairly well.

LAWYERS UPTOWN.

House: Grossman & Vorhaus, one of the leading law firms of New York, with offices at 115 Broadway, have leased the 21st floor of the Times Building (formerly used by Adolphe S. Weiss as his private suite) and will open their theatrical headquarters there Dec. 1.

William Grossman and Alfred Beekmann, who handle the major portion of the large theatrical business the firm looks after, will make their headquarters at the uptown office.

LYCEUM FINALLY LEASED.

After several days of negotiating, during which the Lyceum theatre was under option for the new Nazimova play, the theatre was leased by the Walter N. Lawrence backers of "Backfire" to Oliver Morosco, for the New York showing of "Mile-A-Minute Kendall."

Lawrence had the house for several weeks at \$3,500 weekly. He moved "Backfire" in there from the 39th Street. It was financed by a Baltimore newspaper man and the show is said to have averaged a loss of \$1,000 weekly while playing in New York. With four weeks remaining open of the first contract for the Lyceum, Lawrence negotiated with the Nazimova people to let the Lyceum to them for \$2,500 weekly. The Lawrence crowd taking a further loss of \$1,000 a week on their agreement for that house. The Nazimova interests were to deposit \$10,000 last Friday at noon. They arrived with \$7,000 which was refused, the option called off and the deal with Morosco gone through with.

INTERSTATE GRAND OPERA.

A six-week grand opera circuit has been organized by Mrs. Cora Stetson Butler, who has managed to gather a number of Metropolitan opera stars, including Mme. Gadski, Mme. Matzenauer, Henry John and Yvonne de Treville. The company is to give two nights of grand opera weekly in Cleveland, Detroit, Cincinnati and Pittsburgh, for six weeks.

The company opens in Cleveland at the Garrick next Monday night. Up to this week the promoter had a guarantee of \$40,000 in that town to carry out her project. \$75,000 will be needed from each of the towns to carry on the scheme successfully. The organization is known as the Interstate-Grand Opera Company.

HARRIS, SR., QUILTS PRODUCING.

William Harris, Sr., has declared to friends "The 13th Chair," which opened at the 48th Street theatre Monday night, is his last production and that he will devote his future time to his theatre holdings.

ENGAGED FOR OPERA.

Cincinnati, Nov. 22.

Mark Byron, promoting the pop concerts to be given here by the Interstate Opera Company, a new organization, announces that Gadski and Karl Jörn have just been engaged. The season will begin here Thanksgiving matinee, with Bizet's "The Pearl Fishers."

COMEDY FOR AUSTRALIA.

"Turn to the Right" has been secured for Australia by R. T. Tate, Richard Sterling and Wm. Harrigan have been engaged for the company.

Stage Hands Like New York.

Considerable difficulty is being experienced by managers sending shows on the road in securing stage hands.

At the headquarters of Theatrical Protective Union No. 1 this week it was said it was almost impossible for them to furnish men for some of the shows.

The men prefer staying in New York for \$20 or \$25 a week than go on the road for \$35 or \$40.

BIRTHS.

Mr. and Mrs. M. Horwitz, Nov. 17, daughter. The mother is known professionally as Vernon Verdi.

Harry Weiss, from VARIETY's New York headquarters, is now in charge of VARIETY's San Francisco office.

The eastern one-night stand managers have formerly looked upon New Year's Eve as one of the big events of their season, but owing to it falling on Sunday, they have given up all hopes of giving performances that night.

MACKAY BENEFIT NOV. 24.

The first of the Actors' Fund benefits will be given Nov. 24 in honor of F. F. Mackay, oldest actor in America, at the Amsterdam theatre, in the afternoon. The testimonial was arranged in recognition of Mr. Mackay's services to the theatrical profession, the veteran having given up all his private interests to devote his time and energies to the work of the Fund.

Daniel Frohman, president of the Fund has assembled the following volunteers for the benefit: Henry Miller, Ruth Chatterton and William H. Crane in a playlet; Gladys Hanson and Bruce McRae, one-act comedy; Blanche Bates in a special feature; William Collier, Raymond Hitchcock and DeWolf Hopper in individual offerings; Jack Hazzard, George MacFarlane and Jed Prouty in numbers from "Miss Springtime" and Charlotte Greenwood in her principal number from "So Long Letty." Elsie Janis is an eleventh hour volunteer.

SHOWS IN NEW ORLEANS.

New Orleans, Nov. 22.

"Princess Pat" with a company not up to the standard of the Tulane drew light business.

Al H. Wilson, a popular favorite here with the masses, is getting his usual returns at the Crescent.

An inferior attraction drew correspondingly small patronage at the Lyric.

The Hippodrome tried skating but closed after a few days, its manager, Alfred Painter, having made the attempt with a slim bankroll. He left several unpaid bills here.

SHOWS IN 'FRISCO.

San Francisco, Nov. 22.

"Hobson's Choice" at the Cort is doing fair business. Dramatic stock at the Alcazar is getting good returns. "Intolerance," the Griffith film, in its seventh week at the Columbia is beginning to drop off.

For no special reason that can be discerned all the legitimate houses are doing rather a light business.

MOLITOR LEAVES LONGACRE.

William Molitor, who has been managing the Longacre since the house was taken over by H. H. Frazee last fall has resigned, due to Mr. Frazee stepping out of the house. Frank Hopkins, general manager for Frazee-Anderson, will add the duties of house manager to his books.

SHUBERTS PRODUCE STAMPEDE

Chicago, Nov. 22.

"The Kid of the Relay," by Lincoln J. Carter, which will have a stage scenic illusion of 5,000 cattle in stampee, will be produced by the Shuberts around the holidays.

Carter originally entitled his play, "The Stampedee," but has since changed it to "The Kid of the Relay."

Boston-Stevens Date Unsettled.

Chicago, Nov. 22.

When Emily Stevens closes her Chicago engagement at the Princess Saturday night she and "The Unchastened Woman" will not jump direct to Boston, as originally planned. Instead Miss Stevens will play some road dates and will go to Milwaukee first for a week stand from here and then in turn will play week engagements in St. Paul and Minneapolis. The Boston date has not been fully settled.

The Dyckman theatre at 207th street is playing three vaudeville bills a week, two of the shows three days, and the third Sunday only. The house is being booked through the Sheedy office.

Bessie Leonard, who recently secured a settlement of \$45 from the B. S. Moss office, after she had been cancelled at the Prospect theatre, played six weeks for the same office previous to the Prospect engagement.

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.

Editor VARIETY:

Duluth, Nov. 16.

I am out in the woods and won't be in New York before March 5.

I saw a review of Kramer and Kent's act in VARIETY last week and noted it referred to a "gag" about, "Holy Moses are you here yet!" I am not the originator of the gag because it really is older than I am, but I made it valuable for stage use. Kramer & Kent were recently on the bill with me and heard me use it. Now they have lifted it. I first used it when I broke this present act in.

Lou Holtz.

Editor VARIETY:

Waterbury, Conn., Nov. 7.

Mr. R. E. Mack, manager of the International Booking Exchange of Detroit, took the trouble in last week's VARIETY to deny the statement I made at the last open meeting of the White Rats Actors' Union, that a mother and her daughter playing as a sister team were disgracefully treated by the negro manager of a theater booked by him. No one expected him to admit the charge. Even a booking agent of his type sometimes has a sense of shame.

James William Fitzpatrick.

Chicago, Nov. 13.

Editor VARIETY:

A person named Wadsworth, claiming to be the originator of the College Inn "Jass Orchestra" idea is infringing on my reputation and managers and owners of cafes and hotels are warned that he is not the originator, but that Bert Kelly is and that they must abide by the consequences if this Wadsworth is engaged.

This man was in my orchestra and employed as a saxophone player and was discharged for reasons best known to himself. At no time did he ever have anything to do with the business end or leadership of the College Inn "jass" orchestra.

Bert Kelly.

HOTEL RULES.

(Forwarded by Blackface Eddie Ross (Nell O'Brien's Minstrels). NOTICE TO PATRONS.

- 1—Room rent paid by night or week strictly in advance.
- 2—Roomers are to be quiet and orderly; not to disturb each other.
- 3—Avoid spitting on floor, wall or wastebasket.
- 4—No paper or other rubbish to be thrown into the toilet.
- 5—No profane or vulgar language to be used in rooms.
- 6—No Matches to be struck on walls, woodwork or furniture.
- 7—Burned matches to be placed in match-dish.
- 8—No nails are to be driven into walls.
- 9—No lights to be left burning when parties leave rooms, nor all night.
- 10—Radiator valves to be left alone—no turned off nor on.
- 11—Do not waste rain water, in bath or lavatory—close up valves firmly.
- 12—Roomers are to furnish their own soap.
- 13—The use of bath by transients, EXTRA.
- 14—Do not sit on side of bed for rest or dressing; use chair instead.
- 15—No liquor to be brought into rooms; no one to enter room drunk.
- 16—Roomers who keep visitors all night must pay extra.
- 17—Roomers are not to visit each others' rooms.
- 18—Walk up and down stairs quietly; close doors gently.
- 19—Regular roomers, with keys, will use outside stairway door.
- 20—Roomers who keep late hours, or come in late, should avoid making noise.
- 21—Roomers who damage the furniture, or are in rooms are to make good.
- 22—No light housekeeping, or washing of clothes in rooms permitted.
- 23—Patrons must deposit price of key for outside door.
- 24—Roomers are not to chew tobacco while in their rooms.
- 25—Gentlemen are not to have women callers in their rooms.

- 26—Lady roomers are not to have gentlemen callers in their rooms.
- 27—Rooms are let to man and wife only when legally married.
- 28—Transient roomers are expected to vacate rooms at 10 A. M. or pay for the following night.
- 29—Roomers who expect to remain the following night must remit for rooms in the morning.
- 30—Roomers are not allowed to sub-let the key to the outside door to another or let another in.
- 31—Roomers who destroy this notice are liable to be fined.
- 32—Roomers are not allowed to sub-let their beds.
- 33—Parties who violate the above rules may be required to vacate their rooms at once without rent refunded.

FRANCES KOCHMAN, Proprietress,
511 West State Street,
Fremont, Ohio.

PHILA. STOCK.

Philadelphia, Nov. 22.

A change of policy brought a stock company back to the Knickerbocker this week, with "Merely Mary Ann" the bill for opening week. A large delegation of business men, active in booming the neighborhood in which the house is situated, attended the first performance and showered the members of the company with flowers and plaudits. The company includes many favorites, Anna Doherty and John Lorenz coming in for a liberal share of the honors. Others are Charles Moore, Ellen Travis, Paul Jones, Maud Atkinson, Earle T. Western, Frank Kenmore.

The Zangwill play was well done and very well received.

SHOWS CLOSING.

Gus Hill has brought one of his "Mutt and Jeff" shows in from the road to be revamped. The show will shortly go out again under the direction of Charlie Yales. A company of "Polly and Her Pals" has also been put into rehearsal by Hill.

"His Brother's Keeper," in which Robert Edeson is starring on the road, stops in Stamford, Thanksgiving Day. The reason given is the failure of Rush & Andrews, the producers, to obtain a New York theatre. The piece has been well spoken of and was written by Mr. Edeson under the name of "Robert Porter."

The members of the Carroll J. Daly Stock at the Warburton, Yonkers, N. Y., have received their two weeks' notice.

The Frank Wilcox Stock at the Playhouse, Mount Vernon, N. Y., closes Dec. 2. Two companies of "Common Clay" bring their seasons to a close Dec. 2, one in New Orleans and another in the east. Each of the shows is a winner so far this season and the management does not propose to take a chance on the usual pre-holiday flop in business.

SHOWS OPENING.

Selwyn & Co. have placed James Forbes' unnamed comedy in rehearsal. In the cast are Janet Beecher, Sydney Shields, Gladys Fairbanks, Georgie Lawrence and Richard Tucker.

A. H. Woods' dramatic piece, "Her Market Value," with Gladys McGregor, opens Nov. 27 in Binghamton.

Fabers and Waters' Second Separation.

Chicago, Nov. 22.

Fabers and Waters dissolved vaudeville partnership again last week. They separated before, but this time the dissolution of the act looks permanent.

CONEY ANOTHER ATLANTIC CITY.

The recently formed Civic Alliance of Coney Island which has for its aim the oft-contemplated making over of the resort so that it might eventually become a second Atlantic City, is a logical development following the court order of last August to "clean up" the beach by removing the obstructions that have restricted bathers heretofore.

The projects of the Alliance include the erection of a boardwalk (60 feet wide and 120 long at the Ocean Parkway end) with street openings to the beach and the reclamation of the beach itself which is a part of the city's property known as the Concourse Lands. Although these plans had their inception nearly 40 years ago, Coney's new civic body is the first substantial step toward their realization, for the Alliance is made up of property owners, professional men and citizens of highest standing.

The work of removing beach obstructions has begun but is temporarily being held up because the \$1,500 appropriation has not been turned over to Samuel Lerner, deputy attorney general, who is in charge of the process. One fence will not be razed. It is at the westerly end of Steeplechase beach (looking towards Norton's Point or Sea Gate). Bathers will be free to enter Steeplechase beach from the easterly end and the fence will have but little restrictive power. A boardwalk will change the complexion and character of the resort and increase property values. Two methods are advanced to provide for a boardwalk right of way, one being condemnation of beach front property and the other beach and the reclamation of the Lands by means of permanent stone jetties and sea walls.

Half of Atlantic City is "made" land, chiefly through jetties and the process of pumping in sand from the ocean bed. Engineers maintain a similar work would be effective at Coney. A jetty at Stauch's (Burnham grant) has built over 100 feet in the past four months. Another evidence of the ability to prevent erosion is shown directly west of Brighton (towards Coney) acquired by the County of Kings in 1876. During succeeding years a great portion of the park was washed away by heavy storms when in 1907 a bulkhead surrounded by rock was built and the result was the saving of the foot of Ocean parkway, now invaluable as a parking space for autos. Previous to that about 30 acres had been washed away beyond Brighton.

Charles R. Ward, chief engineer of the Topographical Bureau of Brooklyn, has worked out a comprehensive scheme that will give the city a real beach. Mr. Ward proposes a boardwalk be built from East 5th street to West 37th street, and 12 stone jetties placed, with two recreation piers, one at Ocean parkway and one at West 5th street. This work, exclusive of what it might cost to acquire certain property necessary, would cost slightly over \$1,250,000. Such an outlay would be a saving since not only would the park lands be saved from constant erosion, but it would increase the city holdings by 68 acres of made land which would have a value of over \$7,000,000. Besides there would be 16 acres of land made which would be controlled by private interests, having a value of about \$1,300,000, bringing in taxes of over \$29,000 yearly.

The Alliance is furthering Mr. Ward's plans which seem reasonably sure to be followed out after the coming summer. They will be further boosted then when it becomes generally recognized that bathers will not have freedom of the beach as popularly supposed, because the obstructions have been ordered down only up the mean high water mark, a line computed on the high tides of the last ten years, giving full freedom of the beach only at low tide.

FREEMAN BERNSTEIN'S STORY.

"Hey, bo, don't pull any grouch against me. There ain't nobody in the world that's ain't hunk on me now. My record is smeared, kid, many, many ways.

It was Freeman Bernstein talking. He was dressed as though just stepping out of a men's furnishing store. "Yes," he said, "I get you looking at my scenery. It's all that's left out of the wreck and I must save that for a flash.

"When it goes against you, kid, how it does come. Certainly that gloom tornado picked me out and just hung around me for three months. It's still hanging too. I can't chase it away.

"There's a job waiting for me in Cuba, and I guess I'll go to it. It's running a music hall in Havana, but if you can cop any coin there, how are you going to get off the island with it without giving up three times to the natives?

"I'm up against it right. I saw \$100,000 in Philadelphia go right up in smoke. What a chance that was, my studio burning over there, but they wanted 22 per cent. premium and I could only afford to insure enough to pay the mortgagee. Then she burned.

"Say, bo, I'll slip you something, but don't you ever tell it, because there's ain't nobody what knows Freeman Bernstein will believe it. You know about my picture company in Philly. That was aces. I sold stock in it, to Philadelphians only. I gave one share preferred and one share common for \$100. They bought \$57,000 worth. They could have had ten shares of preferred and all the common they wanted for the same price, but they was satisfied. So I spent a little money fixing up the studio. There was other things that had to be paid for, but one day I counted up and I was \$15,000 to the good in cash. The guy comes along and said I needed the Cooper-Hewitt light system in the factory. What do you think I did? I took that \$15,000 in cash, and put in a light system. Then she burned down on me.

"And right from then everything I touched went on the bum. You heard about May blowing. But I ain't kicking on that or saying a word. We stuck for 13 years and she was all right all the time, so if she wanted to blow that was up to her, but just see how the stuff broke for me.

"So you see, kid, there ain't nobody who says I ever gypped 'em that's got a kick left. I got mine all along the line, and I ain't saying nothing. Just show me a guy with a bankroll that's all, and I'll split 80-20 with yours the large end until I get another piece of change big enough to float something.

"You know your little Freeman. I may yet go to Cuba and sell it to Germany for a coaling station."

SUIT ON TITLE.

Judge Erlanger reserved decision this week in an action brought by Rowland & Clifford and the Selig Polyscope Co. against the Unicorn Film Corp. for alleged infringement of the copyright law. Rowland & Clifford control the rights to a piece called "The Rosary" and gave the picture rights of the piece to Selig. The Unicorn recently released a picture under that title which was composed of film released some time ago and bought by them. They added several hundred feet and changed the name, also ordering a new line of paper and called it "The Rosary." Nathan Burkan represented the plaintiffs.

Clarence Heritage has joined "The Melting of Molly," replacing William Webb.

Louis Ancker opened in "The Flame" Monday night, replacing William Courtleigh.

Beth Franklin left the rehearsals of Fritz Scheff's "Husbands Guaranteed" and left for Chicago with the "Go To It" company in the role that was originated by Emma Janvier.

NOTES

Sorcho's Deep Sea Divers are on the Moss time.

Nan Sullivan has taken off her act "Never Again."

Morris Meyerfeld, Jr., president of the Orpheum Circuit, is in New York.

"The Bachelor Dinner," with 13 people, opens on the Loew Circuit next week.

Isabelle Prentice, manager of the Pat Casey Dramatic Agency, has been confined to her home this week by illness.

Carlotta Monterey has retired from the stage and has returned to her home town, Monterey, Cal.

Joe Glick, managing one of the "Common Clay" companies, won a Ford as a result of the election.

Anna Greenberg of the U. S. Vaudeville Managers' Association office, is to marry Abe Jacobs, a non-professional.

Charles Abbe is to quit "Bunker Bean" when that company goes on tour.

Johnny Ostrander, former treasurer of the Playhouse, is now in a similar capacity at the Harris.

The Olympia, New Haven, which tried a straight picture policy last week, returned to vaudeville Monday.

The annual ball of the Theatrical Mechanical Assn. will be held Dec. 4 at the Amsterdam opera house.

Leffler & Bratton's "The Newlyweds Grownup Baby" has been postponed until after the first of the year.

Belle Baker contracted with Roehm & Richards this week to take three exclusive songs from them.

The Plaza, Springfield, Mass., is being booked in the Loew Circuit agency by Sol Turek, an assistant to Jake Lubin in that office.

Frank Doane and Co. will withdraw from vaudeville after next week at the Bushwick. Mr. Doane leaves to join the "No. 2" "Springtime."

Will H. Armstrong and Maudie Smith, who presented "The Baggage Man" in England, returned to this country last week.

Florence Holbrook, in retirement for 18 months after having severed her matrimonial and business alliance with Cecil Lean, is to return to the stage.

J. J. Gottlob, one time partner of Alf Hayman and now controlling several houses in San Francisco, is in New York on his annual booking pilgrimage.

Sam Mitnick, the irrepressible, is now attached to the Jos. W. Stern staff, having concluded his campaign activities on behalf of President Wilson.

Henry Clay Barnabee, one of the famous singers of the old Bostonians, celebrated his 83rd birthday anniversary in Boston last week.

Louie Lavine, New York representative for the Fred Mardo Circuit in New England, left last week for a business trip to Boston.

The Shards Agency will add two weeks to its books. One will be in St. Johns, New Brunswick, with the other in the States.

Ella Fondeller will be married Nov. 29 at Liberty Hall, Brownsville, Brook-

lyn, N. Y., to Samuel Rubin, an attorney, at 32 Nassau street, New York.

Oliver Morosco will open his new comedy, "Give and Take," in Syracuse Nov. 23. Claude Payton will be in the cast.

The next Winter Garden show will be put on in February. A number of artists have already been engaged for the cast.

Harry Wardell is one of the ends in the Hippodrome's minstrel first part. Wardell also has a song number in the performance.

Robert Armstrong, the son of the late Paul Armstrong, has joined the John Meehan Broadway Players at the Spooner in the Bronx.

The Riverside is slated to open with Keith vaudeville on Dec. 15, but the date may be switched to Christmas Day.

The Watson Sisters have declined an offer to appear in a Winter Garden show, preferring to play their route over the time of the United Booking Offices.

New orchestra seats and new carpets are being placed in the Hudson theatre, costing about \$10,000. The price of cushioned theatre seats has doubled in the past two years.

"The Shepherd King," the former Wright Lorimer play, is being revived by William Lennan and Joseph Loughrey, with Edwin Gallagher in the role of David.

Clarence W. Willetts has combined with the Selwyns for the production of his (Willetts') plays. When "The Simp" is opened here it will be under the direction of both firms.

"Congo," baby hippopotamus at the Central Park Zoo, has been sold to the John Robinson Shows, of Cincinnati, for \$2,800. The Robinson Shows are in winter quarters at Jacksonville.

E. F. Albee, A. Paul Keith and J. J. Murdock will give the usual Thanksgiving entertainment at Blackwell's Island and for the prisoners there. About 25 acts will be sent over to the Island for the day by Eddie Darling.

Sam Ash, charged by Arthur Hammerstein with using two copyright numbers from "Katinka" while appearing at the Fifth Ave., has notified the Hammerstein interests he will discontinue the songs.

Ruth Hoyt, of Trenton, N. J., and vaudeville, desires to have it understood that she is not the person so named who was mentioned in VARIETY recently as having been closed and then sued for a board bill.

Donald Gallaher, who was placed under a long time contract to appear in "Mile a Minute Kendall," by Oliver Morosco, has been shipped by that manager to his Los Angeles stock company.

Marcelline, late clown of the Hippodrome, has received two offers to appear in Cuba, one with Publionnes and the other with Santos circus. He will decide on one or the other this week and leave for Havana immediately.

Low Berk, formerly New York representative for the Will Rossiter Music Co., is free lancing in Rochester, his first effort resulting in the sale of a song called "I Met You Dear in Dreamland" to Leo Feist.

OBITUARY

Capt. John Crum Clark, 82 years old and said to be the oldest clown in America, died in Long Branch, N. J., Sunday. He was a members of Dan Rice's circus in 1849. At the age of 50 he embraced religion and it was due to overwork in connection with the activities of the Methodist Episcopal church of Long Branch, in which he was an able exhorter, that he died. As a clown his specialty was the leaps. He won the championship in broad jumping in 1854, defeating William King. He ran away from home at 16 to join Rice's circus with which he traveled for 20 years in North and South America as well as Europe, filling every position, it was his boast, but that of ticket taker.

Alexander Winkler, a dancer and member of the White Rats, committed suicide Friday night (Nov. 17) by inhaling gas at his apartment at 342 West 45th street. The gas was taken through a tube from the jet in the room. Winkler, who was 42 years old, is survived by a widow and two daughters, who in conjunction with the White Rats, conducted the funeral services which were held Monday with burial in Greenwood. The deceased was best known through having had Winkler's Madcaps under his management.

Mrs. Emma Heuck, 66, mother of Carl Hubert Heuck, president of the Heuck Opera House Co., died in Cincinnati last week. Mrs. Heuck was the widow of the late Hubert Heuck, pioneer theatrical man. She was one of Cincinnati's most charitable women and her demise caused universal sorrow. She was also the mother of Walter and Robert Heuck, of the Heuck Opera House Company.

Robert Ward, an old-time vaudeville performer, died in Bellevue Hospital Nov. 16, aged 60, of heart disease. He was of Bob and Fanny Ward. Ward walked into Bellevue Thursday, was put to bed and died an hour later.

SHOWS IN NEW YORK.

(Legitimate Attractions in New York this and next week.)
 Aborn Opera Co., Park (2d week Nov. 30).
 "Arms and the Girl," Fulton (10th week).
 "Ben Hur" (revival), Manhattan O. H. (3d and last week).
 "The Banker" (Cyril Maude), Empire (5th and last week).
 "Big Show," Hippodrome (14th week).
 "Captain Kidd, Jr.," C. & H. (3d week).
 "Century Girl," Century (4th week).
 "Cheating Cheaters," Eltinge (15th week).
 "Come Out of the Kitchen," Geo. M. Cohan (6th week).
 "A Daughter of the Gods" (Kellermann Film), Lyric (7th week).
 "Fixing Sister" (Wm. Hodge), Maxine Elliott (9th week).
 "Follow Me" (Anna Held), Casino (1st week).
 "Getting Married" (Wm. Faversham), Booth (4th week).
 "Good Graces," Annabelle, Republic (5th week).
 Grand Opera, Metropolitan O. H. (2d week).
 "Harp of Life" (Laurette Taylor), Globe (1st week).
 "Intolerance" (Griffith Film), Liberty (13th week).
 "Mile-a-Minute Kendall," Lyceum (1st week).
 "Miss Springtime," New Amsterdam (9th week).
 "The Man Who Came Back," Playhouse (14th week).
 "Major Pendennis" (John Drew), Criterion (8th week).
 "Muscle Hunter" (David Warfield), Knickerbocker (7th week).
 "Nothing But the Truth" (William Collier), Longacre (13th week).
 "Noir Jeanne" (Comedy Francals Co.), Garrick (1st week).
 "Old Lady 17" (with Street Town Week), "Our Little Wife," Harris (1st week).
 "Pierrot, The Prodigal," Little (13th week).
 "Pollyanna," Hudson (10th week).
 "Seven Chances," Belasco (17th week).
 "Show of Wonders," Winter Garden (6th week).

Having no friends his body was placed in the Morgue until Monday, when James J. Armstrong identified him. The Actors' Fund took charge of the funeral.

Louise DeLuisi, in her day a well known skipping rope dancer, died Nov. 17, at her home in Brooklyn, aged 65. Deceased appeared for a long time with Belle Clifton, under the title of Clifton and DeLuisi, and before that had for a partner Capitola Forrest (Mrs. William Masaud).

Charles P. Stewart, of Charles and Jennie Stewart, died in Detroit Nov. 4, after an illness of six months. Stewart first came into prominence when a member of Jefferson's "Rip Van Winkle" in 1866.

Bob Walters, a stage hand for several seasons with the Metropolitan Opera Co., dropped dead Nov. 20 at 43d street and 8th avenue. He was 53 years old and leaves no family.

Molly Elliot Seawell, novelist and playwright, died in Washington last week. Her first signed story was "Maid Marian," dramatized for Rosina Volkes. She was 56 years old.

John Cameron, brother of Lillian Cameron (Collins, Mitchell and Cameron) died Nov. 17 in the St. Vincent's Hospital, of pneumonia.

Mrs. Herbert A. Chenoweth, wife of the New England theatre manager, died at her home in Somerville, Mass., this week.

The mother of P. F., M. A., Joe and Jack Shea died Nov. 20 in Holyoke, Mass., at the age of 72.

Harry L. Fettes, a former stock man, recently died in Huntington, Ind., from complications.

The father of Tommy Toner died in Philadelphia Nov. 11.

"So Long Letty," Shubert (6th week).
 "Such Is Life" (Sam Sothorn), Princess (1st week).
 "The 18th Chair," 48th St. (1st week).
 "Treasure Island" (revival), Punch & Judy (6th week).
 "Turn to the Right," Gaiety (16th week).
 "Upstairs and Down," Cort (10th week).
 "War Brides" (Brenon film), Broadway (2d week).
 "Washington Sq. Players, Comedy, (14th week).

PUSHING DAMAGE SUIT.

Frank Miller, of the Miller Brothers "101 Ranch," arrived in town Wednesday from Bliss, Okla., accompanied by his attorney.

It is the intention of the Millers to press the damage suit against the Universal Film, alleging infringement of copyright. The suit is for \$250,000 and is understood to have been pending for several years. It is coupled with a breach of contract action.

The trouble started over the differences between the Millers and the Universal over the use of the "101 Ranch" animals in the pictures of that brand released by Universal some years ago.

Eleanor Henry is out of "You're In Love" and has been replaced by May Thompson.

Robert Frazer has been engaged as the leading man for Julia Arthur. Frazer opened with Edmund Breeze last week in "Scapegoats," was seen by Miss Arthur's general manager and immediately signed for the new production.

OKLAHOMA

International Executive Order No. 19

Members of the White Rats Actors' Union, and the Associated Actors of America are hereby notified that from this date they may sign contracts for and appear at the Folly Theatre, Oklahoma City.

Harry Mountford.

International Executive.

November 20th, 1916.

FACTS vs. FICTION

I told you that the Convention meeting in a theatre was a good omen. I was right.

The article last week of the V. M. P. A. was funnier than their usual kind of humor, and a good specimen of the intelligence and honesty of their press agent.

It commences with an incorrect version of the story of King Canute. They can't even get their history anywhere near the truth. And why? Because they haven't any ideas of their own; they have no knowledge or memory of past events, and are all the time fighting in the dark with weapons, bad and indifferent, supplied them from hearsay, and stealing other people's stuff.

At the last open meeting, held Oct. 24th, at the commencement of my address, I told the story of King Canute, but I told it correctly, and evidently their press agent who was in the hall, like most copyists, not being able to take it down verbatim, got it mixed up. I don't complain of them using my articles, or quoting from me, or stealing my stuff, and shall not write either to Variety's Protected Material Department or to the Complaint Bureau of the V. M. P. A.

But it is an excellent example of the lack of brains, paucity of imagination and want of facts and disregard of the principles of common honesty employed by the V. M. P. A.

It then goes on to accuse me of hiding behind bluff. Let us see who is bluffing. John Sinopoulo offered to pay ten thousand dollars if I could prove certain things. I told him to put up the money in cash or certified check, and I would do so. The money has not yet appeared. On the other hand, I put up my money, if John Sinopoulo could do something, and he has not accepted my challenge. Now who is bluffing? The man who won't put up his money, or the man who has put it up? And the V. M. P. A. ought to follow the advice which is always tendered to hot air bettors, "Put up or shut up."

As they use the word "lie" in this article, let me just quote a few "lies" they utter in the "Globe" under discussion. The copy that on page 1 was printed the following title: "Organizer and disorganizer." That is a lie, and there is another \$200 of my money that says they cannot produce any stationery of mine on which those words appeared.

It next states "the managers . . . are able to prove that the White Rats haven't three thousand dollars in their treasury." This is another lie, and is a further lie in that they, the managers, cannot prove anything about the inside working of the White Rats—its finances, its membership, or its plans—least of all, about its finances.

Next it states "the claim is made that over \$200,000 was collected in the past year." No such claim was ever made by the White Rats or any officer of it.

Here is one of the biggest lies on record: "There are not more than seven hundred paid-up members in the White Rats organization." Absurd! Last Tuesday night there were very nearly seven hundred members at the meeting in New York, which was an ordinary closed, midnight meeting. (They must be thinking of the membership of the N. V. A.) It states that the numbers on the cards now run from sixteen to eighteen thousand. Another misstatement. They are way beyond twenty thousand, and the numbers are not there to "deceive the officials in the American Federation of Labor," but to identify the members.

It states again "the resignations are pouring in by the hundreds." Another lie. They are not "pouring in" even in twos and threes.

By the by, when will the officials of the V. M. P. A. use a little common sense? If we have only seven hundred members, that means that since Oct. 1st we have only received \$3,500 as 700 x \$5 = \$3,500. Now, if so, how in the world are we paying salaries? Not to speak of the rents of our different offices throughout the country, our telephone bills which are extremely heavy (as we don't send telegrams collect), telephones, railroad fares, etc. And how is it when, excluding myself, it takes more than \$1,000 a week to run this organization, that this administration does not owe a penny, and even according to their own statement has a balance of \$3,000. We must be magicians.

But, of course, a little matter like accuracy in figures doesn't worry the V. M. P. A.

The article next goes on in its course of fiction to state that I have raised the cry that the vaudeville managers are opposed to union labor. I don't wish that in the resolution introduced into the American Federation of Labor Convention, where I quoted the V. M. P. A.'s exact words, I did not raise the cry. The V. M. P. A. raised it. And not only have they raised the cry, but they are opposing union labor wherever

possible by intimidation, by lockouts, by boycotts, by coercion, by threats and by the subornation of perjury.

But the best bit of all is their explanation of the smash in Kansas City. Up to this time, has any actor ever heard of the managers paying acts because they were cancelled by a misunderstanding? Did any actor before ever get paid in advance for work not performed, and did any actor before ever get paid immediately the claim was put in, unless the White Rats compelled it?

The article states that the incident was reported by the manager of the Globe Theatre in Kansas City, and immediately instructions were issued to pay the acts. This is another deliberate lie. The manager of the Globe Theatre, Kansas City, never heard a word from the Interstate, the Western Vaudeville, or the V. M. P. A. until after the matter was settled. All day Thursday and Friday he was on the long distance to Chicago, trying to get someone there, but didn't hear from them until Saturday, whereas the curtain was held down Friday night. I wrote last week's article from the telegraphic despatches, and had not the full details, which afterwards reached me in our C.D.O.'s report. If I had that article would certainly have been called "Left on the Lot."

Our members appealed to us, and our representative was on the spot as quickly as an express could take him, and action was taken to protect them within five minutes of the receipt of their telegram. The manager of the Globe Theatre was a member of the V. M. P. A., this mighty, powerful organization for the protection of the small manager. He appealed to his organization again and again but didn't hear from them for forty-eight hours, by which time the battle had been fought and won by us. The V. M. P. A. ignored his appeal for assistance, and left him flat on the lot.

Their concluding paragraph is a gem. They now state that they are opposed to the White Rats organization. Fancy paying for space in Variety to tell us that. Everybody knows that, and everybody expects it, because the V. M. P. A. is formed to protect the United Booking Offices, and as the United Booking Offices are opposed to the White Rats organization, naturally the army they are forming to protect themselves under their henchman, General Pat Casey, is bound to be opposed to us too.

Actors are continually asking me why the V. M. P. A. continues to publish their weekly dish of twaddle, misstatements, bunk and bluff, when it deceives or misleads no actor, and at first sight it does seem strange that they should

SPECIAL OPEN MASS MEETING

WHITE RATS CLUB HOUSE,

Next TUESDAY NIGHT (Nov. 28), at 11.45 P. M.

CHAIRMAN, VICE-PRESIDENT EDWARD CLARK

When International President James William Fitzpatrick and Harry Mountford will present their report of the Convention of the American Federation of Labor, held in Baltimore.

On the platform and amongst the other speakers whose names will be later announced, will be delegates from all parts of the United States, and International officers of many other affiliated unions.

All persons, managers, agents, and actors, who would like to hear the truth are invited.

NEXT TUESDAY NIGHT.

print in an actors' journal statements which every actor knows to be untrue. The answer is that these articles are not written for nor intended to deceive or mislead the actor, but their purpose is to deceive the "always ignorant public" and the members of the V. M. P. A.

It is necessary for the U. B. O. to every week mislead and deceive the other managers. It is necessary for them to misrepresent actual occurrences to their members, for otherwise the truth would surely out; that the White Rats is the real friend of the managers, just as much as it is the only friend of the actors.

Their garbled version of the Kansas City incident deceives no actor, for actors know that managers never pay for cancellation unless forced, but it is published to deceive the smaller managers into the belief that the V. M. P. A. came to the relief and assistance of the manager of the Globe Theatre.

It matters not to the actor how or why the money was paid in Kansas City. He knows that C.D.O. Seargeant, representing the White Rats, was on the spot and got the money. But it does interest the other managers to know how much assistance was given the manager of the Globe Theatre on Friday night, when his curtain could not go up, and didn't go up for forty minutes. Let me state once and for all, and we have never been convicted yet of misrepresentation, or of lying, or of not making good our statements, that when we give the order, no curtain in the United States will go up, and the V. M. P. A. will be too busy protecting the U. B. O. to look after the interests of the managers, owner, or lessee of any other theatre. The V. M. P. A. only wants the money of the other managers to lessen the financial strain on the U. B. O.

Independent managers, wake up! Think of your own interests. Why should we want to hurt you? And why should you be fools enough to want to help the trusts?

Independent managers, do you know what the union shop for actors really means? Don't believe what the U. B. O. tells you. Has it ever helped you yet? Has the U. B. O. not consistently tried to put you out of business by blacklisting you, by taking away your acts, and in every way trying to ruin you? Why should you help the U. B. O. to do the same to us?

Why not see any of the C.D.O.'s or President Fitzpatrick or myself in confidence? We respect confidences even if the U. B. O. doesn't.

HARRY MOUNTFORD.

CABARETS

The Montmartre company will have to agree upon a division of the accumulated profits of that restaurant or have a receiver appointed for it, according to Judge Shearn in the Supreme Court Wednesday, who presided at the hearing of the applications by one of the parties for an injunction and the other for a receivership. Clifford C. Fischer made the application for an injunction, to restrain the Shuberts from interfering with the Montmartre business. A temporary injunction was granted when the application was first made and the Wednesday hearing was to make the order permanent. Meantime the Shuberts (Lee) had applied for a receiver for the business, alleging the Montmartre, in which the Shuberts hold 50 per cent. of the stock, was charging too much for its food and liquors, besides making an additional "cover" charge for which no value was given. This presented the spectacle of an equal partner in a business claiming the business was making too much money, but from accounts the Shuberts are not an equal partner, although owning one-half the stock. An agreement between them and Fischer is said to give the latter 50 per cent. of the Shuberts' profits from Montmartre, with Fischer owning the other half of the stock, thereby giving Fischer 75 per cent. of the profits to the Shuberts' 25. Whether this is the dark man around the woodshed no one seems to know, but it also said the Montmartre has \$35,000 in accumulated profits and has been earning for the past six weeks a weekly profit of \$3,000 on a gross business of slightly over \$10,000 a week. The Montmartre in the Winter Garden building pays the Shuberts as rent eight per cent. of the gross receipts in the restaurant. Fischer took possession of Montmartre Jan. 1 last, and up to date Montmartre has paid \$20,000 in rental. Fischer's lease, renewed last May, expires April 30 next. Fischer's proposal to the court was to divide the profits and he would retire from the management of Montmartre. As manager Fischer has been drawing a salary of \$100 weekly. He does not want a receiver appointed, while the Shuberts insist upon the receivership, although it is unlikely they anticipated Fischer's defense to that motion, which practically consisted of his offer to take down his share of the profits to date and walk out of the place. Before reaching the \$3,000 weekly profit mark, Montmartre was gathering in around \$2,000 a week net and during the summer did not drop below \$6,000 weekly, gross. It opens at 11 p. m. and runs as long as business clings. The place was dead for a long time and never made any money as a restaurant until Fischer took hold, installing Doraldina as the feature attraction. Last March, following the Fischer occupation of the lower floor restaurant, he reopened the former "Persian Room" upstairs. The place started under the Fischer-Shubert direction with Joan Sawyer as the dancer. Attorneys for the parties Wednesday was in consultation, to decide upon what course to pursue in view of Judge Shearn's decision.

Healy's "Golden Glades" with its "Midnight Parade" (show) will probably open the early part of next week. The top floor of Healy's has been changed into an ice field at an expense of about \$30,000. It makes Healy's one of the unique establishments in New York night life, with a restaurant on each of its four floors, each characterized by a different atmosphere, and in three of them a different entertainment. The "Golden Glades" will give two shows nightly, the first as the accompaniment of a table d'hôte at \$2 a cover from six until nine. On the second floor, usually employed for the big beef-steak parties Healy's is noted for, there

can be taken from the other parts of the building an entertainment big enough in its scope to satisfy the most exacting of the private party affairs. "The Golden Glades" will have a "press night" just preceding the official opening. That is something new in cabarets and along the lines of a dress rehearsal-invitation evening of a theatrical production, although Tom Healy will treat his invited visitors as guests of the house to the extent of food and liquors from their arrival until they depart. Around 300 or 400 persons will be invited. They will compose a more representative attendance than may be found upon the biggest first night of a theatre. Among the newspaper men will be managing and city editors as well as the dramatic staffs.

Bustanoby's 39th Street was closed Monday through dispossession proceedings being inaugurated against the lessors. At the same time three bankruptcy actions were instituted against the Metamora Club, Inc., the name of the operating company, by creditors. This marks the passing of both of the Bustanoby places in the city, the 60th Street establishment having closed its doors last week. The latter is said to have been the cause of the failure. Andre and Jacques Bustanoby made a success of their downtown place, which showed a net profit of about \$100,000 annually, which was dropped in the uptown establishment, although the Domino Room there had a strong following of the late night crowd. Of late the place went all to pieces, with the waiters and some of the entertainers running it practically to suit themselves, and attaches of the place recently have not been adverse to providing escorts for male parties who were lacking them.

Reisenweber's on Columbus Circle has transformed its "Hawaiian Room" into an "Arabian Room," calling the occasion the inaugural of the winter social season. Eddie Pidgeon attended to the transformation, also engaged "the talent" (as cabaret men call entertainers). In this case, however, "the talent" is operatic and has the Arabian Prince Ima, Irvin Alves, Dora Davelli and Eugenia Phillips. "The Arabian Room" is an innovation for Broadway, the same as the Hawaiian Room was when Reisenweber's also first installed that. An attraction in the Arabian Room is an assortment of rugs.

St. Louis turned out a cabaret pipe this week surrounding the marriage of Celeste Paulette, singing in a west end (St. Louis) cabaret and Frank Wallick. The ceremony was performed at Clayton, Mo., at 2 o'clock in the morning. The story said Wallick followed his wife from Chicago and while rapturously gazing at her from his table in the restaurant, was approached by a prominent manufacturer who wagered \$100 he couldn't marry the girl within 24 hours. Wallick proposed, again, told Celeste the circumstances and the wedding followed.

"The Ballet Classique," which has just closed an Orpheum Circuit tour in New Orleans and was about to open on the Interstate time, seized an opportunity to fill in with an engagement at Kolby's restaurant, New Orleans, opening Monday.

The annual convention of the New York Hotel-Motel Association opened Tuesday at the Grand Central Palace. 2,500 delegates were expected from all over the State. The main subject to be discussed was the coming New Year's Eve.

A comparatively open New Year's Eve will prevail through Pennsylvania this year, notwithstanding it falls on Sunday. The present liquor law of Pennsylvania states cafes must be closed for 24 hours in observance of Sunday, which will not necessitate their being closed after midnight New Year's Eve if they closed the preceding night promptly at 12. The Philadelphia burlesque houses are preparing to give performances after midnight on New Year's Eve.

How well a crowd that pays admission to be entertained likes to entertain itself may be witnessed nightly at Ziegfeld's "Midnight Frolic" on the Amsterdam Roof, where Claudius and Scarlet are making the hit of their lives each night (at 1.20 a. m.) with their old-song act called "The Call of the 60's." When the sheet is let down with the words of the songs upon it, the act need do nothing but play the melodies on their banjos, as the entire house takes up the refrain. It is also the hit of the current "Frolic" bill.

Bustanoby's (63rd street) failed last week and closed with cabaret artists reported as having salaries due them. The place will be taken over by Lane & Klein, who control the Tokio and Clarendon, and will reopen shortly. Bustanoby's (69th street) closed Monday. "The Bull Ring" (Castles in the Air) closed suddenly last week. It may be taken over by Paul Salvain, who will reopen it with a cabaret with no admission.

The Hermitage, on Forty-second street and Seventh avenue, has added a dancing staff to entertain during the afternoon and evening. Agnes Dunn and A. B. Conkweight have been retained to direct the festivities. The Oak Room has been selected for the dances.

Chicago cabaret owners and managers have been notified that hereafter there must be no "sneaking" of the lid on Sundays. New Year's Eve (Sunday) drinks can be served only between midnight and 1 A. M.

L. H. Salzman will shortly open a restaurant in Brooklyn at the junction of Fulton street and Flatbush avenue, to be known as the Plaza. The Ritz is directly across the street.

The Portola-Louvre, San Francisco, has the College Inn Sextet for its dance music. L'Inimitable Anita is dancing there, announced as direct from Churchill's, New York.

Tom Murphy is remodeling the lower floor of the Kenmore Hotel, Albany, making a large ballroom in which he will install a cabaret around Christmas.

The revue in the Italian Garden at the St. Charles Hotel, New Orleans, will be called "How Do You Do, New Orleans!" It starts Dec. 16.

The Lee Herrick revue leaves Reisenweber's Saturday and will be replaced by an 8-act cabaret show booked by Billy Curtis.

Patricola and Harry Kranz opened an indefinite engagement at the Green Mill Gardens, Chicago, Nov. 19.

The Hotel Martin, Utica, has a cabaret in its main ballroom, to which admission is by card only.

The Winter Garden and Ice Palace, St. Louis, opens this Saturday (Nov. 25). It's new.

Fred Odenbach, proprietor of the Hofbrau, Rochester, was in New York this week.

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

TOMMY'S TATTLES.

By Thomas J. Gray.

The high cost of paper may force the burlesque shows to cut out money exchange scenes.

Can't figure how so many of these picture productions cost a million dollars, unless the film they use is made of radium.

Heard of a "Hawaiian" musician the other day by the name of "Epstein."

Things Most People Know.

Trained elephants have to be fed while laying off.
Costumes for diving acts can be mailed.

Jugglers are seldom used in dramatic productions.

A good thing not to have on a summer home is a mortgage.

A joke about apple sauce.

Actor's wives have been known to think their husband's great.

"Paid" telegrams are welcome but not fashionable.

Pictures never take a bow.

Society dancer carries a tea making outfit for his dressing room. Says a strong cup of tea "braces him up for his act." Hope that wont give vaudeville "strong men" the idea of carrying raw meat.

Actor's summer colonies are now about as cheerful as a stranded chorus girl.

Our idea of wonderful confidence is a fellow who wears a toupe and thinks no one but himself knows about it.

Whatever becomes of all those Hundred-Thousand-Dollar damage suits people in show business start?

We know no one ever takes this column seriously but don't forget—He kept us out of the War.

They say theatrical costumes will not cost less money. If they wore any less of them they wouldn't cost anything.

It's hard to tell a college student from an acrobat. They both smoke pipes.

Now that "Jazz" bands are getting popular, the boys will have to start writing Hokum Music.

Society is picking up ice skating. (The attendants at the rinks are picking up society.)

WRECKED "COPY" FREAK WHEEL.

A freak bicycle in the form of a bathtub with a shower arrangement was wrecked last Saturday morning by Charles Ahearn, when calling at the Simmons shop on 8th avenue, near 39th street. Ahearn in his comedy cycling act uses a similar wheel and has for some time, claiming the sole right to it. While in the shop Ahearn noticed the "copy" being built in the rear yard. He smashed the "bathtub" beyond all hope of repair and left the shop (which does considerable of his repair work).

Returning late Saturday afternoon on some mission there, Ahearn encountered Doc Armstrong, formerly of the Three Armstrongs, who had started the destroyed "bathtub." Armstrong had a companion with him and they are said to have mixed it up with Ahearn, after the latter accused Armstrong of "stealing" the "bathtub" idea. The damage to person was reported light on both sides.

SONG WORTH OVER \$5,000.

Chicago, Nov. 22.

The Witmark Co. is reported having offered the McKinley Music Co. \$5,000 for its number, "When Shadows Fall," which the latter declined, believing that the song will bring many times that amount before its popularity passes.

NEW ACTS NEXT WEEK

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

Maud Allan and Co., Palace.
Digby Bell and Co., Palace.
Hollister and Stephens, Colonial.
Eddie Cantor, Colonial.
Regal and Bender, Colonial.
Leah Nora and Co., Alhambra.
Dorian, Royal.
Wm. Hanlon and Co., Royal.
Kennedy and Burt (New Act), Royal.
3 Weber Girls, Royal.

Olive Wyndham and Co. (4).
"The Sweetmeat Game" (Dramatic).
21 mins.; Full Stage (Special Set).
Palace.

May Tully has uncovered another vaudeville gem in her production of Ruth Comfort Mitchell's "The Sweetmeat Game," programmed as an episode from the Chinese quarter of San Francisco. While simple in theme, the playlet is artistically designed and theatrically effective, combining in blank verse a descriptive view of the Law of Obedience cherished in the Oriental home, with a keen climax that arrives after a series of thoroughly interesting and very excellently played situations. The scene is the interior of the home of Yiong-Yueng (Albert Perry), the father of a blind son (Fred Goodrow) by his first wife. His second wife (Olive Wyndham) incurs the anger of her spouse and believing her disobedient and unfaithful he orders her to take poison. She swoons. Meanwhile the blind son, finding what he believes to be sweetmeat, swallows the contents of the vial and expires. His death brings little remorse, for the father had been ingeniously trying to bring about an accidental death for the boy since his birth, believing him better off dead, but fearing the strain on his conscience were he to participate in his removal from earth. Miss Tully has selected three very capable principals for the piece, the parts of Miss Wyndham and Perry running almost parallel in importance. Mr. Perry has a good speaking voice and gives that required light and shade to his delivery essential to register the points. He takes an auditor with a morsel of intelligence to appreciate the artistic points of the playlet, but the interest maintained in the unfolding of the story is of sufficient strength to entertain the low-brow. It runs far ahead of the several other Chinese playlets seen heretofore and should connect with the coveted route with little opposition. Wynn.

Patsie De Forest and Alan Kearns.
Songs and Dance.
13 Min.; One.

A youthful mixed two-act in a turn written by Blanche Merrill. The couple have a fresh and young appearance that makes their work seem like kiddie playing, and this tends for their benefit. The best liked of what they did was a song number, called "You can't Believe Them." It's an old idea written up to date with dialog, about early wedded bliss and a year after; the couple who flirt at the seaside later to discover the boy is a floorwalker of the store the girl works in. A ragtime drama burlesque opened, doing well enough and a dance closed. The act should not close with a dance, as neither dances well enough to make that a strong finish. The table scene for the wedded travesty might be in a little parlor set in "two." Mr. Kearns is a good looking boy with a fair delivery, better for singing than speaking. He does nicely next to Miss De Forest, a pretty and animated girl with several white while dress changes. In the "No. 2" spot along the big time the act at present should give general satisfaction. Sime.

Frank Doane and Co. (1).
"The Infernal Triangle" (Travesty).
18 Mins.; Full Stage (Special Set).
Royal.

An amusing novelty is this travesty on the dramatic protean play, offered by Frank Doane and Florence Short. George Abbott and Fred Wallace are credited with writing it. Miss Short appears through a velvet drop to speak a graceful little prolog. The stage is immediately disclosed, set in semi-circular form, with blue hangings. In the centre stands a badly battered, shabby setting of a drawing room about 15 feet square, such as a barn-storming troupe might carry around the "tanks." There are two doors in the ridiculous scene, separated by a table. Miss Short, as the unfaithful wife of the melodrama, is awaiting her lover, her husband being absent. The lover arrives and there is a moment of nonsensical lovemaking. A rap at the door heralds the husband. The lover leaps under the table and reappears presently almost without change as the suspicious spouse. By various transparent artifices the exchange is made half a dozen times, husband and lover, of course being always recognizable as the same person, until at the end they are supposed to come together under the table out of sight. Pistol shots mark an unseen fight and with the arrival of a ridiculous policeman the wife chews scenery in a tunny burlesque of the familiar sort of "emotional climax." The whole thing is funny. Miss Short's travesty particularly takes point from her deadly seriousness and her capital simulation of the Intense Emotional stage wife. It is possible the pair roughed up a little for the Bronx audience. The quiet bits (such as the arrival of the husband) were best.

Eddie Dowling.
Talk and Songs.
17 Mins.; One.
Fifth Avenue.

"A nut," not unusual excepting Eddie Dowling, does two recitations. The first is "The Immigrant," a sob, and the next, "Neutrality," red fire. "Neutrality," says Mr. Dowling, was the last thing written by the late Richard Harding Davis and he will do it in 10 dialects. That should qualify him as a dialectician, for he does it, though perhaps not 10, but even six vocal characterizations of one verse are enough. To make it better or worse, Mr. Dowling finishes to the air of "Yankee Doodle" and "if they don't applaud that, their hands must be tied" seems to be the maxim of most "nuts." Opening Mr. Dowling says he's not a regular act ("see, I have no paint on my face or anything"), just filling in and the management told him if he made good he would get a new hat and suit. To convey the idea he at least thought he was making good, he threw his hat into the audience. (Bert Fitzgibbon did for the hat makers what Doyle and Dixon did for the tailors.) Dowling then proceeds to nut talk, about suffrage, mottoes on the wall (but nothing about father) and some other old ones among new. The recitations carried Dowling over and they will make his presence agreeable on the big small or small big time. He's of pleasant appearance with a rather good delivery for this kind of a turn. His delivery includes some disagreeable sputtering in the dialects, however, it made laughs as does Eddie Foy's similar manner of washing down the footlights. Sime.

James J. Morton, after appearing this week at the Alhambra as announcer, will go on tour, playing a week each in Providence, Boston, Royal (New York), Washington, Pittsburgh and then around the middle west. Owing to the extra expense of the bill through the announcing, Mr. Morton has not been retained longer than one week each at a house since leaving the Orpheum, although the various managements wanted him longer.

"Pinkie" (2).
Songs and Dances.
13 Mins.; Five. (Special Set).

The most important matter with "Pinkie" seems to be the set, a boudoir all in pink. The girl and boy in the act are dressed in pink for each change of clothes. The turn opens with the unnamed young woman in bed. As the act proceeds it seems to be a series of singles, mostly by the girl who is quite a nice kicking dancer without distinguishing herself otherwise. The boy sings, in a voice suggesting at some previous time he had been a "plant" to help out a stage singer. The boy doesn't seem possessed of knowledge to place his voice or tone it according to the auditorium, or to phrase a song. Two double numbers are done. The finish helped out the act at the Fifth Avenue the last half last week, but if the turn gets the big time, it must be on the strength of the set. That is very tasty and could have easily been behind two much better performers. Sime.

The Great Rapoli.
Variety.
21 Mins.; Full Stage.

Rapoli walks in a manner to suggest the Continental variety school. He has that little touch of a swagger always associated with the European athlete on the stage. Rapoli is trying to give a one-man vaudeville performance and in a way he is succeeding. About the only point left open is whether the turn can make the biggest time. It will do in the small big time houses and on the beat of the small time without any question, everything else being agreeable. Rapoli, not a young man, does sketching, Jap ball and pin juggling, billiard cue balancing, caricature impersonations of famous composers, concluding with heavy weight holding and juggling, using cannon balls. Whatever Rapoli does he does much better than is customarily done by one man in this class who attempts many things. His billiard cue work is nicely handled, especially his bit with the eggs, the composer impersonations get laughs (although Rapoli has nothing new in this and has either followed someone else or had someone follow him), and the cannon ball finish is familiar. But the wholesale display in 20 minutes or so makes a good act of its sort. There is a woman assistant dressed with an apron, though the turn works in full bare stage. A setting, if only a palace, would aid the looks. In the sketching Rapoli did, opening the turn and doing a poor likeness of President Wilson in black and white, he is using the Bert Levy apparatus, the screen and the circular glass. Rapoli does this in a slow painstaking manner, as though sketching out from lines marked on the glass, missing the freedom of the Levy movements which stamp the latter as the artist. However for the opening it suffices with the red fire attached, provided Mr. Levy doesn't object. Sime.

"Movie Mania" (3).
Travesty.
15 Mins.; Full Stage.
Harlem Opera House.

"Movie Mania" is a travesty on picture making. The scene is the interior of a studio with the cast including a director, leading man and woman. The latter two aspire to become picture celebrities, this being their first attempt. The director rehearses them with much difficulty, giving the essential points in picture acting. The leading man is a diminutive comedian, but hampered largely through lack of material. The girl is young and attractive and well suited to the travesty. The "of an emotional actress." "Movie Mania" is not a travesty with a punch. It is only suited for the small time and unless an audience is made up of rabid picture fans there is little chance for it.

NEW SHOWS NEXT WEEK

Legitimate Productions Announced for
Metropolitan Premiere.

"Follow Me" (Anna Held), Casino (Nov. 27).
"Such Is Life" (Sam Sothern), Princess (Nov. 25).
"Mile-a-Minute Kendal," Lyceum (Nov. 28).
"Harp of Life" (Laurette Taylor), Globe (Nov. 27).

"Oh, Please Mr. Detective" (9).
Girl Act (Special Set).
25 Mins.; Full Stage.
Harlem Opera House.
"Oh, Please Mr. Detective" is a crackerjack girl act with three principals and six chorists, also a musical director. The principals, two men and a young woman, are well suited to their respective roles. The comedian is the featured member. His work is light and breezy, leaving a noticeably good impression. The juvenile man is well groomed and possesses a fair singing voice. The girl is vivacious and although not particularly small is decidedly agile and well fortified with clothes. The chorus is helped by several costume changes, all new and attractive. The plot hinges upon a stolen wallet, passed from one to another. This is carried on in good style with songs brought into use frequently to keep the act on the jump. The setting is one of the best used by a girl act in many a day.

Ti Ling Sing.
Violinist.
10 Mins.; One.
American Roof.
Ti Ling Sing is a young Chinaman appearing in a native costume offering a fiddling routine. In addition to his playing, Sing dances while fiddling. In the dancing-playing business this chap shows promise at times. He does considerable twirling, always retaining his equilibrium and bringing forth harmonious tunes from his instrument. Ti Ling Sing should prove a novel turn and possesses a fair knowledge of what it expected of a dancing violinist.

Eddie Cox and Billy Joyce.
Piano-act.
One.
Fifth Avenue.
Nothing extraordinary in the Cox-Joyce piano-singing turn. Eddie Cox was formerly of Coogan and Cox. He does most of the singing. Billy Joyce with red hair plays the piano, singing but once. The line-up is something after Van and Schenck, without the character work. Cox mentions a song or two of his own as though singing his own repertoire, all rags. It's a small timer now. Sime.

Miriam and Irene Marmein.
Pantomimic-Decorative Dances.
12 Mins.; Three (Special Drops).
Palace, Chicago.

Chicago, Nov. 22.
The Marmeins—Miriam and Irene—have many things in their favor. First of all, they're young and prepossessing. Secondly, they show an aptitude for their work that goes with their pleasing stage appearance. On "No. 5" at the Palace, Chicago, the girls made a splendid impression with their characteristic dancing. The stage is set for each number, the opening being styled "Snobs," a fetching arrangement of steps that had the girls attractively attired in blue and white outfits that were pleasing to the eye. The Dance Egyptienne was a solo dance by one of the girls that was enthusiastically applauded. The voice offstage at the opening of this dance can be eliminated with advantage to the turn. The other girl also did well with a dance labeled "Dance Arabe." For the finish a picturesque number, "Amazons," the sisters dressing in novel style and carrying spears went through a series of dance steps with skill and precision. The Marmeins have made a good start. They should climb. Mark.

SAM HOWE'S BIG SHOW.

Sam Howe has tried hard, but somehow his show frequently misses fire. It has a good quartet of principal women and nice-looking choristers—22 in number for good measure—and in dressing and stage equipment is above the average of the wheel offerings for 10-17. Howe supplies the comedy himself. He has almost a monopoly of that commodity. His clowning supplies some few amusing moments, but not enough to support a whole evening's entertainment unaided.

Perhaps it is this shortage of comedy coupled with the fact that there are no specialists to supply variety to the succession of "bits" and numbers alternating that made the entertainment seem loosely and ineptly put together. None of the men except Howe had a ghost of a chance to do anything but "beef" Howe, and it must be said that his returns were pretty light considering the effort that was made to throw everything in his direction.

The numbers were excellently put on. The girls worked with plenty of ginger and willingness. What amusement the proceedings afforded was due to the chorists and the principal women. There were two big outbursts of applause. One came at the finale of the first part, a picturesquely worked out ensemble about the familiar patriotic thing, and Eva Mull's handling of "South Sea Isles" about midway of the burlesque. The hit of the latter was no less than the time when the girls were drawing out from the line to sing solo. The house couldn't get enough of this, and the device registered a hit that might have gone to something more novel and ingenious if it had been present.

Miss Mull is dignified by display type on the program and led many numbers. She is an attractive and capable singer and did much to impart "pop" into the proceedings with her sprightly presence and pretty frocks. Dee Loretta was the statuesque prima donna. Her assignment was to show the boys how white thighs should be filled out and she did that to the complete satisfaction of everybody present. She spoke gracefully and in perfect command. She her lines gracefully. Just for good measure she added a stunning picture of herself in a crimson plush gown with a train. It fitted her to the last provision of the statute of limitations. The two other principal women were Edith Hall and Sten Anderson, both capital leaders. Miss Hall during one number with Harry Bowen did a first-rate bit of fast stepping and at all times was animated beyond the others, even when she occupied a subordinate position in whatever was going on. If she were given broader opportunities it appears likely that she would make a better impression.

Howe and Miss Bowen were "Hula" without support of the chorus and, thanks to the number itself and the lively incidental dance, they put it over emphatically. Why Howe elected to do no more numbers himself must be a mystery. He scored with this one and "Rag Time Kosatzky" much more positively than with any of his clowning. The two places involve ten songs, some of them rather elaborate for a "risque" show, and the paraphernalia must have represented a considerable outlay. The costuming of the chorus girls was on the same generous scale. They had a change for every number, and these ran up to 22 in the final count. The "hit" in the show was the first stuff between Uncle Sam, Miss Columbia and Mexico fell dead. It was designed for a whoop-hurrah applause bit. The best it got was a hoot and a giggle. Also a series of living pictures without anything to recommend it aroused no particular interest.

Besides Howe and Bowen there were six men named on the program, but none of them did anything sufficiently important to identify himself, unless it was their singing as a quartet in support of Miss Loretta during one number.

CABARET GIRLS.

The Regular Burlesque Goer, who sat in the next seat, after having been gyped near the box office by the speculator who hangs on the window's ledge in the lobby, said before the show started that he had seen "The Cabaret Girls" in Cleveland a short time ago and that he wanted to see it again, so he could tell his friends he had seen "the worst, burlesque show ever, twice in succession."

Maybe the R. B. G. was right and maybe he wasn't, but the fact remains there is hardly a laugh in the whole show, and a burlesque show without a laugh is a sorry thing, indeed.

The brightest spot was the phoney diamonds flashed for a minute or two in the second part, in the planting of a robbery scene. There was one giggle that the comedians managed to get, and that was in the so-called "Up-to-Date Satire" entitled "The Cabaret Girls' Vocation," which was the after-piece.

The reason for particularly remarking on the dearth of laughs is the line that heads the program which states: "To Those That Know That Mirth Is Medicine and That Laughter Lengthens Life, I. H. Herk, Kelly and Damsel Submit the Cabaret Girls." This show will need a large dose of that mirth medicine to lengthen the life of the production if the comedians ever get a flash at it.

The producers are cheating on the chorus. Eighteen girls programmed and the same number a moment later. But Tuesday night a Certified Public Accountant could not have figured more than 16. As a set the girls are not a bad looking lot; all they need is to be rehearsed for a few mornings so that they would work in unison. Only

14 really work as the chorus, as the two girls on the stage started themselves by working way down stage from the line. Their dress is distinctive for the greater part of the numbers, at least to the extent of their wearing black bepaned soubret dresses—one almost every number. It is the same one that they wear at the opening of the show and again reoccurs during the performance. The girls are all in lights that last from the opening of the show, the general effect being that they were trying to exhibit as many various shades of pink as possible. However, one of the two end stars is a real good looker and makes a pleasing impression.

There are but three sets of costumes in the entire show that look at all new. The girls make about five changes in the first part in the first scene, wear long plush, fur-trimmed coats throughout the second scene and in the afterpiece there are three changes. One of these sets is a cheap combination suit.

Eight principals: M. J. Kelly, doing Irish; Joe Rose, as Dutch; and Irving Geish, a Hebrew comic, comprise the trio supposed to furnish the laughs. Jessie Stoner is the prima donna, with Margie Catlin and Dot Barnett, soubrettes. Claude Lightner and Harry Parker are the straights. The prima donna has a voice and the nerve to resurrect "Mr. Hero." She looks fairly well in clothes.

Miss Catlin is lively and looks good in about a half a dozen little soubret costumes she wears. She got over all the way with the boys in front. Miss Barnett doesn't get much of a chance, but holds up her end when the opportunity offers.

No attempt at anything like a book. The show consists simply of a number and a hit, another number and another hit. It wouldn't matter so much if the bits were good and if the numbers were of the snappy variety. About four numbers bring honest encores. "Hello, Frisco," by Miss Catlin and Joe Rose, and "They Called It Dixieland," with Miss Catlin leading, are two of them. "When the Sun Goes Down," led by Miss Stoner, and "Walking the Dog," with Miss Barnett, completed the quartet of near hits.

As for the hits, the least said is the better. Fred.

THE ETERNAL MAGDALENE.

(INTERVAL.)

Paul Bradshaw, Elijah's son...Albert Gebhardt Arnold Mac, bond salesman...Charles Collier John Bellamy, of "The Star"...Howard I. Smith Elizabeth, Elijah's daughter...Myrtle Bellair Martha, Elijah's wife...Edythe Treasider Elijah, Bradshaw's father...Wilson Reynolds Rev. Birmingham Simoleet...Taylor Carroll Billy Monday, evangelist...Arthur Davis The Woman...Eugenie Blair Judge Bascomb, retired jurist...Brian Darley Dan Burke...Horace Stoneham Blanche Dumond...Fanny Clifford

The combination of "The Modern Magdalene" with its prestige of Broadway presentation and Eugenie Blair's name should have been a more potent attraction at the Brooklyn grand opera house last week than it turned out to be. Toward the week end the audience was nearly a quarter short of capacity in the lower floor, although upstairs was rather better.

The play is, of course, infinitely better than most of the international dramas that have appeared hereabouts. Otherwise it never could have had a metropolitan hearing. Its preachment is platitudinous and its treatment of the "Red Light" subject novel only in that it appears the subject from a curious angle. The satire upon hypocritical respectability is not sincere. No more is the picture of the fallen woman reasonably true to fact. Indeed the author apparently realized the unreality of his painting. The device of having the whole action take place during a dream, could have no other purpose than to cover the unconvincing, scintillating color of his creations.

For the purpose of the pop houses, however, the piece does well enough. Audiences of the grade to which it addresses itself are not keenly analytical. The theatrical force of the play makes its appeal, as does also the "daring" of the subject.

The organization headed by Miss Blair is an excellent one. Twelve characters are concerned in a fairly even performance. Miss Blair finds "The Woman" a congenial emotional role. She makes it effective without resort to ranting or the common tricks of staginess. Her performance stands out clearly as a capital bit of easy, authoritative playing. The only member of the cast who offended as in the nicety of method was Fanny Clifford as Blanche Dumond. She made the already stilted speeches of Lady "the artist" even more unbelievably stagey than they needed to be.

Brian Darley as Judge Bascomb likewise went to extremes of emphasis, but his part leans toward comedy and the "pop" circuits take their comedy undiluted, so he was at least effective even if he did take liberties with the niceties of Harold I. Smith and John Bellamy exceedingly well and Albert Gebhardt in his small part as the son made a splendid impression.

The single setting of the Bradshaw library made a first rate background. It is carefully designed and in some particulars expensively carried out to give the illusion of a home of wealth. The play and company made a good impression on the Brooklyn audience.

WASHINGTON SQUARE PLAYERS.

A new set of sketches (four) was put on last week by the Washington Square Players at the Comedy theatre. They are an improvement upon the first lot of the season the

players did at the same house, but this last group of skits does not so far run ahead of the others on the whole that there is any reason to go wild.

It's probably not so easy to select four playlets for public consumption at \$2, cast them with a company of growing semi-professional actors and mount them according to the particular or peculiar ideas of the large mass of persons mentioned as belonging to the Washington Square Players. The program casts more persons concerned with the management than are in the company of actors. There may be too many cooks around this organization.

The present list of sketches, as they are played, are "Trifles," "Another Way Out," "Bushido" and "Altruism." Of these two will get over one way or the other; "Another Way Out," through its rawness, and "Bushido" by its gruesomeness. "Trifles" may mean something, perhaps if it is seen several times it will be discovered what. "Altruism" has a nice satirical idea badly done in script and playing.

"Another Way Out," by Lawrence Langner, must have been written to provide Jose Ruben, Gladys Wynne and Helen Westley a further opportunity to play a sort of triangle situation which they also did in "Lovers' Lane," one of the best of the former Square playlets. But in the "Way Out" skit Robert Strange steps forward to grab the comedy honors through his role of a hick book agent. The story is in a studio, where an author and a screenwriter are practicing marriage without a license. Instead of pursuing their own uninterfered-with course, their friends have made them heroic for the experiment and deluge them with invitations. To vary the limelight monotony, the couple decide to flirt with outsiders and still the talk. The author is almost crushed in his first attempt to capture a lady of quality who, after all, only wanted him to write advertisements, while the screenwriter, when encountering the book agent, was dismayed to learn that he would have nothing to do with her while the liaison existed. Then, as the only way out, they concluded to marry.

The rawness of the writing may be permissible in sketch repertoire of this \$2 character. It provides variety, as does "Bushido," by Tadao Inoue, programed as a Japanese historical tragedy. The Japanese private school room. Among the scholars is the youthful descendant of a deposed monarch. Embassadors of the current ruler learn of the boy's presence and demand his head. Then comes at once to the school another boy, almost the exact image of the one wanted, and when the two representatives of the king arrive, the first attention is to the school, the king's head is delivered to them as the youthful pretender's. One of the reps who knows the original lad, pronounces the severed head as the correct one. It afterwards develops it was his own son he looked at in a small jar. The same man was supposed to have been a traitor to his father, the deposed king, and sacrificed his son to save the young royal pretender. The knifing of the boy, the thrust on the block and the return to the room with a head believed to be inside the jar make a most gruesome moment. The atmosphere is continually of the most depressing and morbid character. But it may be that one in four demands the contrast.

"Altruism," if not made vague by its title, is the single one of the playlets which could use well cast and executed. It was, as rewritten by a vaudeville author. It's by Karl Ettlinger and billed as a satire adapted from the German. "Altruism" is defined during the dialog as "Love thy neighbors." It's repeated two or three times, but doesn't aid the audience in getting the satire, excepting when that is plainly put before them, as when the man with a dog was indifferent to the attempt of a beggar to drown himself but offered a reward of \$200 for the recovery of his \$80 dog which had jumped into the water. As played at the Comedy the piece is mildly entertaining, but not big enough for the closing position. "Trifles," by Susan Glaspell, is dramatic, with the instinct or intuition of women standing up as against the clumsy efforts of male officers to find a motive for a woman strangling her husband.

Messrs. Strang and Ruben give the better performances of the evening, but Mr. Strang was a little lode in the last piece. Among the women, Miss Wynne did not have the competition encountered in the previous repertoire. Marjorie Vonnegut seems always cast for tragic parts, and she has played a bit of sobbing voice she cannot change. If Miss Vonnegut can regulate her sob she will leave a much better impression. John King did fairly with the beggar role, the principal one of "Altruism," but the business at the finish of the sketch saved his role and himself. T. W. Gibson did his best work as the Jap school teacher. Miss Westley fits one type, a Frenchy romance attached to the ramp, but she fits so well she gets away with it on fit alone.

The Washington Square Players in a theatre of the Comedy's capacity will have a job drawing a \$2 audience to fill the house, with this repertoire or any other, for they seem to figure their sketches as more important than themselves. That they are and always will be, but the public likes to go to the play and the player. They hear about one and want to know the other. They know the Washington Square Players as an advertised name, but there is nothing approaching a star among the group, nor are many of them \$2 actors—yet. But there are perhaps enough in New York willing to pay \$2 to hear the rawness in "Another Way Out." That is the single thing at the Comedy theatre just now the box office can depend upon. Time.

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

PALACE.

It's rather a novelty to see a vaudeville headliner at the Palace (or anywhere else) accomplish the rather remarkable feat of drawing and entertaining simultaneously since it has long been an established fact that headliners are selected solely for their box-office weight with the stage value a secondary consideration. This week Nora Bayes is increasing normal attendance and taking away the legitimate hit with which is undoubtedly the best repertoire of new numbers she has ever bunched for a single specialty.

The general improvement is not centered solely in her act, for Miss Bayes shows a noticeable improvement in voice and appearance. She introduced, among a wardrobe that defies description from an average male human, a wig, and lacking every evidence of age, Miss Bayes really looked 20 years younger than on her previous appearance. Her repertoire is cleverly mixed and provides the excellent opportunity to display her versatility in vocalization. Every single number scored individually, particularly the song story about the "Maid and Maid," although compelled to a series of bows, she refrained from the usual "request" repertoire and left the house thoroughly satisfied and fully entertained.

Following the usual news pictorial, the Australian Creighton opened with a combination of "silent stunts," carrying a cleverly constructed routine of juggling, contrasted with an equally good routine of ground and equilibrium work. The two men work exceptionally fast, and in this manner contrive to offer a wide collection of tricks in a comparatively small working period. They gave the show a splendid start, which was easily held up by Leo Beers. Beers, the whistling entrance and exit again (claimed by Albert Whalen and temporarily dropped by Beers upon Whalen's complaint), with a particularly good list of numbers constituting the bulk of his specialty. The frame of the tune, which rests solely on his entrance and exit, brings the affair back to the conventional parlous act, but if this "bit" is not rightfully his own, he should eliminate it, regardless of the consequences. Beers is capable, an accomplished entertainer and apparently able to originate, but his talent sinks into a questionable position under the cloud of piracy.

The Caninos were moved up from fifth to third spot, bringing Olive Wyndham and Co. (New Acts) to the closing position of the first section. The Caninos have not altered their routine of dances, but have added a rather picturesque drop, some new costumes and a bit of speed.

Hussey and Co. were a solid hit in "The Fox Hunters," a former Sully-Hussey act, and one of the best of the Hussey list. Leo seems to fill every requirement opposite the comedian. Hussey's comic songs will always carry this couple, but the exchange of dialog makes it doubly sure. They run along with the best of men comedy turns in present-day vaudeville.

Bert Melrose opened the second half of the bill, devoting his entire time to the "Melrose Fall," which carries preliminary laughs in the preparation of the paraphernalia. Melrose went over with much to spare, after which came Miss Bayes and in turn Norton and Lee and the Duet house who remained a casting turn that kept those who remained in for the closing trick. Norton and Lee were somewhat handicapped because of their position, but Miss Norton's rendition of the "Butterfly" number guaranteed their passage. The dancing also helped some, and at their time they had registered sufficiently well to insure a hit and justify their presence. Wynne.

ALHAMBRA.

It is "Jubilee Week" or "Fall Festival" or anything else you want to call it at the Alhambra this week. Whatever it is, it gave Harry Bailey an excuse to string up the red, white and blue around the front of the house and stick a bunch of incense-burners into the sign over the entrance reading "12 Star Acts." This twelve-star acts thing did have its effect on the Alhambra's box office, for at eight o'clock Monday night the house was almost sold solid with just a few straggling seats on the extreme sides of the house.

Although there were twelve acts announced there were in reality but ten on the program, the picture being given credit as an act as well as ex-Acting Mayor of Greater New York, Francis P. Bant, who filled in at City Hall on a day of disappointment for a few minutes several years ago. The picture opened and the lecture closed.

Blanche Bloane opened the show, going on at 8.10, with the house walking in. She had rather a hard time of it at first but a few breezy remarks got the audience in a humor that was good and her final tricks on the rings brought applause. Sammy Weston and Sidney Clark, on second, fared none too well with their opening number, but later the stepping and two popular numbers brought an applause return.

Spencer Kelly and Marion Wilder and Co. were placed a little too early. However their medley of old songs was sufficient. Burley and Burley, Scotch contorting comics, are presenting practically the same act as they did here some years ago, and some of their English wit falling to land.

James Conlin, Grace and Eddie Parks were the first real hit of the bill. Conlin's piano playing striking the audience as particularly good and stopping the act. Robert T. Haines and Co. in "Enter—A Stranger" closed the first part with four curtains to their credit. Meehan's Caninos opened the second part.

The little comedy bits in the early portion won applause and the finish with the leaping hounds brought more applause. Marie Stoddard, presenting a vaudeville caricature, which comprised more or less the types at an amateur performance, but with a touch of real vaudeville, was a laugh from start to finish. For an encore she sang a ballad and did her violin imitation.

Mabelle Adams and Marion Murray in "Cotton Stockings," by Edgar Allan Woolf, fared nicely just ahead of Jack Wilson, who presented his usual laughable revue of the preceding acts, assisted by Frank Hurst and Lillian Boardman.

The show ran until 11.20.

Fred.

AMERICAN ROOF.

Before an audience that comfortably filled the Roof Monday night the show the first half displayed but ordinary entertainment. Henry and Lissel opened with dancing. The man is a hard worker doing some good commensalizing that received considerable consideration. The songs are hardly commendable but necessary to bring the act up to the specified time allowance. "I Ling Sing (New Act)."

Johnson, Howard and Lisette ("No. 8"), three men in tramp makeup in a hodge podge of rough and tumble comedy passed along quietly. The comedy is not altogether productive, and although rough did not reach the right spot with the Roof audience, who passed the men up lightly. Norwood and Hall, who followed, did much better. The girl is an attractive miss and a neat worker. As much cannot be said for her partner, who was noticeably lifeless Monday night, falling to look at his partner during the entire turn, peering out into the wings continually. It detracted noticeably with whatever results the act secured being credited to the girl.

The Josie Flynn "Minstrel Review of 1916" closed the first half in capital style. Mae Roberts, and the act's leader, Miss Flynn, are the act's best workers, although the other girls do their share. Mae is a clever dancer and possesses the punch to put over a number. The flag finish puts the turn over, but it makes the closing costumes appear decidedly bulky, not in the least becoming. The flag is not necessary, but for the small time it is essentially in favor of the act. The Manetta Duo opened after intermission with a straight singing routine consisting mainly of Italian operatic numbers. This couple have voices for this work and the audience gave vent to their feelings by goodly applause. True S. James and Co. in "The Arm of the Law" provided the sketch of the evening. It was decidedly dramatic but not strongly enough acted other than the judge role to secure serious consideration. The audience was more amused than held spell bound by this piece.

Delmore and Kelgard, with the aid of a piano and songs, down next to closing, put over a noticeable hit. Popular numbers of fair value are employed with a patriotic finish that is sure fire. The Rondas Trio closed the show with acrobatics.

CITY.

Though the bill was shortened to six acts the first half because of a lengthy film feature ("Civilization") it was excellently put together and furnished a corking small time show. The house was packed on Monday night. The Carbay Brothers opened fairly but Jessie Standish, following, landed solidly. Her opening song was weak but as she progressed, got stronger, giving five numbers. Her voice has a soft, pleasing quality and in addition she wore two feasting costumes.

Things were just right for Sam Liebert and Co. in the third spot with Addison Burkhardt's playlet, "The Shattered Idol." The act is a bit too long, but it was well acted by a splendid cast. Hendricks and Padula furnished the class of the show with their neatly dressed singing offering. It is an unusually good turn for pop time. They use original methods and their harmony is worth listening to.

Mr. and Mrs. Victoria (Johnny Neff) have a novelty in framing, the pair first singing and talking while inside large victrolas and their strong finish was rather a surprise. "School Playgrounds," a girl act with the girls full of pep (good singers too), wound up the vaudeville section. The male comic, doing a Swede, is off on dialect but good as a laugh producer, aided by his trick hats and near-appral.

"Civilization" was put on a larger scale than in other pop houses, a quartette and soloist working throughout and back stage effects used. It consumed an hour and three-quarters.

ROYAL.

This week's offering is a capital show at any price of admission and a whale at any such scale as that prevailing at the Keith Bronx establishment. There is not a dull minute in the whole running, and the seven numbers fit into a complete entertainment with beautiful smoothness. The returns of any one of the acts would go down as an applause hit in an ordinary bill, but for novelty and variety the "Gib" honors went to "Ed" Morton, Laurie and Bronson, and Nan Halperin.

Kalma and Co., magician, gave the bill an agreeable start. Some of his patter is a bit threadbare (as his request for a "stiff man's hat"), but it serves its purpose of coaxing a laugh and distracting attention. The final box illusion is neatly done and has the important advantage that the preliminaries are

brief and the climax comes quickly. The turn is attractively dressed and the woman assistant nice looking.

It is enough to say that Ed. Morton, "No. 2," sang nine songs in about 15 minutes and left them clamoring for more. Morton is no longer just a "soon shouter." He has the kind of "getting over" bright, humorous lyrics with the emphasis in the right places for maximum effect.

Closing the intermission were Laurie and Bronson, by long odds the spiciest pair of youngsters that have surged into the big time this long while. In their hands the inconsequential little trifle called "Lost and Found" is a gem of entertainment, an exquisite bit of spontaneous fooling. It is made up of delightfully sparkling badinage between the pretty little blonde Aileen and the wise little grown-up, Joe.

First after intermission was not the best spot in the world for Ashley and Allman with the new sketch, "The Dawn of a New Day." Under the test vehicle and players came through with flying colors. There is good exchange of talk, an interesting situation develops in the would-be suicide's purpose and the Hebrew's aim to checkmate it; Ashley's parody and the straight man's ballad, always good for applause, and finally the strong appeal of the Irish-Jewish sentiment, all conspire to put the sketch over before any audience.

Nan Halperin put the cap on an evening of joy with her song cycle, and was a many new admirers as there are people in the theatre. For charm of person and manner and for pure artistry Nan Halperin occupies a little niche all her own.

Page, Hack and Mack, acrobats, closed. Their clean acrobatic style marks them apart and their methods of presenting their capital feats gives them force of novelty. The offering is a perfect bit of simple specialty presentation with a touch of originality. The closing feat, a leap from three-high tables to a hand-to-hand stand is in reality a stunner. The presence of a woman contortionist helps the three-combination and the fact that the trio turn in ordinary street clothes gives the act an element of the unusual.

JEFFERSON.

The show was not strong in the first section and was a bit below the average for the first half, seeming to suffer mostly from the lack of comedy. The house Tuesday night held something over two-thirds capacity downstairs with boy scout, guests partially filling the last rows.

E. C. Clive and Co., sixth, two turns from the close, were eagerly accepted with his "Frame-up" playlet. The English comedian registered personally before the pseudo-tragedy and the surprise finish.

The Dancing de Forests opened the bill, the girl showing ability to whirl and the act getting something on the cockney-Bowery burlesque on the "Merry Widow" waltz. Two musical youths, Albert and Saul, went just fair in the following spot, but Harry and Augusta Turpin on third managed to liven the entertainment chiefly through the song number at the finish.

Nora Allen, a songstress, gained favor, displaying a tricky voice that sent the first number over well over the ordinary numbers. However, even went big, that seeming to be to the Jeff audience's liking. McGowan and Steele, who came directly after, also pulled down liberal applause with a song routine. One man is at the piano, the other doing the numbers and sending over the last, a monkey song, best of all.

Cook and Stevens, a colored talking act, were next to closing. One does a chink, employing an excellent dialect. The pair delivered a goodly number of laughs and were well rewarded, though they might have gone better in an earlier spot. Strict attention was paid to Sorcho's marine display, which closed. The submarine and mine effects and the diving apparatus proved a novelty at this house.

COLUMBIA.

While apparently entertaining in every particular, the Columbia's last Sunday concert was not productive of anything resembling an individual triumph, the entire eight acts running through a wave of reasonable appreciation. The matinee was of capacity proportions, despite the increase in the admission fee, and both the gallery and musicians behaved in perfect shape.

The greatest applause returns were handed the closing act, Seymour Brown and Co., and while it ran perilously close to an hour in length, the house seemed to enjoy every angle of the production. Brown has built a genuinely good musical turn, basing his theme on the mistaken identity idea. The situations are nicely manipulated and while the plot is threadbare through stage usage, the dialog and numbers offset this point and the turn is rather enjoyable throughout.

Colonel Diamond and his grand-daughter opened with modern dances, the one-step at the finale gathering a response because of its speed and the Colonel's age. The combination of youth and old age provides a bit of novelty to the arrangement and the combination of respect and sentiment constitutes a by-product that practically guarantees the couple's success.

The Newshy's Sextet were second with but five of the six appearing. The opening section is passable, but the succeeding numbers failed to achieve anything commendable. The turn is roughly assembled and while a possible attraction for small time, it cannot look higher under current circumstances.

Clinders-Keeper with a cast polled a goodly share of returns. The man is a good

type selection, but lacks the finesse of the part's creator. The dialog is sufficiently strong to carry the vehicle through. The woman essaying the role of loser needs re-hearsals. On the whole the trio would do well to study the work of the original cast. Harry and Anna Seymour were fourth. They have improved on an idea. The girl is a natural comedienne with a delivery of her own and Harry has developed into a rather graceful dancer. Miss Seymour has condensed her impersonations to a single song, giving impressions of Foy, Held and La Rue. This shows good judgment. As a matter of fact, the girl has individual talent and could eliminate this portion entirely, replacing it with some direct comedy, but the arrangement is good, nevertheless.

Owen McDivney with his protean production, "Bill Sykes," came next, and worked throughout to a quiet audience. The rapidity of the changes seemed to mystify the house and there were many who doubted the explanatory introduction. McDivney expressed his appreciation with the conventional speech. Wilbur Sweetman was a bit too late on the program to wake them up with his clarinet and saxophone music. Even his combination of "Blues" brought but little return and he bowed off to a rather quiet finale. Hoey and Lee completed the bill with their familiar double turn, brought to date with some dialog appropriate to the times and some modern parodies. They were exceptionally well, all things considered. Seymour Brown and Co. closed.

HARLEM OPERA HOUSE.

The Harlem had its share of the business Tuesday night. The show of seven acts furnished capital entertainment for the 25-cent admission fee.

The Rath Brothers opened early with Jarvis and West, a male dancing team, "No. 2." These boys are nimble steppers and the audience appeared to be in their favor. "Morris Mania" (New Act), a travesty, hardly received a ripple of applause, although laughs were credited for it during the running. A Keystone comedy followed without a single laugh in the first reel, but picked up noticeably towards the finish. In the illustrated song the usher handling it was a little mixed at the start but got straightened out.

Emma Stevens opened after the picture with songs. Miss Stevens has a good appearance and her numbers were cordially received. The final effort, a character number, received considerable attention. This girl was liked as was "Oh, Please, Mr. Detective" (New Act), a girl act, headlined. Jack Marley, a typical nud comedian, started along the right lines and the audience seemed more than pleased with his work. Europe's Entertainers with a musical routine closed the show with the house remaining to witness the feature picture which followed.

ADMISSIONS UP.

The admission fee for Sunday concerts experienced a slight increase throughout Greater New York last week when the prices were posted at the Palace, Colonial, Alhambra, Orpheum, Bushwick and Columbia theatres. At the Palace the first 12 rows in the orchestra were held at \$2 with a proportionate raise in the scale for the front balcony seats. The other Keith houses raised the prices throughout the entire orchestra and balcony 25 cents per seat, which brings the former 75 cent seats to \$1 top and the 50 cent chairs to 75 cents.

At the Columbia the management sectioned off the first 15 rows in the orchestra for a \$1 top price, placing the balance at 75 cents and eliminating the 50 cent seats altogether. The balcony will be divided at 50 and 75 cents and in the afternoons the orchestra will hold but four rows at 25 cents, the rest of the lower floor selling at 50 cents.

Atlanta, Ga., Nov. 22.

The Forsythe has decided to cut admission prices throughout the entire house commencing next week. A 25 per cent. decrease in the present prices will be made.

MUST BOOK IN PERSON.

The action of Jos. M. Schenck, general booking manager for the Loew Circuit, in cutting down the number of agents booking in that office, which went into effect last week, has eliminated all representatives of agents holding Loew franchises as well as several agents who have what is termed "an act and a half" from coming to the Schenck sanctum.

In the future all acts must be submitted personally by agents holding franchises.

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

NEIMAN AND KENNEDY NO COPY.

Through a request from Neiman and Kennedy for VARIETY to publish the result of its investigation of the charge made against the two-act by John Alexander, VARIETY states that its investigation of the complaint was in favor of Neiman and Kennedy (known as "The Box Car Duo").

Alexander charged Neiman and Kennedy were doing an act he had the sole stage rights to and that they used a drop he had employed when the three men were partners.

The following letter was written by VARIETY at the conclusion of its investigation, to Mr. Alexander:

Mr. John Alexander,

1539 Morris St., Philadelphia.

Dear Sir:

In reference to your complaint against Neiman and Kennedy and more particularly your letter of Oct. 26 from Passaic, N. J., mentioning the full circumstances concerning your partnership and dissolution with Neiman and Kennedy, would inform you Neiman and Kennedy have placed with us the following receipt:

"Manitowoc, Wis.,

"Saturday, Dec. 18, 1915.

"Received from Bert Kennedy and Harold Neiman, \$15 in full for my share of the box car drop curtain.

(Signed.) "John Alexander."

Regardless of any circumstances that you might plead at the present time under which you accepted \$15 for your share of this curtain and gave receipt for that amount in the manner that you did, the presumption remains that you sold your interest in this curtain to Neiman and Kennedy and by so doing you could not misunderstand that they, after paying you \$15, intended to use this curtain if they wished to do so, for an act in vaudeville, and if they used the curtain for an act in vaudeville, it would naturally be for an act along the lines of what you, Neiman and Kennedy had been doing, since the same curtain would be employed.

Therefore we must conclude that you have no claim against Neiman and Kennedy as a copy act or for the use of this curtain.

Very truly yours,

VARIETY.

Contrary to custom in matters where VARIETY's Protected-Material Department is handling an investigation upon a complaint, Alexander in this instance (after he made the complaint apparently) informed managers or agents, Neiman and Kennedy were doing a copy act and he had complained to VARIETY.

In accordance with the regulations of the Protected Material Department, VARIETY did not publish that complaint had been made or an investigation had been instituted, nor would it have become necessary to print the result of the proceedings at this time had Mr. Alexander remained silent.

It must follow hereafter through this that while an investigation is being conducted by VARIETY, if the complainant, during that time and before a conclusion has been reached, make any statement damaging to the person or act complained against, VARIETY will immediately drop the investigation.

FOUR CHICAGO CHANGES.

Chicago, Nov. 22.

Four theatres will be housing new shows before Dec. 1. At the Garrick "Katinka" supplants "Princess Pat," Nov. 19.

"The House of Glass," with Mary Ryan, follows "The Great Lover" at the Grand Nov. 26. "The Unchastened Woman" which has its engagement at the Princess extended a fortnight longer, will be followed Nov. 26 by "Go To It." Nov. 27 "Alone at Last" gives way at the Illinois to Sir Herbert Tree.

BILLS NEXT WEEK (NOVEMBER 27)

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-Cassidy-Adams Booking Company circuit.
Agencies booking the houses are noted by usual initials, such as "Orph." Orpheum Circuit, "U. B. O." United Booking Office, "W. V. M. A." Western Vaudeville Managers' Association (Chicago), "P." Pastages Circuit, "Lew." Marcus Low Circuit, "Inter." Interstate Circuit (booking through W. V. M. A.), "Sun." Sun Circuit, "N. N." Nissen-Mirdlinger.
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)
Maud Allan Co
Digby Bell Co
Laurie & Bronson
Moran & Wiser
Cecilia Weston Co
Kansasa Japs
(Three to fill)
COLONIAL (ubo)
Grace La Rue
Emmett De Voe Co
Halligan & Sykes
Hollister & Stevens
Eddie Cantor
Will Oakland Co
Royal & Bender
Cyril Brunettes
ALHAMBRA (ubo)
Chick Sale
Smith & Austin
"Meadowbrook Lane"
Leah Nora Co
Gibson & Guinan
Libonatti
Lady Alice Pets
Wells Troupe
ROYAL (ubo)
Alex Carr Co
Frank Crumit
Dorian
Wm Haslow Co
Kennedy & Burt
S Weber Girls
SIST ST (ubo)
2d half
(23-25)
Carpo Co
Aus Stanley
Geo Kelly
PROCTOR'S 125TH ST
2d half
(23-25)
Cornelia & Adele
Frank Westphal
Schrode & Mulvey
Jupiter 3
Parillo & Frabito
PROCTOR'S 58TH ST
2d half
(23-25)
Thomas 3
"Fashion's Flame"
Piano & Bingham
Seabury & Shaw
Daley Hartford
Herbert Clifton
NAT WIN GAR (ubo)
2d half
(23-25)
Judge & Galt
Kelly Davet & K
"Aladdin's Lamp"
AMERICAN (low)
John LeClair
Amoros & Mulvey
Holmes & LaVere
Allice Hanson
"Bachelor's Dinner"
Jack Barnett
Barber Thatcher Co
Dixie Harris
Seymour's Family
2d half
Nadel & Pollette
Niemeyer & McConnell
Chas J Stine
"Bachelor's Dinner"
Reed Wright & R
Maurice Samuels Co
Cook & Lorens
S Willie Bros
(One to fill)
LINCOLN (low)
Jack Morrissey Co
Mildred Haywood
Reed & Wood
Camille Personi
Fox & Wells
J & B Thornton
2d half
Geo W Moore
Seymour & Seymour
Ward & Raymond
Rawls & VonKaufman
Marie Fenton
J & B Thornton
2d half
7TH AV (low)
Manola
Howard & Sadler
Walton & Delberg
Wilmer Walters Co
Cook & Lorens
Grey & Old Rose
2d half
Murphy & Klein
Lillian Watson
Seymour's Family
GREENEY (low)
Lucky & Foot
Lillian Watson
Lambert
Murray Bennett
Breen Family
(Two to fill)
2d half
Loewy & Lacey Sis
Howard & Sadler
Morris & Campbell
Hoyt's Minstrels

Dorothy Herman
"Motor Madness"
(One to fill)
DELANEY (low)
Lexey & O'Connor
Seymour & Seymour
"Motor Madness"
Morris & Campbell
Maud Tiffany
Sully Family
(Two to fill)
2d half
John LeClair
Amoros & Mulvey
Handis & Miller
Little Lord Robert
Fox & Wells
Josie Flynn's Minn
Hufford & Rose
(Two to fill)
NATIONAL (low)
Helene & Emillion
Handle & Miller
Norwood & Hall
Mr & Mrs LaCosta
Bernard & Meyers
Hall's Minstrels
2d half
Mildred Haywood
El Cleve
Sully Family
Dixie Harris 4
Laypo & Benjamin
ORPHEUM (low)
Minetta Duo
Johnson Howard & L
Allan & Francis
Klein Bros
"Fascinating Flirts"
Maidie DeLong
Jerome & Carson
(One to fill)
2d half
Holmes & LaVere
Breen Family
Bernard & Meyers
Nat Carr
Wilmer Walters Co
Delmore & Kelgard
(Two to fill)
BOULEVARD (low)
Frankie Fay
Little Lord Robert
Evans & Wilson
Hoyt's Minstrels
(One to fill)
2d half
Helene & Emillion
Vassar & Arken
Lucky & Foot
Maidie DeLong
Oriental
AVE B (low)
Math's & Girle
Tabor & Green
May Hall Co
Chas J Stine
Tyrolean Troubadours
2d half
Rose & Fay
Vina Versa
Al Wohlman
Iolene Sisters
(One to fill)
Brooklyn
ORPHEUM (ubo)
Maybew & Taylor
S & K Morton
Toots Paka Co
Harry Green Co
The Langdons
Weston & Clare
Meehan's Dogs
Dupree & Dupree
(One to fill)
BUSHWICK (ubo)
Nan Halperin
Jean Adair Co
Ponilla Sisters
Frank Doane Co
Avon Comedy 4
Dunley & Buey
Mueher Hayes & M
Page Hack & Mack
HALSEY (ubo)
2d half
(23-25)
Claude Baner
Pingree Wallace
Will Armstrong Co
Mack & Oakley
6 Peaches & Pear
BIJOU (low)
Sherlock Sisters
Niemeyer & McConnell
Maurice Samuels Co
Nat Carr
S Willie Bros
(One to fill)
2d half
Chadwick & Taylor
Lottie Grooper
Norwood & Hall
"Fascinating Flirts"
Ti Ling Sing
Johnson Howard & L
DEKALB (low)
Loewy & Lacey Sis
Sully & Arnold
Nadel & Pollette

Josie Flynn's Minn
Lady Suda Noy
Laypo & Benjamin
2d half
Seabury & Shaw
Sherlock Sisters
Reed & Wood
Bryan Lee Co
Alice & Cannon
Hall's Minstrels
PALACE (low)
Johnson & Crane
Dorothy Herman
Mr & Mrs Phillips
Newsboys 6
"Lively Girls"
2d half
Math Bros & Girle
Klein Bros
Maud Tiffany
Harmony Girls
(One to fill)
FULTON (low)
Seabury & Shaw
Delmore & Kelgard
Rawls & VonKaufman
Marie Fenton
Ward & Raymond
2d half
Allen & Francis
Evans & Wilson
Camille Personi Co
Eddie Foyer
Grey & Old Rose
(One to fill)
WARTWICK (low)
Warty & Mack
Vina Versa
El Cleve
(One to fill)
2d half
Johnson & Crane
Mr & Mrs Phillips
"Lively Girls"
(One to fill)
Albany
PROCTOR'S
Retter Bros
Armstrong & Strauss
Havly Wells & H
Mack & Earl
Slate
"Fashion Shop"
2d half
Marguerite & Hanley
Billy K Wells
Keane & White
"Night Boat"
M & G Hart
Princeton 5
Alton, Ill.
HIPP (vva)
Mystic Hanson 3
Arge & Virginia
2d half
McGoods Tates Co
Altoona, Pa.
ORPHEUM (ubo)
White Bros
Paola
Chas Rogers Co
Haviland & Thornton
7 Honey Boys
2d half
Chuch Haas
M & D Nobles
Fenton & Green
(Two to fill)
Ann Arbor, Mich.
MAJESTIC (ubo)
2d half
(27-29)
(Same bill playing)
Jackson 30-2
Oscar Starr
The Dohertys
Grew Palts Co
Brady & Mahoney
"Dog Watch"
Appleton, Wis.
BIJOU (vva)
Haley & Haley
(One to fill)
2d half
George & George
(Two to fill)
Atlanta, Ga.
FORSTHE (ubo)
Paul Levan & D
Whitfield & Ireland
McCarthy & Faye
Nonette
Shannon & Annis
Gene Greene Co
4 Millio bis
Albany, N. Y.
JEFFERSON (ubo)
2d half
(23-25)
Wright's Hawaiians
R C Faulkner
MAJESTIC (inter)
(27-29)
Same bill playing Au-
ditorium Waco (28-
30)
Holman Bros.
Countess Nardin

A Dunn & Beaumont
Sisters
Ames and Winthrop
J K Emmett Co
Bonita and Hearn
Three Ankers
Baltimore
MARYLAND (ubo)
Billa & Bordon
Mrs G Hughes Co
Lorenberg Sisters
Will Morrissey Co
Will Ward & Girls
Ford & Smith
Pistol & Cushing
Australian Creightons
Mirano Bros
HIP (low)
John & Pearl Regay
Edna Delridge 3
Tom Davies Co
Dean Fay Co
Dave Thurbey
Reddington & Grant
(One to fill)
Banger, Me.
BIJOU (ubo)
Flying Henrys
Ore & Cannon
Ed Farrell Co
Kirby & Rome
Musical Notes
Bay City, Mich.
BIJOU (ubo)
Emmett's Canines
Follis & LeRoy
Chas Mason Co
Foster Ball Co
Bennett Sisters
2d half
Sorrey & Antoinette
Green & Parker
Chas Howard Co
Chief Caulipolcan
Musical Spillers

Bridgeport, Conn.
POLLS (ubo)
Marards
Wier & Mack
Adelaide Boothley
Seymour Brown Co
2d half
Paul Gordon
Stephens & Brunelle
"Hoeller Girls"
McCabe Levy & J
Ashla Troupe
PLAZA (ubo)
Kane Bros
Hoodies Fagan & Girl
Evans Zanes & D
Barnolds Dogs
2d half
Allice De Garmo
Connors & Maxgon
Jones & Gray
Melodious Fantasy
Burlingame, N. Y.
SHEBA (ubo)
Blossom Seely Co
"Prosperity"
B Morrill Co
Bert Hanlon
Leon & Adeline Sis
Booth & Leander
(Two to fill)
Butte, Mont.
PANTAGES (p)
(1-5)
Willard Bros
What 4?
Corelli & Gillette
Military Maids
Herbert Brooks Co
Calgary
ORPHEUM
Mrs Langtry
Rene Parker
Mr & Mrs J Barry
Finn's Mules
Edward Marshall
"Volunteers"
5 Belgium Girls
PANTAGES (p)
Portia Sisters 4
Book Girls
Chisholm & Breen
Daniels & Conrad
"Suffragette Court"
Oxford 3
Camden, N. J.
TOWER'S (ubo)
2d half
(23-25)
Armas
Owen & Moore

Columbus, O.
KEITH'S (ubo)
M Macomber Co
Julie Ring Co
Bison City 4
Brown Harris & B
Girard & Clark
Orville Stamm
Rayno's Dogs
Dallas, Tex.
MAJESTIC (inter)
Consul the Great
Kerr and Weston
Bancroft & Brooke
Vette
Grapewin & Chance
Chung Hua
The Waldrons
Dayton
COLUMBIA (vva)
Kirkamith Sisters
Adler & Arline
"All Wrong"
Kane & Norman
McRae & Clegg
Joe Wood half
Josephson Tr
C & M Dunbar
"Case for Sherlock"
Medlin Watts & T
Bobbie Gordone
Kenosha, Wis.
KEITH'S (ubo)
Keno Key's & M
Warren & Conly
Ben Deely Co
Daley Jean
Lloyd & Britt
S Miller Kent Co
American Comedy 4
Dan Burke Girls
Decatur, Ill.
EMPERESS (vva)
Reino & Flores
McRae & Clegg
Bruce Duff Co
Joe Browning
(One to fill)
2d half
Harris & Nolan
Wilson & Wilson
"Mystic Bird"
Bob Hall
Geo Damarel Co
Denver
ORPHEUM
Ralph Hara Co
Edwitt Kelly & L
Burt Wood
DeWitt Burns & T
Richie & Burt
Allen & Howard
Marshall Montgomery
PANTAGES (p)
Will & Kemp
Browning & Dean
Bernard & Tracey
Woolf's "Jr Follies"
R Fielding Co
Des Moines, Ia.
ORPHEUM
Willard
Dore & Halperin
Deiro
3 Balzer Sisters
Martin & Fabiani
Allan Dinehart Co
Detroit
TEMPLE (ubo)
"America First"
Willie Weston
Moon & Morris
Carlisle & Romer
Josephine Davis
F & M Brad
Nordstrom & Potter
Frank Le Dent
ORPHEUM (low)
3 Lyros
Florence Rayfield
"Prince Charles"
Howard Kibble & H
Fan Chog
Dubuque, Ia.
MAJESTIC (vva)
Lou Holtz
Jane Connolly Co
Hallen & Fuller
Paul Pedrini Co
2d half
"Junior Follies"
Duluth, Minn.
ORPHEUM
Brice & King
Al Shayne
Dunke & Lorens
Parker & Conway
"Discontent"
GRAND (vva)
Bowen & Bowen
Cameron DeWitt Co
Golding & Keating
"Models De Luxe"
2d half
Rice Bros
M Florence Co
Barnes & Robinson
C & A Glocker
Easton, Pa.
ABLE O H (ubo)
Haves & Rives
Harkins & McKee
Middleton & Spell-
meyer
Dunne & Williams
(One to fill)
2d half
White Bros
Orlin & Drew
Barrett & Opp
Leo Beers
"Mr Detective"

St. Louis, Mo.
ERBES (vva)
J & D Miller
Caites Bros
Mario & Duffy
(One to fill)
2d half
Mystic Hanson 3
Morgan & Gray
The Dohertys
Filla Family
Edmonton
PANTAGES (p)
Gaston Palmer
Metropolitan 5
Wilson Brothers
Brubers Animals
R & B Dean
Elkhart, Ind.
ORPHEUM (ubo)
Merrian's Dogs
Pat Barrett
"Magazine Girls"
2d half
Bell & Bell
Polly Prim
F Randall Co
(One to fill)
Elmira, N. Y.
MAJESTIC (ubo)
2d half
(23-25)
Campain & Bell
Louise Zimmerman
Louise Kent Co
Guy Barlett 3
"At Party"
Erie, Pa.
COLONIAL (ubo)
Peggy Bremen Co
Haeger & Goodwin
Rae Milnor Ball
Lida McMillan Co
Arthur Dagon
Dainty Marie
Evansville, Ind.
GRAND (vva)
Frawley & West
Ferman
Imhoff Conn & C
Lorraine & Piesoon
Society Circus
2d half
Cook & Rothert
Victoria 4
Tilford Co
Moon & Morris
Dudley Trio
Fall River, Mass.
BIJOU (low)
Henry & Lisle
Bronte & Allwell
Arthur DeVoy Co
Donlin & McHale
Rondar Trio
2d half
Miller & Bradford
Harvey DeVora 3
"Intro Light"
Hawthorne & Lester
Moratle Opera Co
Ft. Worth, Tex.
MAJESTIC (ubo)
"Girl Worth While"
2d half
Onetta
Knapp & Cornelia
Schwartz Bros
Darrell & Hanford
Imperial Tr
Ft. Dodge, Ia.
PRINCESS (vva)
4 Rosen
Bell & Freds
Wartenburg Bros.
(One to fill)
2d half
Mintz & Palmer
George Fisher Co
Howard's Bears
(One to fill)
Ft. Wayne, Ind.
PALACE (ubo)
Krenks Bros
Santos & Hayes
"4 Husbands"
2d half
Caating Campbells
"Darn Good & Funny"
Morgan & Gray
R L Royce
Kaufman Bros
Society Circus
Ft. Williams, Can.
ORPHEUM (vva)
2d half
(Same bill playing)
Port Arthur 27-29)
Les Keflors
Knight & Carlisle
Al Abbott
Copeland & Peytons
"Din Car Girls"
Ft. Worth, Tex.
MAJESTIC (inter)
(22-2)
(Same bill playing)
San Antonio 25-2)
Simmons & Bradley
P & L Bruch
"Midnight Follies"
Moore Gardner & R
Garden of Aloha
Kramer & Kent
Emerson & Baldwin

BIGGER AND BETTER THAN EVER
HOB MATTHEWS
"DREAMLAND"
In 3 Scenes and 7 Characters
CLEVER COMEDIANS
PRETTY GIRLS
This Week (Nov. 26)—Orpheum, New Orleans

Beloit, Wis.
WILSON (vva)
Henry & Adelaide
Skipper, Kennedy & R
Peele's Circus
(Two to fill)
Birmingham, Ala.
LYRIC (ubo)
(Nashville split)
1st half
Linton & Lawrence
Lelpels
Hipp 4
Fay 2 Cooley's & F
Imp Jap Jitsu
Boston
KEITH'S (ubo)
C Gillingswater Co
Maggie Chase
Chas Kellogg
Adams & Murray
Stamper Riders
Cole Russell & D
Toney & Norman
Stone & McEvoy
Dancing La Vars
ORPHEUM (low)
Miller & Bradford
Harvey DeVora 3
"Intro Light"
Hawthorne & Lester
Moratle Opera Co
Link & Robinson
Joe Dealy & Sister
2d half
Cheyenne Minstrels
Kathryn Milley
Arthur DeVoy Co
Donlin & McHale
Rondar Trio
(Two to fill)
ST JAMES (low)
Martyn & Florence
Kathryn Milley
Eddie Foyer
"Bit of Scandal"
(One to fill)
Henry & Lisle
Beatrice Diamond
Adams & Gubl.
Fennell & Tyson
(One to fill)

The Professionals' Favorite Dentist
DR. A. P. LOESBERG
Fitzgerald Bldg. 1482 Broadway
Room 703 Tel. 4035 Bryant

Grand Rapids
EMPEROR (ubo)
 Moulton
 Shattuck & Golden
 McCarthy & Fay
 These 5 Girls
 C & A Wicks
 The Blondy's
Great Falls, Mont.
PANTAGES (p)
 (Same bill playing
 Anacosta 80)
 Sterling & Marguerite
 Joe Roberts
 La Soia 6
 Le Maire & Dawson
 Winston's Sea Lions
Green Bay, Wis.
ORPHEUM (wva)
 2d half
 (23-25)
 The Bimbos
 Paul Bawens
 Green, McHenry & D
 Geo Lovett Co
Hamilton, Can.
TEMPLE (ubo)
 Frank Hartley
 Davenport & Rafferty
 Dugan & Raymond
 Chas L Fletcher
 Isabelle D'Armond Co
 Burdella Patterson
 (One to fill)
Harrisburg, Pa.
MAJESTIC (ubo)
 Duffy & Davis
 Gilson & De Mott
 Ruberville
 June Mills Co
 Epe & Dutton
 2d half
 Hayes & Rives
 Paoli
 Marcella
 Haviland & Thornton
 (One to fill)
Hartford, Conn.
POLIS (ubo)
 P & P Houlton
 McCabe Levy & F
 G Van Dyce & Bros
 De Forest & Kahn
 Carl Eugene Tr
 2d half
 Manards
 Three Adnards
 McCart & Bradford
 Farris, Millership
 Tom Brown Min
PALACE (ubo)
 Emeralds & Avolos
 Jopollio & Arnold
 Sylvester Family
 Niel Siegle & F
 Ashia Troupe
 2d half
 Nolan & Nolan
 Delisle & Vernon
 Wiar & Mack
 Church Trainor Co
 Mammy Jinny's Bday
Hamlet
PALACE (low)
 Hill & Dale
 Arthur Lipson
 Clark & McCullough
 Fads & Fancies
 2d half
 Marshall & Walton
 O'Brien & Buckley
 Tabor & Green
 Svengali
Hehoken, N. J.
LYRIC (low)
 Baby Zella
 Rosa & Fay
 Orth & Lillian
 Ioleen Sisters
 (One to fill)
 Weston & VanSledem
 Frankie Fay
 Octavia Handewth Co
 Arthur Lipson
 Stylsh Steppers
Houston, Tex.
MAJESTIC (inter)
 Witt and Winter
 Casson and Earle
 "What Hap Ruth"
 Violinsky
 Berale Clayton
 Eufford and Chain
 The Seabacks
Indianapolis
KEITH'S (ubo)
 (Sunday opening)
 De Bierre
 Keane & Mortimer
 Moore & Haager
 Palfrey Hall & B
 Musical Johnsons
 Alex Kids
 (One to fill)
LYRIC (ubo)
 Balancing Stevens
 Fox & Ingram
 LeRoy & Harvey
 Oscar Lorraine
 Weber & Wilson Rev
Ironwood, Mich.
TEMPLE (wva)
 Harold Yates
 Zeiley & Rowe
 Rellie Barchus Co
 Rae & Wynn
 8 Melvin Bros
Jackson, Mich.
ORPHEUM (ubo)
 (27-29)
 (Same bill playing
 Ann Arbor 80-2)

Jacksonville, Fla.
ORPHEUM (ubo)
 (Savannah split)
 1st half
 Vivian & Arnuman
 Fred Weber Co
 Hickman Shaw Co
 Brown & Jackson
 Staley & Birbeck
Johannesburg, Pa.
MAJESTIC (ubo)
 (Sheridan Sq Pitts-
 burgh split)
 Phil Godfrey
 Dunlay & Morrill
 Genevieve Cliff Co
 Jimmy Lucas Co
 Swain's Animals
Kalamazoo, Mich.
MAJESTIC (ubo)
 Rice Elmer & T
 "Right Man"
 Clark's Hawaiians
 2d half
 Rambler Sisters & P
 Howe & Howe
 L Beresford Co
 Ernie & Ernie
 "Revue DeVogue"
Kansas City, Mo.
ORPHEUM
 "Nurseryland"
 Odva
 Trovato
 Chilson Ohrmann
 Walter Brower
 Lunette Sisters
 Franklin Ardell Co
PANTAGES (p)
 Lucier 8
 Beaumont & Arnold
 Pearlouk Rose Ballet
 Mme De Vera & Horse
 Arthur Don & Wifa
 Willard's Temple Mus
GLOBE (wva)
 Mile Paula
 Sullivan & Mason
 Joyce West & S
 Holmes & Wells
 Four Wells
 2d half
 McGee & Kerry
 Arthur Angel Co
 Wheeler Trio
 (Three to fill)
Kenosha, Wis.
VIRGINIAN (wva)
 Scranton's Martinettes
 Chabot & Dixon
 Tha Leland
 Silber & North
 "8 Black Dots"
Knoxville, Tenn.
BIJOU (ubo)
 (Chattanooga split)
 1st half
 La Tour & Zosa
 Shorty Edwards
 Goelert Harris & M
 Elvera Sisters
Kokomo, Ind.
SIFB (ubo)
 Will Morris
 Mahoney & Rogers
 Berwick Bros
 6 Diving Nymphs
 (One to fill)
 Grace Wasson
 Lillian Sisters
 Norwood & Anderson
 Fiddler & Sheldon
 (One to fill)
La Fayette, Ind.
FAMILY (ubo)
 Will Morris
 Lorraine & Dunna
 Hal Stephens
 Kauffman Bros
 "Girl in Moon"
 2d half
 Lurita Pera
 Lane & Harper
 P & A Astaire
 Bob Hall
 Merrian's Dogs
Lancaster, Pa.
COLONIAL (ubo)
 2d half
 (23-25)
 Ruby Wallace
 Berger & Vincent
 Granville & Mack
 "Hello Honolulu"
Lincoln, Neb.
LYRIC (wva)
 Transfield Sisters
 (One to fill)
 Bell & Freda
 "On Veranda"
ORPHEUM (wva)
 L & M Hunting
 Davie Wood's Animals
 (Two to fill)
Little Rock, Ark.
 Saona & Co
 John Reed
 (Three to fill)
 Bob Mathews Co
 (Four to fill)
Logansport, Ind.
COLONIAL (ubo)
 Louisa Mayo
 Lane & Harper
 Ash & Shaw
 2d half
 Will Morris
 Nevins & Erwood
 Adroit Bros

London, Can.
MAJESTIC (ubo)
 Grace & Albert
 Pictures
Los Angeles
ORPHEUM
 Ernest Ball
 Kitaro Bros
 Miller & Vincent
 Williams & Wolfus
 Morton & Glass
 Maud Lambert
 Scotch Lady & Lassie
 Laura N Hall Co
PANTAGES (p)
 Renee Family
 Ward & Faye
 Herbert Lloyd Co
 Chinko
 Minnie Kaufman
 Nea Abel
 Raigianini & Vogliotti
Louisville
KEITH'S (ubo)
 (Sunday opening)
 Carus & Comer
 Tom Edwards Co
 Burt & Johnson Co
 Harrie & Marion
 Arthur Sullivan Co
 5 Bobs
 Mary Elisabeth
Lowell, Mass.
KEITH'S (ubo)
 Vattanos & Gragetta
 Young & Brown
 Charles Spencer Co
 Kerr & Burke
 "Old Homestead 8"
 Stone & Hayes
 Techow's Cats
Madison, Wis.
ORPHEUM (wva)
 "Girl Revue"
 Kate Watson
 2d half
 Six Serenaders
 Splegal & Dunn
 Hubert & Dyer Co
 Winona Winter
 Royal Gascoignes
Marion, Ind.
LYRIC (ubo)
 Grace Wasson
 "Darn Good & Funny"
 2d half
 Barry Nelson & B
 Powder & Chapman
Memphis
ORPHEUM
 Adalaide & Hughes
 New Orleans Police
 (In dramatic sketch
 playing Memphis &
 New Orleans only,
 week each)
 Frank Mullana
 De Leon & Davis
 Joe O'Leary
 Boudini Bros
Milwaukee, Wis.
MAJESTIC (orph)
 Eliza Ryan Co
 Santley & Horton
 Grace De Ma
 Everett's Monkeys
 McEllan & Carson
 Benny & Woods
 Leo Zarrell 3
 (One to fill)
PALACE (wva)
 Lua Analeke
 Splegal & Dunn
 Peebles Circus
 Silber & North
 Geo Lovett Co
 Clayton & Lennie
 2d half
 "Girl Revue"
 Kate Watson
Minneapolis
ORPHEUM
 Orville Harold
 Allan Brooks Co
 Milt Collins
 Cooper & Smith
 Princess Kallama 2
 Derkin's Animals
 Venie Daly
GRAND (wva)
 Frank Palmer
 Nelson Sisters
 Mack & Dean
 Larry Reilly Co
PALACE (wva)
 Pinfat & Panio
 "Female Clerks"
 Chas Wilson
 Sig Franz Tr
PANTAGES (p)
 Kinkaid Klitties
 Travitt's Dogs
 Jones & Johnson
 Fitzsimmons & F Jr
 Patricia
 Great Leon
Montreal
ORPHEUM (ubo)
 Verlie Kaufman
 Corbett Shep & D
 Whipple Huston Co
 H Beresford Co
 Jan B Carson Co
 Joe Tangle
 (Two to fill)
FRANCAIS (ubo)
 (Ottawa split)
 DeBourg Sisters
 Elmore & Carlton
 Violin Misses
 Marie Stoddard
 Jordan Girls

Moosic Jav, Can.
ALLAN (wva)
 1st half
 (27-29)
 Dave Wellington
 Cross & Doris
 Miller & Mulford
 Sextette Da Luxe
Myakagoo, Mich.
REGENT (ubo)
 Lawrence & Hurlis F
 Wair Tampla & D
 "Case for Sherlock"
 Jarrow
 Sebastian Marriall Tr
 2d half
 "Vanity Fair"
Nashville, Tenn.
PRINCENESS (ubo)
 (Birmingham split)
 1st half
 Valmont & Reason
 Donnelly & Dorothy
 Herman Leib Co
 Bee Ho Gray Co
 (One to fill)
Newark, N. J.
PROCTOR'S
 2d half
 (23-25)
 Leach Wallen 3
 Three Beards
 Scarpiott & Varvain
MAJESTIC (low)
 Vassar & Arkan
 Murphy & Kiell
 Bryan & Lee
 Juliet Wood & Co
 Huffed & Rose
 (One to fill)
 2d half
 Jack Merrissey Co
 Walton & Deberg
 Baby Zella
 Lambert
 Murray Bennett
 Jerome & Carson
New Haven, Conn.
POLIS (ubo)
 Jones & Gray
 Clara Howard
 Henry Horton Co
 Big City 4
 Mammy Jinny's Bday
 (One to fill)
 Martin & Lorraine
 G Van Dyce Co
 Bradley & Ardine
 Inglis & Reading
 Carl Eugene Tr
 (One to fill)
New Orleans
ORPHEUM
 Morgan Dancers
 Claire Rochester
 Milton Pollock Co
 Rockwell & Wood
 Lohne & Sterling
 Richards & Kyle
 Valentine & Bell
New Rochelle, N. Y.
LOEW
 Marie Russell
 Stylsh Steppers
 (One to fill)
 2d half
 Lexey & O'Connor
 Barbara Thatcher Co
 Lady Suda Noy
Norfolk, Va.
ACADEMY (ubo)
 (Richmond split)
 1st half
 Gallardo
 Hopkins Axtell Co
 Jack Kennedy Co
 Lander Bros
 Musical Germans
Oakland
ORPHEUM
 Sophie Tucker Co
 4 Readings
 McKay & Ardine
 John Geiger
 Raymond & Caverley
 "Cranberries"
PANTAGES (p)
 8 Morl Bros
 Valentine Vox
 "Nut Sundae"
 Sherman Van & H
 Clifford & Mack
 Elsie White

Oak Park
OAK PARK (wva)
 Vera Barliner
 Michael Herbert
 Norton & Balia
Ogden
PANTAGES (p)
 (30-2)
 Phil La Tooca
 B & H Mann
 Slakto's Rollcofers
 Mme H D Serris Co
Omaha
ORPHEUM
 (Open Sunday Mat)
 Phyllis N Terry
 Kalljama
 Webb & Burns
 Demarest & Collette
 Myrl & Delmar
 "Honor Thy Children"
PRINCENESS (wva)
 Weak & Manning
 High Cousins
 L & S Burns
 "On Veranda"
 2d half
 Transfield Sisters
 "Four Roses"
 Monarch Comedy 4
Oshkosh, Ind.
MAJESTIC (wva)
 George & George
 Sam Hood
 Henry & Adelaide
 2d half
 Hall & Beck
 Electrical Tonus
 (One to fill)
Ottawa, Can.
DOMINION (ubo)
 (Montreal split)
 1st half
 Jack George
 Van Bros
 Cheyenne Days
 (Two to fill)
Pasadena, N. J.
PLAYHOUSE (ubo)
 2d half
 (23-25)
 Carbo & Jean
 Wood Bros
 Carlos Circus
 Loretta Graig Co
Pawtucket, R. I.
SCENIC (ubo)
 Fisher & Rockaway
 Sid Lewis
 MoWaters & Tyson
Peoria, Ill.
ORPHEUM
 Rae Samuels
 Maryland Singers
 Marie Fitzgibbona
 Bert Levy
 Loyals Dogs
EMPEROR (wva)
 Bobby Gordon
 Harry Gilbert
 The Doherty's
 Willis Family
 (One to fill)
Providence, R. I.
KEITH'S (ubo)
 Edwin Arden Co
 Jas J Morton
 Juliet Dika
 Johnson & Hart
 Comfort & King
 Van & Bell
 Kithar Hughes 2 K
 Julia Curtiss
 Mary Allen
EMERY (low)
 Ed & Irene Lowry
 Beatrice Diamond
 Fennell & Tyson
 Adams & Gohl
 Cheyenne Minstrels
 2d half
 Martyn & Florence
 "A Bit of Scandal"
 Bronte & Aldwall
 Link & Robinson
 Joe Dealy & Sister
Reading, Pa.
HIP (ubo)
 Orrin & Drew
 Barrett & Opp
 Leo Beers
 "Mr Detective"
 2d half
 Duffy & Davis
 Burke & Harris
 "Playland"
 Devine & Williams
 Epe & Dutton
Regina, Can.
REGINA (wva)
 2d half
 (Same bill playing
 Saskatoon 7-29)
 G & L Garden
 Adele Jason
 Dae & Neville
 Lamont's West Days
Richmond, Ind.
MURRAY (ubo)
 Barry Nelson & B
 Powder & Chapman
 Evans Lloyd Co
 Jarrow
 (One to fill)
 Will Morris
 Mahoney & Rogers
 Berrens
 Pat Barrett
 (One to fill)
Richmond, Va.
BIJOU (ubo)
 (Norfolk split)
 1st half
 John Higgins
 B & B Wheeler
 White Hussars
 Bennee & Baird
 The Prescotts

HARRIS (ubo)
 Around the Globe
 Alvin & Williams
 Michael Herbert
 Doodata
 Caplane & Wells
 The Freitcheas
 Herron & Douglas
 WM PENN (ubo)
 5 Cantona
 Granville & Mack
 Telegraph 3
 "In Mexico"
 2d half
 Melody Man & Maki
 Low Wilson
 J P Sparks Co
 Phina & Plicks
Pittsfield, Mass.
SHERIDAN (ubo)
 (Johnstown split)
 1st half
 Helen Keesley
 Althoff Children
 Montrose & Allen
 Percy Pollock Co
 Kirschhoff's Gypsies
MAJESTIC (ubo)
 2d half
 (23-25)
 Morton & Lorraine
 Davis Hall Co
 Baker Sherman & B
 Two Tabors
Portchester, N. Y.
PROCTOR'S (ubo)
 2d half
 (23-25)
 Damico
 Waters & Jerome
 Brown Comedy 4
 Schreoch & D'Arville
Portland, Me.
KEITH'S (ubo)
 "The Olds"
 Raymo & Hoyt
 3 Beaton & Anderson
 Ruth Budd
 Ward Bros
St. Louis, Mo.
COLUMBIA (orph)
 Ruth St Denis Co
 Dooley & Rugel
 "The Hypphen"
 Adair & Adelphi
 A G Randerger
 Lockett & Waldron
 Loyals Dogs
EMPEROR (wva)
 Bobby Gordon
 Harry Gilbert
 The Doherty's
 Willis Family
 (One to fill)
Marlo & Duffy
 Epe & Alton
 Aneta
GRAND (wva)
 Zemater & Smith
 Hays & Neal
 L & M Hart
 Lavine & Iman
 LaFrance & Kennedy
 Gallierini & Joe
 Clark McCullough
 Beckwith's D Nymphs
St. Paul
ORPHEUM
 (Open Sunday Mat)
 Ed Pemberton
 A & F Stedman
 "Old Time Dances"
 Irwin & Henry
 Dancing Kennedys
 J & W Hennings
PALACE (wva)
 C & A Glocker
 Isabel Florence Co
 Rice Bros
 Barnes & Robinson
 Gen Plesano Co
 2d half
 Pedrini Monks
 Homer Lind
 Francis Dyer
 Colonial Belles
Salt Lake
ORPHEUM
 Chip & Marla
 Bernard & Scarth
 Raymond Bond Co
 Stephan Robertson
 Felscoe
 Orth & Dooley
PANTAGES (p)
 Keno & Green
 Long Tack Sam Co
 Eva Shirley
 Willis Gilbert Co
 Gaylord & Landon
 Dooley & Nelson
San Antonio
MAJESTIC (inter)
 (25-2)
 (Same bill playing
 Galveston 26-27)
 Simmons & Bradley
 F & L Burch
 "Moire Pollices"
 Moore Gardner & R
 Garden & Aloha
 Kramer & Kent
 Emerson & Baldwin
San Diego
PANTAGES (p)
 3 Parties
 Crawford & Broderick
 Nester & Sweetbirts
 Grant Lester
 James Gordon
 Rigolotto Bros
 (Continued on page 23.)

Savannah, Ga.
BIJOU (ubo)
 (Jacksonville split)
 1st half
 Ishakawa Japs
 Minnie Allen
 Willard Sims Co
 Kelly & Galtin
 Asana Students
 Schenectady, N. Y.
PROCTOR'S
 Gasch Sisters
 Billy K Wells
 Capt Anson & D
 "Night Boat"
 M & B Hart
 Princeton 6
 2d half
 Retter Bros
 Mack & Earl
 Scarpiott & Varvera
 Lew Welch Co
 Sisto
 "Fashion Shop"
Seranton, Pa.
POLIS (ubo)
 (Wilkes-Barre split)
 1st half
 Two Kios
 Francis & Ross
 Bob Bailey Co
 Hans Wilson & McN
 H Anger & King Sis
 Selma Brats
Seattle
ORPHEUM
 Bankoff & Orlie
 Bernard & Harrington
 Kenney & Hollis
 Lightner Sis & Alex
 James Doris
 Frank Chander
 Anna Chandler
PANTAGES (p)
 Asaki Japs
 Wood Melville & P
 Howard & Ross
 John T Doyle Co
 Joe Whitehead
 Hardeen
St. Paul
ORPHEUM (wva)
 Jack Lavier
 Willing Jordan
 Geo Fisher Co
 Monarch Comedy 4
 (One to fill)
 2d half
 "Naughty Princess"
Steuers Falls, S. D.
ORPHEUM (wva)
 Hicks & Hart
 (Three to fill)
 2d half
 Hilda
 Carl Rosini Co
 Bobbe & Nelson
 Jack Lavier
South Bend, Ind.
ORPHEUM (wva)
 "4 Husbands"
 2d half
 Tha Ferroras
 Patricia & Meyers
 "What Hap Ruth"
 Marsh & DeFogri
 "Dog Watch"
Spokane
PANTAGES (p)
 (Sunday opening)
 Nanny Fair
 "All Around"
 Olympia Deval
 Nouvell Bros
 Moss & Frey
Springfield, Ill.
MAJESTIC (wva)
 Marsh & DeFogri
 Ameta
 Altman & Leader Co
 P & H Gordon
 McGoods Tate Co
 "Mystic Bird"
 2d half
 "Mile La Toy's Mode"
 Weston & Young
 "Luck of a Totem"
 Harry Gilbert
 Ergotti Lilliputians
 Caltes Bros
Springfield, Mass.
PLAZA (new)
 Chardick & Taylor
 Earl & Sunblina
 Chas Lawlor D
 Harry Rose
 Leonard & Louie

A REAL HIT
"In the Sweet Long Ago"
 Joe Morris Music Co.
 NEW YORK CITY

BIJOU (ubo)
 Collins Elliott & L
 Ben Smith
 Ching Lo Maids
 Stephens & Brunnelle
 Paul Gordon
 2d half
 Kane Bros
 Herbert & Leon
 Barnold's Dogs
 DeForest & Kearn
 (One to fill)
New Orleans
ORPHEUM
 Morgan Dancers
 Claire Rochester
 Milton Pollock Co
 Rockwell & Wood
 Lohne & Sterling
 Richards & Kyle
 Valentine & Bell
New Rochelle, N. Y.
LOEW
 Marie Russell
 Stylsh Steppers
 (One to fill)
 2d half
 Lexey & O'Connor
 Barbara Thatcher Co
 Lady Suda Noy
Norfolk, Va.
ACADEMY (ubo)
 (Richmond split)
 1st half
 Gallardo
 Hopkins Axtell Co
 Jack Kennedy Co
 Lander Bros
 Musical Germans
Oakland
ORPHEUM
 Sophie Tucker Co
 4 Readings
 McKay & Ardine
 John Geiger
 Raymond & Caverley
 "Cranberries"
PANTAGES (p)
 8 Morl Bros
 Valentine Vox
 "Nut Sundae"
 Sherman Van & H
 Clifford & Mack
 Elsie White

HOWATSON and SWAYBELL
 "A Case of Pickles" LAUGH BROKERS

SUNDAY PICTURES ILLEGAL, APPELLATE DIVISION HOLDS

**Many Exhibitors in New York Fear Ruin If Decision Is Upheld
and Pin Hope on Old Gaynor Interpretation of Law.
May Appeal to Highest U. S. Court.**

The Appellate Division of the Supreme Court of the State of New York on Wednesday, in the appeal of L. M. Bender, proprietor of a motion picture theatre in Albany, held that all Sunday motion picture performances are illegal.

Some time ago Bender was arrested for giving Sunday performances and was released on a writ of habeas corpus issued by Justice Morschauser. The Appellate Division has dismissed the writ and Bender was remanded to the custody of the sheriff of Albany County.

The decision is State-wide and not based merely on local ordinances. Many exhibitors feel that if such a decision is upheld they will be driven out of business. They pin their hope in the belief that Mayor Mitchell will follow the ruling laid down by the late Mayor Gaynor, who held that moving pictures are not a theatrical performance and their regulation was not contemplated when the theatrical law was framed.

Meantime the Bender case will be carried to the Supreme Court of the United States.

ANN MURDOCK IN A SERIAL.

Ann Murdock may appear before the camera in the production of a serial to be marketed by Pathe. The Frohman star is asking \$20,000 for four months, this salary to be net with her clothes extra. There is a possibility too she might shave about \$5,000 on a special guarantee. The Pathe people are said to be considering the offer at present.

CHICAGO COMBINATION.

Chicago, Nov. 22. The Central Film Co. and the Central Film Corporation, separate corporations, heretofore both controlled by Jones, Linick & Schaefer and Nathan Ascher, are now combined under one charter and will be known in future as the Lewis J. Selznick Productions, Inc., of Chicago.

The officers include Messrs. Selznick, Jones, Linick, Schaefer and Ascher and the managing directors are F. M. Brockel and Harry Weiss.

ROTARIANS ON CENSORSHIP.

There is a movement under way through which the International Association of Rotary Clubs in this country will be organized to conduct a fight against Motion Picture Censorship in this country. The association holds its next convention in Atlanta in April, and at that time the matter will be laid before the convention.

There are at present 265 Rotary Clubs organized, with a membership of almost 30,000, representing every industrial activity. Representing the motion picture theatres there are 59 members of various clubs in as many different cities; added to this there are six theatre managers in Great Britain and Ireland. Of this latter group, which is classified as "Trade Section of Theatres—Motion Pictures," W. S. Kemble, president of the W. S. Kemble Theatre Corp. of Brooklyn, has been elected chairman.

Mr. Kemble conducts the Triangle theatre in Brooklyn and controls the Triangle Exchange for that section.

He, as chairman, has undertaken the work of organization of his fellow motion-picture-theatre-Rotarians, so that they may present for consideration at the Atlanta convention a plan of procedure that will enlist the aid of Rotarians throughout the country in the fight that is to be conducted to eliminate censorship.

In the event that censorship cannot be completely wiped off the statute books of the nation, the Rotarians will favor a national censorship which will eliminate all local censoring boards.

ANTI-TRUST SUIT RENEWED.

The action in the Federal Courts which more than a year ago brought about the dissolution of the Edison-Biograph "moving picture trust," has been renewed in the United States Court for the Southern District of New York. The plaintiffs, who demand triple damages in the sum of \$18,252,822 under the Sherman anti-trust law, are practically identical with those of the original action and the same defendants are named.

The plaintiffs and the actual money damage they declare they have suffered are: Colorado Film Exchange, \$500,000; L. M. Schiller, \$149,000; Standard Film Exchange, \$247,500; George Melies Co., \$906,000; Miles Bros., Inc., of Chicago, \$2,325,000; Eugene Kline, \$950,000 and the Chicago Film Exchange, \$1,004,184.

The defendants are the Motion Picture Patents Co., General Film Co., and their officers and the licensees of the Patents Co., who are also members of the General Company. The complaint specifies that the defendants constitute a combination in restraint of trade and a monopoly and that in consequence of their illegal operation from 1905 they (plaintiffs) have been excluded from competition in the trade and their business has been rendered unprofitable.

FIRE AT HOLLYWOOD.

Los Angeles, Nov. 22. A mysterious fire destroyed practically the entire Hollywood plant of the William Fox Film Corp. early yesterday, registering a loss of about \$30,000.

The studio was originally occupied by the Thomas Dixon Film Co. A number of valuable scenarios and equipment were destroyed. William Farnum mourns the loss of a \$3,000 beaver overcoat, but the fireproof vaults saved many reels of film.

Three companies will be delayed till temporary quarters are secured.

At the Fox offices in New York it was stated their advisers were that the fire did no material damage, and besides, they had another studio at Hollywood.

BRADY ON THE JOB.

"Possession is nine points of the law" is a theory of William A. Brady, among others. When the Equitable was through with the 52d street studio, rented from B. K. Bimberg, William A. Brady sublet it to Famous Players, the rental price including the use of some \$25,000 worth of moving picture equipment belonging to World-Equitable.

At the conclusion of the Famous Players' tenancy recently, Brady backed up a score of trucks and stripped the place of its equipment during the wee sma' hours.

BOSTON'S ANNUAL BALL.

Boston, Nov. 22.—

The annual movie ball, acknowledged to be New England's greatest indoor event, is to be held here to-night, under the auspices of the Motion Picture Exhibitors' League, Mass. Branch, and nothing has been left undone by General Manager Samuel Grant for the comfort and entertainment of guests. The merchants of Boston are all giving up window space for the display of artists' photos and an entire floor has been engaged at the Copley Square Hotel for housing the out-of-town visitors who attend.

Capt. Chas. E. Kimball will take some thirty film stars and a large number of exhibitors and manufacturers from New York today at 1 p. m. on the Knickerbocker Limited, all expenses of the stars being defrayed by the New England exhibitors.

On arrival at South Station here, there will be 100 autos waiting to parade through the principal streets to Copley Plaza, where dinner will be served. Immediately after dinner the autos will take the guests to the Boston Arena and the grand march is scheduled for eleven o'clock. After the ball all guests will be entertained at a banquet given by the New England exhibitors.

STRENUOUS ADVERTISING.

Joseph M. Gaites, manager of the A. G. Fontana Co., which recently purchased five states for "Civilization," is adopting some strenuous measures for booming the big feature. He planted a representative at the Hotel Hollenden in Cleveland and inserted a full page advertisement in every newspaper in the state of Ohio. The same day the local representative received 380 phone calls from all parts of the state and that evening was requested to seek other quarters by the hotel management.

A similar plan will be adopted when Gaites is ready to release in Pennsylvania.

FIRST TIME IN W. PHILA.

Philadelphia, Nov. 22. There were interesting times at and around the Belmont theatre on Monday night when Alice Brady came over from New York to appear in her very attractive corporeal person between the showings of "Bought and Paid For," of which she is the star. The Belmont is situated at Market and 52d streets, West Philadelphia, a thickly populous section, and this was the first time one of the big motion picture stars had ever been seen in this part of town off the screen as well as upon it.

The Felt Brothers, who own the Belmont, advertised the event liberally in all the Sunday and Monday papers. As a result, when the young star rode up in her limousine at a quarter to nine, the house was overflowing and the street outside was filled with men, women and children.

"Bought and Paid For" is being played here for a solid week.

POWELL HAS NANCE O'NEIL.

In addition to Marjorie Rambeau, the Frank Powell Co. has entered into a contract with Nance O'Neil.

Miss Rambeau and Miss O'Neil will each make six features within the next year for the Powell Co., which are to be exploited as special releases by Mutual.

NEW CHICAGO FILM CORP.

Chicago, Nov. 22. The Emerald Film Corporation, with headquarters here, is to film "Leah Kleschner" and "Mrs. Jack." Marie Chambers has been engaged and the company is negotiating with Dorothy Bernard, Tom Moore and Ormi Hawley.

SCREEN CLUB BALL.

The Gold Room at the Astor was resplendent with beautiful women, dazzling jewels and glittering gowns, accompanied by screen idols and screen magnates, in honor of the fifth annual ball of the Screen Club Saturday night.

Exactly at twelve o'clock the grand march began, with President Quirk and Norma Talmadge leading, followed by Edwin Carewe and Pearl White and other stars and lesser lights. The figures they described were "B" for "Baggot," "Q" for "Quirk" and "S. C." for "Screen Club." Then those forming it broke into dancing pairs and continued until the milk man could be heard on his daily round.

Mary Pickford was in one box with her mother and sister, and surrounded by a small army of men. She did not remove her coat, which was a gorgeous ermine one, hence her gown was not visible, but mother Pickford wore black jet and Lottie was most attractive in pink charmeuse.

Ethel Barrymore, in another box, focused much attention, clad in white crepe de chine, very simply made. Pictures evidently agree with her, for she is adding the "too, too solid flesh."

Norma Talmadge looked irresistible in white satin over a silver lace petticoat and shoulder straps of pearls. She carried a huge white feather fan and a bunch of chrysanthemums, and danced several times with her newly acquired lord and master.

Virginia Pearson, with a stride that bespoke western roles of late, was in pale blue. Viola Dana, looking like a little flower, was in white satin made to form petals for her dear little figure and her sister was equally fetching in the palest of pink.

But there was one there deserving of special mention and whose identity was not generally known, although everyone was asking and curious to know. She had on very little, but was made up with Bolamini or was a Hindoo, but her attire suggested (or rather her lack of attire), the Queen of the Cannibal Isles. However, she did have her ankle bracelet on and a cuff on her left arm that reached from the wrist to the elbow.

Also Francis X. Bushman was there and to show he is always on the job and ready for work, he had just enough make-up on to take well in the picture. Of course Beverly Bayne was with him and the ever faithful chaperon, Helen Dunbar.

Daniel Frohman was there, dancing every number, and with a prettier girl each time. Among those also present were Herbert Brenon, M'le. Dazie, Frank Case, Mr. and Mrs. Joseph Byron Totten, Mrs. Edmund Lawrence, Mabel Taliaferro, "Jim" Kerrigan, Francis Wilson, Robert Warwick, Louise Valentine, Mabel Trunelle, Herbert Prior, Bob. Connors, Ethel Grandin, Gladys Hulette, Alice Joyce, Maurice Costello, Augustus Phillips, Mr. and Mrs. Alan Hale and other screenites too numerous to mention.

When the lights of the Astor were put out owing to the dawn of day, had you wandered over to the club house you would have found the same crowd there, partaking of refreshments, for it was "open house" from six o'clock Saturday until Sunday evening.

MAE MARSH'S SALARY.

Los Angeles, Nov. 22. The salary arrangement between Mae Marsh and her new manager, Samuel Goldfish, is \$2,000 for the first year and \$3,000 weekly the last of their two-year contract.

Goldfish deposited \$25,000 in this city to guarantee the agreement.

It is understood Samuel Goldfish has entered into an agreement to star Bessie Barriscale at the head of her own company at the conclusion of her present contract, which has some time to run.

NEW YORK BANS FIVE FILMS; REVOCATION THREAT IS MADE

License Commissioner's Taboo on "Sex Lure," "It May Be Your Daughter," "War's Women," "Protect Your Daughter" and "Twilight Sleep." Aldermen May Take Over Theatre Regulation.

Commissioner of Licenses George H. Bell placed a ban on several features in which he found objectionable matter last week, by restricting them from being shown in the theatres under license by his department.

Among the films objected to by the commissioner are: "The Sex Lure," Ivan Film Productions Co.; "It May Be Your Daughter," Moral Uplift Society of America; "War's Women," Exclusive Features, Inc.; "Protect Your Daughter," Radio Film Co.; "Twilight Sleep," Twilight Sleep Motion Picture Co.

The commissioner in his notice to the theatres, warned the managers that the exhibition of the restricted film would be cause for the summary revocation of the license of the theatre in which the exhibition took place.

The Ivan people retained Martin Littleton as counsel. He prepared to fight the commissioner's ruling. Others, whom the ruling affected, decided legal action would be futile, as the Court of Appeals had recently held that a theatre license was a personal license to be given and revoked in the discretion of the License Commissioner.

The committee on General Welfare of the Board of Aldermen of New York has reported favorably an amended ordinance giving the Board of Aldermen jurisdiction in the License Department. The ordinance provides that "The Commissioner of Licenses shall submit to the Board of Aldermen for approval all rules and regulations heretofore adopted by him and now in force and effect governing or affecting licenses of his department. That none of the rules or regulations heretofore or hereafter adopted by said Commissioner shall become operative or effective until same are approved by said Board of Aldermen."

This ordinance if passed by the Board of Aldermen on Tuesday will mean that the Commissioner before he can place a ban upon certain pictures meeting with his objection as in the instance of the five last week, will have to submit the question to the Board of Aldermen for their approval.

"THE WHIP" PURCHASED.

It is understood a western syndicate has purchased the negative of the big Maurice Tourneur ten-reel production of "The Whip" and that it will be state-righted on a large scale.

The price is said to run well up into six figures.

KEMPNER SUES GRAUMAN.

An action was begun early this week by Joseph L. Kempner, trading as the Signet Film Co. against David A. Grauman, the western amusement man, asking for a judgment for \$15,000, the claim being based on the latter's refusal to accept "The Masque of Life," the western rights for which Grauman had contracted.

The film is owned by Count de Cippico, an Italian, who is the husband of Rita Jolivet, who stars in the picture, and Kempner is state-righting it.

From the papers in complaint it is alleged Grauman agreed to buy the rights for the states of California, Arizona, Nevada, Oregon, Washington, Idaho, Colorado, New Mexico, Wyoming, Utah and Montana, for the sum

of \$16,000 and \$1,000 was paid as a deposit.

Herman L. Roth, who is acting for Grauman, has two separate defences which will be offered. One is a sign, which was outside the Park theatre where the film was shown. It read: "Weak hearted people must not see 'The Mask of Life.' Its thrills are so tremendous that it might kill them. Seven superb reels with fascinating musical accompaniment." It really was this sign which caused Grauman to repudiate the agreement, he says, and he also claims there might be trouble with the western censors.

The other defence is that Kempner is trading under the name of the Signet Film Co. and yet a search has failed to disclose incorporation by the Signet concern, nor was a certificate found at the county clerk's office, as required by the general business law.

BERNHARDT'S BLUEBIRD.

The arrival of Mme. Sarah Bernhardt to begin another farewell tour of the dramatic theatres, recalls the fact that it was "The Divine Sarah" who started off the Bluebird program last January. Mme. Bernhardt, in "Jeanne Dore," was Vol. 1, No. 1, Bluebird. This tragedy is the piece she was acting in at her own theatre in Paris, when the operation resulting in the amputation of one of her legs became necessary.

Mme. Bernhardt decided, immediately she was able to negotiate her American-made cork leg, that she should record her art upon the screen, and "Jeanne Dore" in five Bluebird reels was the result. The negatives are in Europe, and through all the intervening months Bluebird has been trying to get them through the restricting lines war has thrown about such transactions.

The prints in use when Bluebird was establishing itself are most of them in fairly good condition, and there is a great rush among exhibitors who want to realize on Mme. Bernhardt's present tour through the admissions that will be forthcoming.

FRANK MILLER IN TOWN.

Frank Miller, of the Miller Brothers' "101 Ranch," arrived in town last week from Bliss, Okla., accompanied by his attorney.

The object of the visit concerns the damage suit brought by the Millers several years ago against Kessel & Bauman, when the latter firm put out the "101 Bison" pictures. The ranch people were said to have a contract with the film men calling for the use of the ranch animals in all "101" pictures. The Millers sued for \$250,000, alleging infringement of copyright, but the case was lost, the court holding that "101 Bison" was not an infringement on "101 Ranch." At least that is the explanation given at the Universal, who took over the Kessel & Bauman "101 Bison" interests (former New York Motion Picture Co.). Whether the Millers plan an action against the Universal is not certain. No papers had been served up to Wednesday.

LASKY HAS PETROVA.

Jesse Lasky has secured Olga Petrova's signature to a contract for a term of three years.

According to report, Petrova will receive a weekly salary of \$4,000 for the first year, with a weekly increase of \$500 additional, for each succeeding year.

Metro had first call upon Petrova's services but the stipulation she insisted upon making part of her contract caused them to decline to avail themselves of her services. Petrova asked that she be permitted to approve the director, supporting cast, scenery and sets, in addition to stipulating that she also receive her regular compensation in the event of illness. She also insisted upon approving every production before release and if it met with her final objection, that it be shelved.

It is understood the Beaux Arts Co., of Chicago, is still at work endeavoring to raise the \$350,000 cash demanded by Miss Petrova to be deposited in a trust company to guarantee fulfillment of their proposed contract.

Local Capital Production.

Chicago, Nov. 22.

The newly formed White Eagle Cinematography Co., with local capital, is completing a Polish story entitled "The Circle of Mystery."

MINOR LAW UPHELD.

The constitutionality of the law known as section 484 of the penal code, prohibiting the admission of minors under the age of 16, unless accompanied by parent or guardian, was upheld by the Court of Appeals, last Tuesday.

The decision was handed down in the case of Jacob Van Brink, owner of a motion picture theatre who appealed from the judgment of a lower court after his conviction for permitting children under the age of 16 to go into his playhouse unattended.

Counsel for Van Brink contended the law was class legislation, and therefore illegal, inasmuch as it permitted minors to attend performances alone, when conducted under the auspices of religious and educational institutions. Legislation to remedy this defect in the law will be introduced shortly.

MACE LEAVES KEYSTONE.

Los Angeles, Nov. 22.

Fred Mace has left the Keystone where he was a star comic and the principal of what probably has been proven to be the best liked comedy film (judged by return dates) ever made, "One-Round Hogan."

Mr. Mace's future plans are being kept secret.

BILLS NEXT WEEK.

(Continued from page 21.)

2d half The Lowrys Willie Smith Mr & Mrs Hemonde Lottie Grooper 10 Dark Knights	2d half Telere KBITH'S (ubo) Howard & Clark Nina Payne Co Roach & McCurdy Yates & Wheeler C & F Usher Brown & Spencer The De Maos Folle's D'Amour	2d half 380-2 same bill play- in 2d half Dorland Duluth, 7-29-20 Bowen & Bowen Cameron DeWitt Co Golding & Keating "Models DeLuxe"	2d half Rita Maria 6 STRAND (wva) Walter Gilbert Masseroff's Dancers Park & Francis Treats Seals PANTAGES (p) "Divorce Question" Raymond Jubilee 4 Herbert & Dennis "Red Heads"
Springfield PALACE (ubo) Gordon & Day B Kelly Forest Hughes Mus 3 "Fun in Sanitarium" Fields & Bernie "See America First"	Toronto SHIA'S (ubo) Finagren & Edwards Julius Tannen Bob Albright Alex Kids Gue & Haw Frank & Toby Belger Bros 5 Florindones	Washington, D. C. KBITH'S (ubo) The Kasloff Co Porter J White Co Steindel Bros Donovan & Lee Alf Lyal's Dogs Donald Roberts Hooper & Marbury	Woonsocket, R. I. BIJOU (ubo) Doris Hilton Thomas Swift Co Guernan & Newell
2d half Claire & Attwood Meredith & Snosser Clara Howard A Seymour Brown Co (One to fill)	2d half Milton & Herbert Jack George "Cheyenne Days" YONGE (low)	Waterbury, Conn. POLI'S (ubo) Nolan & Nolan Meredith & Snosser Herbert & Leon Ingles & Reading Trot Brown's Min (One to fill),	2d half Fisher & Rockway Sid Lewis Kartella & Kartella
Stamford, Conn. ALHAMBRA (ubo) 2d half (23-25) Eugene Troupe Ross Levan & B Capt Kidder Smith & Farmer Vivian Cahill Francis & Ross	HIP (ubo) 2d half (23-25) Coscia & Verdi Burke & Burke Ferguson & Sunderl'd "Palm B Beauties" Burns & Kissen (Two to fill)	2d half Gordon & Day Hughes Mus 3 B Kelly Forest Horton Co Fields & Bernie "See America First"	Worcester POLI'S (ubo) DeLise & Verron MacCart & Bradford Florrie Millership Kittmaurs Japs
Superior, Wis. PEOPLE'S (wva) Hal Hart Leon & B Allan (One to fill)	Trenton, N. J. TAYLOR (ubo) 2d half (23-25) Blacknell Savannah & George Gladis Alexander Co Millington & Burke Stevens & Brunelle Teresa Bros	2d half The Sharricks (One to fill)	2d half P & P Houlton Adelaide Boothley "Fun in Sanitarium" Big City 4
2d half Ralph Edwards Belle Barchus Co (One to fill)	Troy, N. Y. PROCTOR'S Frank Shields Lee & Bennett Keane & White Dorothy Regal Co Parillo & Frabito 5 Idanias	Wilkes-Barre, Pa. POLI'S (ubo) (Scranton split) 1st half Mabel Fonda 3 Johnson & Johnson Leroy Lytton Co Jack Wal's & Cliff Sis Eugene Emmett Co	PLAZA (ubo) Alice De Garma 3 Adnards Connors & Maxson Morton & Lorraine Melodious Fantasy (One to fill)
Syracuse, N. Y. TEMPLE (ubo) Wanda Scarpnoff & Varvara Lew Welch Co Wood & Wyde Clark & Verdi Bouding Gordons	2d half Conley 3 Armstrong & Strauss Wood & Wyde Capt Anson & D Clark & Verdi Bouding Gordons	2d half Billy Kinkaid Olson & De Mott Chas Rogers Co Midd'n & Spellmeyer 7 Honey Boys	2d half Ben Smith Ching Lo Maids Evans Sances & D Collins Elliott & L
2d half Frank Shields Raymond & O'Connor Beatrice Lambert Havly Wells & H Parillo & Frabito Miss Hamley	Vancouver, B. C. ORPHEUM Eddie Leonard Co Mason & Keller Co Mabel Russell Co Neil O'Connell Silver & Duval Sabina & Bronner 6 Water Lillies	Williamsport, Pa. FAMILY (ubo) Chuck Haas "Playland" Fenton & Green (Two to fill)	Yonkers, N. Y. PROCTOR'S 2d half (23-25) Murphy & Lachmar Harvey Wells & H G & D Miller
CRESCENT (ubo) 2d half (23-25) Erna Antonia 3 Lynn & Francis Chas Mack Co Chas Althoff	Victoria, B. C. PANTAGES (p) Burke & Broderick "Mr Inquisitive" 3 Keatons Rucker & Winifred Iselta Senator F Murphy	2d half Wilmington, Del. DOCKSTADER (ubo) Winchester & Claire Fitzgerald & Lorens "Love Birds" William Mbs Co Gen Ed Lavine Chas Evans Co J & M Harkins Baron's Horses	2d half Vivian Cahill Rubeville Co June Mills Co (Two to fill)
Tacoma PANTAGES (p) Leo & Mae Jackson Weber Elliott Gilroy Haynes & M Primrose Minstrels Resista	2d half Cooke & Rothert 2d half Ernest Evans Co Imhoff Conn & C Permaine Frawley & West (One to fill)	Winifred ORPHEUM "Age of Reason" Rooney & Bent "Miniature Revue" Mayo & Talley	Youngstown, O. HIP (ubo) La Argentina Tempest & Sunshine Vacuum Cleaners Edwin George Nowak Apdalis's Animals
Terre Haute, Ind. HIPP (ubo) Tilford Co Florence Lorraine Co Dudley Trio Victoria 4	2d half Burke & Broderick "Mr Inquisitive" 3 Keatons Rucker & Winifred Iselta Senator F Murphy	2d half Chas Evans Co J & M Harkins Baron's Horses	Paris ALHAMBRA Paul Ardort Belle Leonora The Fourite Bik Ward Pentoy Bros Trosselli Theo Carleys Rekina

OCHS SIDESTEPS LEAGUE QUIZ; FAILS TO SHOW STOCK BOOKS

Inquisitors Seek Admission "Trade Review." Capitalization is Two-Thirds Water. President Denies Subsidy from Selznick and Indicates He Will Retain Control of Publication Through Voting Trust.

The hearings before the committee appointed to listen to the charges of Fleishman and Goldreyer against Lee Ochs as printed in a recent issue of *VARIETY*, were resumed at the League's rooms in 42nd street last Friday.

Tobias Keppler, counsel for Fleishman and Goldreyer, made a demand that the stock subscription list and books of the Exhibitors' Trade Review, a new trade paper, ostensibly sponsored by the Exhibitors' League, and of which Ochs is president, be submitted for the examination of the committee, declaring a contention existed that a film company was supplying the necessary money to start the proposition, and if that was so, the exhibitors of the country ought to know it. Mr. Ochs declined to submit the books at that session and Charles Rosenthal, his partner and counsel, advised that Mr. Ochs decline to answer any further questions dealing with the new paper, as they were not incorporated in the original charges.

Mr. Keppler endeavored to show through questioning that the stock in the new paper was two-thirds water and that the so-called "watered" stock held control of the proposition. Mr.

Ochs said this stock was for sale exclusively to exhibitors, and that a film company couldn't buy any part of it at any price.

Mr. Ochs stated the control of the new paper was tied up for five years in a voting trust consisting of himself, Mr. Blumenthal, Mr. Crawford (late of Metro) and Leslie Mason.

The exhibitors present agreed Mr. Keppler scored a big point here, as it clearly indicated that no matter who the next League president may be, Ochs will still retain his present control in the new paper.

In reply to further questioning Mr. Ochs denied he had received compensation from Lewis J. Selznick for calling a mass meeting of Philadelphia exhibitors, but admitted that after Mastbaum and Selznick had formed a combination to control the Selznick bookings in Philadelphia, the whole matter was dropped.

The committee sat in continuous session from 9.30 to 5.30, sending out for sandwiches, adjourning to meet again Tuesday. Tuesday, without notice, the session was adjourned until to-day (Friday). Significance was attached to the fact that a mass meeting of ex-

hibitors to take up the question of prepayment of express charges, was called by Mr. Ochs as president, at the same time as the investigation committee is scheduled to meet to-day, and it is freely intimated something unscheduled will happen.

Mr. Keppler, who appeared with his clients Tuesday, issued the following statement immediately upon being informed of the adjournment.

I ask the minority of this committee, which is present and does not constitute a quorum, to adjourn this meeting for some date earlier than Friday at 2 o'clock, to which time I am informed the chairman, Mr. Trigger, adjourned this meeting upon his own volition and without any notice whatsoever to me, or to any of the members of the committee present. I desire this be placed upon the record, and vigorously protest against this adjournment, because I made it very clear and emphatic at the meeting held Saturday that if there was a long adjournment the whole purpose of this investigation would be defeated. I defied Mr. Ochs to produce the stock certificate book, stubs, and the stock ledger, which I contended proved that a film interest subsidized the Exhibitors' Trade Review, and that it was therefore not to the advantage of the exhibitors or to the organization. Mr. Ochs and his attorney, Mr. Rosenthal, faithfully promised to produce the books today at 11 o'clock. Neither Mr. Ochs or his attorney is present, nor are the books here, and we therefore demand an investigation of why this meeting was adjourned in the manner it has been and without notice to us, and why the books have not been produced, and we request that this investigation be made as speedily as possible.

It is planned to issue the first number of the paper in controversy at the ball of the New York Exhibitors' League on Thanksgiving Eve.

IN JACKSONVILLE.

Jacksonville, Fla., Nov. 22. Ollie Kirby, the Kalem player, suffered a serious fracture of the wrist during the production of a scene in "The Trunk Mystery," one of George Larkin, "Grant, the Police Reporter" series, last Friday, when an accident occurred that was not on the program.

Hughie Mack and a company of Vitagraph players will visit this city soon for an indefinite stay.

The Vim Company has secured the services of Leah Baird, formerly of Universal, and will begin the production of dramatic pictures upon her arrival. The following companies will then be at the Vim studios: Babe Hardy and Kate Price; Harry Myers and Rosemary Theby; Leah Baird and Co.

Victor Moore and a company of Klever Picture Players are expected at the Garrick studios within the next fortnight.

Herman O'Brook, a cameraman formerly with the World-Equitable companies, is now with the Vim company.

Jerry Hevener, former Lubin director, is now connected with the Vim Co.

At a rousing meeting of the picture players of this city and those in allied industries at the Mason Hotel Friday night the organization of the Jacksonville Screen Club was perfected and plans discussed for the permanent location of the club quarters. The following officers were elected for the ensuing year: Storm Boyd, manager of the Kalem Company, president; Louis Burnstein, manager of the Vim studio, first vice-president; Harry Myers, Vim player, second vice-president; D. J. Milberry, of the Motion Picture Exchange, secretary; J. R. Barton, of the Consolidated Film Exchange, treasurer. The members of the Screen Club shall be composed of those actively engaged in motion picture work. Honorary members shall be composed of one man from each of the daily newspapers and trade papers and the mayor of Jacksonville, the president and secretary of the Chamber of Commerce, president and secretary of the Tourist and Convention Bureau, the president and secretary of the Ad Club of Jax, and the personal of Mayor Bowdens movie committee, who are J. J. Logan, W. R. Carter, Telfair Stockton, George Mason and M. M. Stanford. The club will meet next Thursday night to decide on a location of quarters.

The Studio Club, a newly-formed organization of theatrical and moving picture people, was formally opened last week. Dancing was the chief attraction.

GIGANTIC FILM THEFTS.

With the arrest of Hugo Mainthal, proprietor of the Apolla Film Co., with offices at 145 West 45th street, upon the charge of receiving stolen goods, what appears to be a gigantic scheme for buying stolen film and shipping them to foreign countries, has been uncovered.

For some time complaints have been pouring in from all parts of the world that stolen film was being used in competition with the regular releases of the various companies and in almost every instance the pilfered reels were missing from some exchange in New York. A watch was placed upon the branch offices of the Universal branch exchanges, one of the principal sufferers, and it was discovered that Mainthal was purchasing film from Aaron Beyer, one of the shipping clerks, for a fraction of their real value and re-shipping them to South America.

Beyer was arrested and upon his confession Mainthal was apprehended. Several new five-reel features were found on Mainthal's premises and recovered. It is the impression among film managers that Mainthal is only a small cog in a great machine, which has been responsible for the loss of over \$50,000 worth of film every year and it is hoped to get the principals of the scheme.

FIRST FRISCO STUDIO.

San Francisco, Nov. 22.

The Ross Photoplay Company has settled in San Francisco thus earning the distinction of being the first film producing concern to locate in the city. The new company has leased the old Sub-Treasury building on Commercial Street for its studio.

Alec Ross (formerly a Pathe director), is president and director and David Swing Ricker, a newspaper man, is the promoter, general manager, secretary and treasurer. A company of 27 players has been recruited, mostly from Los Angeles. The filming of the first feature, "The Mother of the Next Generation," is under way.

A NEW BOOK FOR EVERY
ACTOR AND ACTRESS

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Frohman:**

Manager and Man

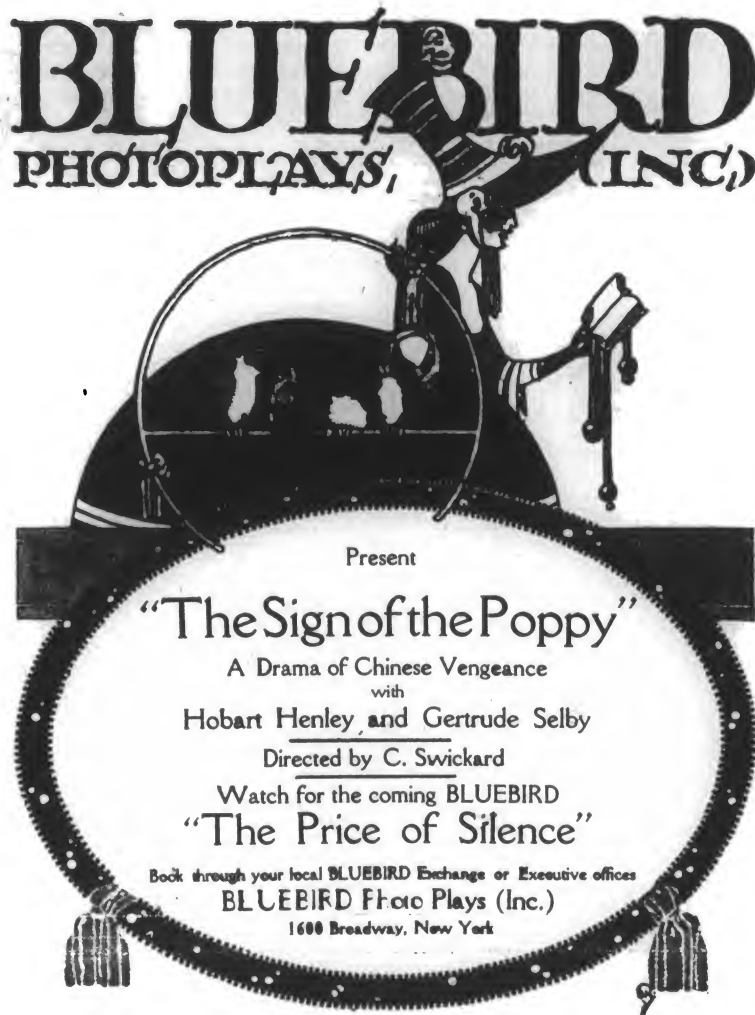
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Blue cloth; gold stamping; gilt tops. Crown Octavo. Two portraits of Charles Frohman, and 38 other portraits of celebrities, and illustrations. 448 pages. \$2.00 net.

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"The Price of Silence"

Book through your local BLUEBIRD Exchange or Executive offices
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NEWS OF THE FILM WORLD

Julius Stager, president of the Triumph Film Corp., received a telegram from Sol Lesser in San Francisco, informing him "The Libertine" opened at the Empress theatre there on Monday to tremendous business and that the Censor Board commands the feature as teaching a strong moral lesson.

George Kleine announces that he has opened a new branch office at Buffalo, N. Y., for the purpose of handling the feature films of the Kleine-Edison-Beig-Bessany Service in that territory. Upper New York was formerly covered by the Kleine exchange in New York City.

While dancing with Miss Ninita Garcia, George Elwell, the young actor of the Triangle-Ince studios, dropped dead in a prize waltz contest at Ocean Park, California, on the evening of Nov. 13. They were competing for a silver loving cup when he collapsed.

The Bluebird's Christmas release now nearing completion which was originally called "The Christmas Carol," taken from Dickens' work, has been re-titled and will be called "Marley's Ghost." Rupert Julian is directing the feature and also enacting the character of "Scrooge."

Joe Howard nor anyone else will get the Fine Arts, Chicago, later rechristened the Playhouse for musical comedy or legit, for the house reverted to its former film policy Monday. Last week it was reported Joe Howard was negotiating for the house.

The Strand, Evanston, Ill., takes delight in playing films that Chicago plays with the "no children admitted" and offering them with admission to anyone paying the fee and advertising such in display type in the Chicago papers.

Some publicity was given in Chicago last week to the presence of Pete Montebello, the chimpanzee who took such an important part in "The Masque of Life" film, in town, the monk being advertised to appear at the opening of the picture at the LaSalle Nov. 20.

Edwin Stevens has completed his first Bluebird production with Violet Mersereau the star. "The Greatest of These" was made at

Fort Lee, N. J., where Mr. Stevens and Miss Mersereau have been working with a New York company for two months.

The Quality Film Service of Pittsburgh has completed arrangements with the B. S. Moss Motion Picture Corporation whereby it will become the exclusive distributor of the one-a-month Moss Feature Program in Western Pennsylvania and West Virginia.

George H. Elwell, a young motion picture actor, dropped dead of heart attack while dancing with his fiancée at Ocean Park, Los Angeles, a few days ago. He had just returned from the border and mustered out of the U. S. Army service a few days.

"The Birth of a Nation" had its stay at the Colonial, Chicago, extended a week. Griffith's "Intolerance" is set to follow the Nation film, Nov. 28. M. Albert Pesce will have charge of the symphony orchestra of fifty during the "Intolerance" engagement.

William Duncan, one of the small number of really big athletic men claimed by the screen, is contributing a series of articles to an eastern newspaper syndicate on the subject of athletics and their screen significance. The series will comprise ten articles.

H. P. Wolfberg, for the past seven years associated with the Universal Exchange at St. Louis, has formed the Masterpiece Film Corporation of St. Louis, Missouri, for the purpose of exploiting and releasing feature photoplays.

Hobart Bosworth received severe injuries last week when he was kicked by a horse at the Lasky studio, Los Angeles, and as a result Robert Leonard's entire company was held up on production for several days, pending Mr. Bosworth's recovery.

The negro element in Evanston, Ill., made such a kick, that the Strand theatre called off its proposed showing of "The Birth of a Nation." The house is playing the Mary Pickford "Less Than the Dust" feature this week.

W. P. Powers, late press representative for Artcraft, is now manager of "Intolerance" at the Liberty. A. G. Gray, who has been "in front" at the Liberty, has been despatched to Australia.

The film salesmen of the various exchanges in New York are organizing a social club. About 30 have signified their intention of participating.

F. M. Brockwell, ex-Paramount, has succeeded H. A. Spanuth as associate manager of the Central Film Co., Chicago. The latter has become head of the new Commonwealth Film Co.

The committee of creditors of the California Motion Picture Corporation has filed a report showing a substantial and satisfactory gain has been made by the concern in its operations since Aug. 1 of this year.

Joseph De Grasse, who brought out Louise Lovely, is now directing Dorothy Phillips on the same program. Miss Lovely will have a new director for her future Bluebird appearances.

Mignon Anderson, for the last three years with Thanhouser, has joined the Universal forces and is on her way to the coast. She is accompanied by Morris Foster, her husband, who also joined the Universal.

Two Paramount men from Detroit have been transferred to the Chicago Paramount offices. They are G. F. Manning, succeeding Charles Leist as assistant manager, and H. Norman Shields, who takes charge of the paper room.

The Phas Pictures Company has secured exclusive rights to the feature "Race Suicide." This picture has a new theme and is considered an exceptional novelty in picturedom in that it presents six ages at one time.

Frank Morgan has been engaged by William Fox to play opposite Miss Caprice in her new picture, begun last week. Mr. Morgan comes from the Vitagraph Company.

Stanley V. Mastbaum is giving a dinner to the members of the Stanley Exhibitors' Association at the Bellevue-Stratford, Philadelphia, Dec. 6.

George W. Lederer, Jr., has taken charge of the Cleveland branch of Master Films Attractions, handling "Purity" and "The Libertine."

John Maurice Sullivan has been engaged to support Mme. Petrova in a new Metro-Popular Plays and Players photodrama, written by Anna Steese Richardson.

Albert Kelly, formerly with Director John H. Collins at the Edison studio, has joined Mr. Collins as assistant director at the Metro-Rolfe studios.

At the Triangle-Keystone studios out on the coast, active work is about completed on the new Roscoe Arbuckle comedy, "A Cream Puff Romance."

E. M. Sothern, in the film version of his greatest stage success, "An Enemy to the King," is the featured attraction announced for next week at the Rialto.

Will Davis and Teft Johnson are no longer Fox directors. Mr. Fox has added a new director to his staff—Carl Harbaugh, and assigned him to Stuart Holmes.

Evelyn Brent soon is to appear as a Metro star. In less than two years Miss Brent has stepped from the part of an unknown "extra" to that of a star.

Barbara Yechton, author of several well-known novels, is now at work on a novelisation of the scenario for "The End of the Trail," a recent William Fox film production.

Rev. David Jones, pastor Presbyterian Church, Evanston, Ill., used picture slides in two theatres last week and reports that his church attendance has gone up 50 per cent.

Edgar Lewis, the director, is president of the "Doc" Boyer drug store in the Godfrey building.

Ethel Grey Terry was placed with the Vitagraph company by Chamberlain Brown for the leading role in "The Hawk." She starts with the company next week.

Dennis J. Sullivan is assistant general manager of the Mutual. Sullivan was formerly in charge of the Mutual's serial department.

Harle Metcalfe took a slier into vaudeville recently, doing a monolog at the Miles, Cleveland.

George Bronson Howard is directing his own serial story, "Yorke Norroy," in California.

Rollin S. Sturgeon, late director with Vitagraph, has joined the Famous Players-Lasky forces at Hollywood studios.

George W. Hill, long associated with D. W. Griffith as cameraman, has joined the Metro-Popular Plays and Players forces.

Harry Reichenbach has retired from the management of the publicity department of the Frohman Amusement Corporation.

Dickens' "Christmas Carol" will be filmed by Rupert Julian at Universal City.

AND THEY ALL LIVED
HAPPILY EVER AFTER

True, they had a great deal of trouble getting
married, but love found the way. See the

WILLIAM FOX

NEW PHOTOPLAY

WITH WINSOME

JUNE CAPRICE

WRITTEN BY
ALFRED SOLMAN
DIRECTED BY
JOHN G. ADOLFI

FOX FILM
CORPORATION



WILLIAM A. GRADY
in association with
WORLD PICTURES
P R E S E N T S
GAIL KANE
in "The Men
She Married"
cast including
MURIEL OSTRICH
MONTAGU LOVE
ARTHUR ASHLEY
Adapted from the Story by
HAROLD WICKERS Published
in the Snappy Stories Magazine
Directed by TRAVERS WALKER

NEWS OF THE FILM WORLD

Art Dramas, Incorporated, the new releasing organization which has entered the field to distribute the features of the William L. Sherrill Feature Corporation, the U. S. Amusement Corporation, the Van Dyke Film Production Co. and the Erbograph Co., at the rate of one each week, has announced its first three pictures. The first, a production of the Van Dyke company, is called "The Lash of Destiny," featuring Gertrude McCoy, and was directed by George Terwilliger. It is to be released Dec. 14. The release of Dec. 21 is a picturization of a novel, "Whoso Taketh a Wife," Jean Sothern is the featured player. This production was directed by Frank Crane, for the U. S. Amusement Corporation. The third Art Drama, to be released on Dec. 28, is a picturization of one of the big hits of the legitimate stage, "The Rainbow," in which Ruth Chatterton and Henry Miller played the leading parts in the original production. Dorothy Bernard will play the leading role in the picture, supported by Robert Conness and Jack Sherrill. The William L. Sherrill Feature Corporation is the producer.

H. E. Aitken, president of the Triangle Film Corporation, and W. W. Hodgkinson, President of Superpictures, Inc., now officially announce the formation of the Triangle Distributing Corporation, to be owned jointly by their two companies. The purpose of the new organization is to operate the twenty-two Triangle exchanges and to handle exclusively in the United States the Triangle-Fine Arts, Kay-Bee and Keystone productions, together with the films released by Superpictures, Inc. Messrs. Aitken, Kessel and Baumann will continue their activities with the Triangle Film Corporation and the producing companies, and Mr. Hodgkinson, as president and general manager of the new company, and Mr. Raymond Pawley as treasurer, will be in charge of the distributing organization, with headquarters at 1409 Broadway, New York.

Over a year ago it was announced by Pathe that on the Gold Rooster Program would be placed features adapted from the best plays only, with stars of national reputation in the casts, and with the ablest direction procurable. That this was no mere idle statement is shown by mention of some of the titles and stars of the Gold Rooster Plays of the past

year: Florence Reed in "At Bay," "New York" and "A Woman's Law"; Bruce McRae and Gail Kane in "Via Wireless"; Pearl White and Bruce McRae in "Hazel Kirke"; Edwin Arden in "The Beloved Vagabond"; Dorothy Donnelly in "Madame X," and Robert Edeson in "Big Jim Garrity." The complete list of real stars featured in various Gold Rooster Plays is too long to be given here, but it embraces some of the most famous in the land.

"A Daughter of the Gods" is in its next to last week at the Chestnut Street opera house, Philadelphia, and the management is going after business in real sensational fashion. On Sunday the papers carried a glaring ad. with a cut of Kellermann, undraped, as its feature. Some strong publicity was made out of a letter from a prominent man objecting to the advertising photos in front of the house and on Monday the Baptist Ministers' Association helped to boost things along by adopting a resolution declaring the photoplay as "indecent and immoral," and a committee was appointed to start a movement to suppress the picture.

A little dissension is repeated at the Rainbow studio, Corte Madera, Cal., where of late the Rainbow company has been producing pictures. Nov. 13 Mrs. Walter McGinn, wife of the manager, filed a complaint charging Messrs. Thomas Gaffney and Peter McHugh, local lawyers, and Frank Ashton, financial backer of the concern, with assault and battery. She alleged the trio forced their way into the studio and took from her possession films, which is the basis of the battery charges. The defendants were released after depositing \$10 each to guarantee their appearance in court.

Upon Aaron Jones' return to Chicago from New York, the latter part of last week, he announced that the Nazimova film, "War Brides" will follow "Twenty Thousand Leagues Under the Sea" at the Studebaker Dec. 4. He also has arranged for "The Foolish Virgin" (Clara Kimball Young) to follow "The Masque of Life" at the LaSalle. The Central Film Co. (Jones-Linick-Schaefer) will start releasing the Robert Warwick picture, "The Argyle Case," Dec. 15.

Beginning Jan. 1, the Vitagraph-V-L-S-E exchanges will release a Blue Ribbon feature on a schedule assuring the appearance of each one of its best-known and most popular stars every six weeks. "This," says Walter W. Irwin, general manager of the Vitagraph-V-L-S-E organization, "is one of the most important announcements, from the production angle, which Greater Vitagraph has ever given out for the benefit of exhibitors at large."

The tremendous value of a first run showing of E. H. Sothern in "An Enemy to the King," appealed so strongly to Manager M. L. Rothapfel of the Rialto, Times Square, New York, that he has booked it for Thanksgiving Week. This is the second great tribute paid to the art of America's greatest actor. Two of the world's finest houses have laid big features on their regular program on the shelf to play Mr. Sothern, the first being the Strand when they booked him in "The Chateau."

"Mary Keep Your Feet Still" is the title of a forthcoming Bluebird soon to bring Ella Hall again into lone-star prominence. Jack Conway, who has all along been directing J. Warren Kerrigan, made the picture from May Have's scenario, in turn based on Mary Anson's story. Miss Hall is sharing honors in "The Bugler of Algiers," a current Bluebird, with Rupert Julian, Kingsley Benedict and little Zoe Rae, but she will go it alone in "Mary Keep Your Feet Still."

Nell Shipman has accepted an offer of \$2,500 for five weeks of her time in connection with the bookings of "God's Country and the Woman" and "Through the Wall." The exhibitors who are playing these pictures have agreed to sums of money aggregating this amount, in order to secure Miss Shipman's appearance in connection with these pictures in which she was featured by the Vitagraph Company.

The feature supreme which made Clara Kimball Young, is to be reissued through Vitagraph, V-S-L-E, Inc., in a new deluxe edition. This is the nation-known play, "My Official Wife," a drama in six parts, with an all-star Vitagraph cast, headed by Clara Kimball Young and Earle Williams, and directed by James Young.

While the Chicago film house circuits of the Ascher Brothers, Alfred Hamburger, Jones-Linick-Schaefer, L. & T. Co., etc., are fast adding to their present chains, the list of H. C. Moirs theatres is also quietly growing. The Moirs houses now include the Boston (Harry C. Miller, mgr.), Rose and Alcazar.

Dorothy Phillips, who makes her first Bluebird appearance in "The Price of Silence," Dec. 11, will be seen in January in another Joseph De Grasse Bluebird, "The Piper's Price." Mrs. Wilson Woodrow's story was adapted for the screen by Ida May Park. Len Chaney, Maud George and Wm. Stowell will, with Clara Du Bray playing a maid, complete the cast.

A new corporation known as the Modern Amusement Co., has been formed in Portland, Me., to engage in the manufacture of photographic and moving pictures and to deal in same. Papers of incorporation were filed Nov. 17. The authorized capital is \$50,000, all common stock. This company has just purchased the Modern theatre in Providence, R. I.

Work has been completed at the Vitagraph studio on the picturization, or film adaptation, of "Within the Law," the great legitimate stage success by Bayard Veiller. It is now ready for production by Director Wm. P. S. Earle, with a notable cast of Vitagraph screen stars, headed by Alice Joyce and Harry Morey.

Kai Rau, a Danish mind reader who is given credit for having solved crime mysteries for the police abroad, is seeking vaudeville engagements, and is under the direction at present of J. Victor Wilson, the Strand press agent, who is also of Danish parentage. Wilson has framed a public demonstration to take place Friday, when Rau will give an auto blindfolded through the traffic. The stunt will take place at Columbus Circle.

"The Mysterious Mrs. Muscwhite," the feature which the Universal was forced to abandon when half completed, by the sudden quitting of J. Warren Kerrigan, who claimed his contract had expired, is to be done over again. Harrison Ford has replaced Kerrigan in the picture which is being directed by Lois Weber.

Ralph Ketterling got busy last week in Chicago and sent out to the papers the story of the lives of Adolph Linick and Peter J. Schaefer which made interesting reading to poor boys who think the theatrical business doesn't pay in the long run.

Having completed the Metro-Roife picturization of "The Awakening of Helena Richie," Ethel Barrymore has begun work at the Metro-Roife studios on a new five-part feature photodrama, surrounded by a strong supporting cast.

A Drama With a Message Close to the Heart of Every Human Being

"The Dollar and the Law"

Written By
IRVIN S. COBB

Directed By
WILFRID NORTH

FEATURING

Lillian Walker

FILMED, in part, in the United States Mint, showing the actual printing and coinage of money, "The Dollar and the Law" depicts the career of a dollar after it leaves the mint—its influence for good or for evil.

With twenty-eight thousand banks throughout the country, urging their patrons to see "The Dollar and the Law," this picture of money-making and money-saving is certain to make money for you.



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REEL NATURALNESS

No Over-acting
is the keynote of the
consistently good
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Brady-Made
Your audiences realize
and appreciate this
Why not turn this fact into
an asset in your business

?

DRIVEL OF THE FILMS

By J. A. MURPHY

Author of "Adam Szwargay."

The Aqua Co., announces "High Tide" as a current release featuring deep water stuff.

The Gimlet Agency can use several thousand "extras" to act as voters on election day.

When Gumleigh Beard joined the Febrile Features Co. his contract called for \$500.00 weekly. The contract got so hoarse that it was scarcely able to call for fifty dollars at the end of the first week.

Sellon Cheapley, efficiency expert with the Angora Co., perforates his own film, gathers the small particles removed from the sprocket holes and sells them for confetti.

Two tramps slept soundly in the shade of a Tenth Ave. bill board while a fierce fight over a crap game took place immediately in front of them. Above the group, a huge poster read: "Civilization, By Thos. Inc."

In the next Sciatica Co. feature three leading men will support Sophie Jacques. Her ex-husband will discontinue the alimony.

It is reported the the Sphinx Co. is on the rocks.

Last Tuesday, while Myran Laurne was in the middle of an important scene, he suddenly remembered it was his birthday. All work was suspended at once and Mr. Laurne determined to celebrate the event by giving a theatre party. He furnished the entire studio force with matinee tickets for the Idle Hour Cinema theatre, where one of his pictures is running.

Oakum, N. C.—B. Gorry has leased the Pungent Picture Palace. He will improve. The theatre will remain the same.

Marbledale, I. T.—Hen Pouka, exchange manager, is here visiting a friend who was buried last spring.

West Beasley, O.—Reim Skolas, popular door tender of the Bosch Photoplay Palace, will wed Sadie Puma, cashier of the Silver Moon Automat, in the near future.

Bacco, Nev.—Alonso Bachlagaloupi has sold the Reifschneider Opera House to Michael Meagher.

Krumley, Mont.—Since the weather has turned cool, the Azure Air Dome has discontinued regular shows and will show Saturday nights only, during the fall and winter.

Umbert, Wyo.—The Selma theatre was opened late last night by burglars. Several valuable advertising slides are missing.

Pretryldip, Miss.—Tackey and Jorum, architects, will roof over the Aquarius Air Dome.

Zulu, La.—The Zither theatre will be opened as soon as the lock on the front door can be adjusted.

Kipe, Minn.—Feter Syphs has leased the Swisale Ave. theatre and will begin canceling films as soon as he can find out what is booked.

Gangrene, N. D.—I. C. Blipp will erect two theatres. One in this city and one in the near future.

Holmhead, Conn.—A. Wisard will erect a theatre 40 by 75 ft. with a seating capacity of four thousand.

Sashton, N. J.—C. Pana Glass has leased the Crystal theatre.

Tamale, Cal.—A. Truax will remodel the Washington theatre on Cherry street.

Woodbury, Vt.—The Joy theatre has been taken over by M. T. Graves.

T. D. Pipe reports great success in placing his scenarios. He has placed over twenty of them in the bottom drawer of his desk.

In the production of an Indian photodrama by the Angora Co. Sellon Cheapley, efficiency expert, used a number of tall "extras" for totem poles. The extras were less expensive than totem poles and more gruesome.

The engagement of little M'lie Capet, the toe dancer, to Prof. Boyrel, the strong man, is announced. In a recent Goshall feature, M'lie Capet danced on a table held on Prof. Boyrel's shoulders. It seems that she hopped on h.s. shoulders and danced her way into his heart.

In the ten-reel photodrama, "The Peach Picker of Potosky," Sumter Slope was by far the most noticeable figure in the cast. He played a U. S. Cavalry Colonel in a Pullman conductor's uniform.

During an intermission at the Pelican Picture Palace, the picture of George Washington was thrown on the screen and greeted with prolonged applause. C. Gardner Grubb, production manager of the Hyena Co., was in the house at the time and phoned his cast director to hunt up that man Washington and offer him a three day guarantee. Truth is sometimes stronger than vaudeville gags.

Rolla Calash, director, author, scenarist, actor and photodramatic expressionist, is considering several offers. One of them was an offer of two dollars for his fall overcoat.

Clem Claff is in the city organizing a new exchange. The details thus far have been kept a profound secret, which leads the exhibitors to expect secret service.

Sawdum and Waseck, film brokers, complain of unfair treatment by the Gumbo Comedy Co. The brokers purchased and paid cash for a negative and found later that the Gumbo had sneaked two negatives into the package for the price of one.

SELZNICK BUYS GORDON FILM.

The Kitty Gordon picture, "Vera's Medium," was sold this week by Jack Wilson (Miss Gordon's manager) to the Selznick concern for \$30,000. \$15,000 was paid in cash and the remainder by notes. The sale was outright.

Interested also were L. Lawrence Weber and George M. Anderson, partners with Wilson on the venture.

LASKY TO MAKE ONE-REELERS.

Jesse L. Lasky is to make a series of one reel comedies to be released on the Paramount program, under a brand other than the one bearing his name.

MUTUAL'S NEW OFFICES.

Mutual is to re-establish a "main office" in New York, finding it necessary to have someone of importance in the metropolis at all times to handle the "big things."

To that end, J. C. Graham, assistant to President Freuler, will return to New York immediately and take offices somewhere in the Times Square section.

Walthall to Leave Essanay?

Henry Walthall's contract with the Essanay Company has but two months to run and the star may leave the company then. Several New York producers are after him, one wanting him for a serial.

MORE GERMAN WAR FILM HERE.

Six thousand feet of German war film arrived in this country last week and was held up for a time by the Customs authorities.

The film is the first to arrive in this country that contains any views of the German fleet which have been taken since the war started. The export of the films was prohibited by the German Government, but they were evidently smuggled out of the country.

In addition to the picturing of the German War Fleet in Wilhelmshaven and the Kiel Canal, there are pictures of the arrival of the German super-merchant-submarine "Deutschland" at Bremenhaven on her return from her initial trip to this country, and also pictures of the "Bremen," which never arrived here.

Another section of the film shows the carrying on of the industrial activities in Belgium under German rule. The pictures are to be titled here and to be placed on the market in about two weeks.

CHARGED WITH FRAUD.

Chicago, Nov. 22. Charged with defrauding Frank Wilson out of \$100 which he invested in a proposed film organization, Hugh A. Weidenier was arrested here Monday. Weidenier, according to Wilson, was forming a company to sell second hand picture machines.

ART DRAMAS TAKES GREAT PRIDE IN PRESENTING TO THE INDUSTRY ITS FIRST THREE PRODUCTIONS.

GERTRUDE McCOY in "THE LASH OF DESTINY"

Supported by Duncan McRae, Helen Greene, Arthur Housman and Mabel Juline Scott.

An unusual story, embodying a novel treatment of the theme of a country girl who comes to the city, "plays the game," wins, loses, and finally wins again.

Produced by the Van Dyke Film Production Co.
RELEASED DECEMBER 14.

JEAN SOTHERN in "WHOSO TAKETH A WIFE—"

A remarkable answer to Hall Caine's powerful novel, "The Woman Thou Gavest Me." The story of a girl who marries a man she does not care for, and who later meets a man she loves. Special photoplay edition of original novel being prepared by publishers, to be advertised in conjunction with local showings.

Produced by the U. S. Amusement Corp.
RELEASED DECEMBER 21.

DOROTHY BERNARD in "THE RAINBOW"

Supported by ROBERT CONNESS and JACK SHERRILL.

A picturization of one of the big hits of the legitimate stage, which starred Ruth Chatterton and Henry Miller. Played most successfully on the road and in stock for the past two years. A really remarkable production.

Produced by the William L. Sherrill Feature Corp.
RELEASED DECEMBER 28.

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To Managers, Press and Public:

In fairness to G. M. Anderson, who directed Miss Kitty Gordon's picture, "VERA, THE MEDIUM," and in contradiction of an article headed "Kitty Gordon Deal Off," published in "Variety" of Nov. 10, 1916, I wish it known that the principal reason for the discontinuation of the contract existing between the Kitty Gordon Feature Film Co. and the L. J. Selznick Co. is due to the following:

"The contract existing with Mr. Selznick called for \$25,000 in cash from Mr. Selznick to us on the delivery of the negative. When the negative was finished and delivered, Mr. Selznick claimed he could not meet his obligation, offering fifty per cent of the cash, the balance in notes for six months. Owing to this inability to meet the first obligation, we thought it best to cancel the contract."

JACK WILSON,
Manager for Miss Kitty Gordon.

ART DRAMAS, INCORPORATED
116 W. 39th St., New York

FILM REVIEWS

CHILDREN OF THE FEUD.

Pap Clayton.....Chas. Gorman
Sally Ann.....Dorothy Gish
The five Clayton children.....
.....Evelyn Burns
.....Tina Rossi
.....George Stone

Jed Martin.....A. D. Sears
Judge Lee Cavanaugh.....F. A. Turner
Dr. Richard Cavanaugh.....Sam DeGrasse
Mrs. Cavanaugh.....Alberta Lee
Bad Bald Clayton.....Elmo Lincoln

This is one of the usual feud stories with just a little different angle. The picture is a Triangle-Fine Arts feature, written by Bernard McConville, directed by Joseph Henaberry, with Dorothy Gish as the star. Miss Gish stands out in the picture and has all of the big scenes. There is a corking thrill during the latter part of the fourth reel and the beginning of the fifth, that is brought about through a lot of gun play. In this case the opposing factions do not lay in ambush in the mountain trails and shoot each other down, but go to it in the court room, where one of the feudists is on trial for shooting a sheriff, who is of the opposite clan. Enough gunpowder is exploded to pale the stories of all the ammunition being sent to the European warring powers. The ammunition bill for this picture alone would be enough to keep things moving along the Somme front for an hour at least. The settings for the interior of the picture are as simple as the story itself, but the outside locations are picturesque and effective. The story runs along in a natural manner and concludes with the usual clinch at the finish. Miss Gish enacts the role of a daughter of one of the feudists, who is, to all intents and purposes, promised in marriage to one of the clan. When she refuses him and expresses her preference for a young doctor of the town, who is the son of the local judge, the rejected suitor starts out to kill his rival, with the result that the sheriff is killed and his murderer arrested and brought to trial, which gives the opportunity for the big battle. With the murderer finally recaptured by the hero, the happy ending comes. An interesting, although not wonderful, feature. *Fred.*

MISS GEORGE WASHINGTON.

Bernice Somers.....Marguerite Clark
Judge Altwood.....Frank Leece
Cleverly Trafton.....Niles Welch
Alice Altwood.....Florence Marton
Paul Carroll.....Joseph Gleason
Mrs. Altwood.....Maude Turner Gordon
Miss Perkins....."Billy" Watson
Col. J. P. Worthington.....Herbert Prior

"Miss George Washington," a Famous (Paramount) release, has a sub-title, "The Girl Who Could Not Tell the Truth." The program at the Strand does not give the name of the author, which is, perhaps, just as well, as there is nothing of consequence in it, viewed from a literary standpoint. In fact, were it not for the star, Marguerite Clark, the scenario would be totally inadequate for a five-part feature. But in the hands of that inimitable little screen artist, it brings forth abouts of delight from the audience. In the creation of the scenes, Miss Clark is ably assisted by a competent supporting organization. The plot revolves about a pupil at a school for young ladies, who is a frightful liar about matters that are really unnecessary for any purpose, excepting to generate laughter for screen patrons. At one point it borders on French farce, when after declaring to the parents of her friend, that she is a married woman, the old couple insist on keeping her and her alleged husband at their home for a week-end and place them in one room to sleep. In the hands of any but so dainty a little creature as Miss Clark, this scene might be vulgar. Judged by the amount of laughs the photoplay elicited on Sunday afternoon, "Miss George Washington" may be set down as a bit. *Jolo.*

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ALL MAN.

Jim Blake.....Robert Warwick
Sandy Bluebottle.....Louis Crisen
John Sherman Blake.....Charles Duncan
John Maynard.....Alec B. Francis
Ethel Maynard.....Gerda Holmes
Alice Maynard.....Mollie King
Gillette Barker.....George McQuarrie
Snap Higgins.....Johnny Hines
Mokkin.....Henry West

It looks as though Willard Mack was "making hay while the sun shines," as one of the leaders in "All Man" suggests, but just why the name of Willard Mack should carry so much weight with the producers is a mighty open question, if the script for "All Man" was anything like the picture that was shown by the World Film as a "Brady-made" five-reeler. Never was there anything written that was more improbable, impossible and altogether rotten. Incidentally the World company should not try to turn out "western" stuff, for it cannot be done with a lot of Jersey cowboys who hardly know how to mount and dismount a steed. Also when there is a ranch scene in the wilds of Montana the director might make sure that a stretch of macadam boulevard does not show in the background of the scene. The picture is one of the Peerless brand and was directed by Emil Chautard, with Lucien Fainguy at the camera. As a whole it reminds one of the type of pictures that were turned out seven or eight years ago. This is especially true of the amount of attention that was paid to the general detail in locations. Robert Warwick is the star of the cast that appears in "All Man" and Mollie King the featured member. The star is horribly miscast and Miss King did not have a role that particularly fitted her. As a drama "All Man" is a good comedy. *Fred.*

THEY WORK TOGETHER.

A visitor to Philadelphia recently discovered that the motion picture censors of Pennsylvania has a working arrangement with Ohio and Kansas, by which each notifies the others of any eliminations demanded, whereupon the two states notified follow suit. The Pennsylvania contingent a fortnight or so ago found it necessary to cut out 1,900 feet from a Paramount five-reeler.

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DOROTHY GISH

IN

"CHILDREN OF THE FEUD"

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IN

"THE CRIMINAL"

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A new Triangle star in a role especially conceived for her. The story—a girl born outside the social pale, in her native Italy, thrown into the maelstrom of New York, and beset with the evils of a great city. Enters a man who changes things. There are smiles and tears; but then, good salt water hurts no one—and it's a soul-stirring play done in a big way.

KEYSTONE COMEDIES

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THE BUGLER OF ALGIERS.

Gabrielle.....Elda Hall
Anatole Picard.....Kingsley Benedict
Pierre Dupont.....Rupert Julian

Bluebird is making a serious and intelligent effort to produce better and better pictures and for this they are entitled to the utmost commendation and encouragement. No one can hit the bull's eye every time, and if their "Now, 27" release, "The Bugler of Algiers," hasn't the "kick" in it that was designed, it isn't because they haven't tried, but because the story lends itself more to literary exposition than to dramatic action. It is founded on "We Are French," a story by Robert M. Davis and Perley Sheehan, originally published in a magazine, scenario by E. J. Clawson, produced by Rupert Julian and camera-lensed by Mr. Round. It written with any sort of style it must have been a fine effort, the plot lending itself so easily to descriptive writing. It suggests, in fact, the sort of tale that might emanate from the brain of Ouida. In a little French village live Gabrielle and her brother Anatole. Also residing there is Pierre, who loves little Gabrielle. This is in 1871 when they are suddenly called to arms and shipped to Algiers. Gabrielle begs Pierre to look after her brother and promises to marry him upon his return. Anatole distinguishes himself by a fine piece of heroism and when the two men return home they find the house sacked by the invaders and Gabrielle gone. They determine to spend their lives in search of her and are shown fifty years later. The government decides to honor Anatole at this late day and when notified to appear at a luncheon in his honor, to be decorated by the President, he takes Pierre with him, refusing to accept transportation, both walking to Paris. At the end of the fifth day, while en route, Anatole dies of exhaustion and Pierre determines to imitate his comrade. The name will go down to posterity properly appreciated. Meantime the committee had learned the story of the disappearance of Gabrielle and unearthed her, bringing her to the reception. She recognizes Pierre but does not disclose the substitution, though knowing nothing of the reason therefor. When later she asks where her brother is, and he takes her to the cabin where Anatole lies decorated, she sees the body with the insignia bestowed by the President of France and the long-separated lovers are clasped in a sweet embrace. Fine, clean, heart interest that lumps you up, and you're not ashamed to admit it. Jolo.

THE DOLLAR AND THE LAW.

Irvin S. Cobb conceived the story and Willard North directed "The Dollar and the Law" (Vitagraph), which is something new and novel in film features. The picture is aimed to point a direct moral—that of thrift and will no doubt effect its purpose wherever seen, for it is interesting in many aspects. Most unusual is that paper money, rarely permitted in films, is plentifully sprinkled about during the picture. Not only is it shown but the whole process of making currency is depicted, there being detailed scenes in the interior of the bureau of engraving at Washington and the Treasury. This is explained by the fact that Vitagraph produced the feature in conjunction with the Savings Bank Section of the American Bankers' Association. Lillian Walker, as Lillian Brandt, secretary of a wealthy woman whose aim is to teach thrift, goes to Washington to study money in the making and is shown with heads of the various bureau chiefs. Not being actors, these bureau chiefs lend sincerity to the picture. Lillian also is shown in conference with Frank A. Vanderlip in his office in the National City Bank on two occasions, and it may be said that the eminent banker screens so well that he might have become a picture star if he hadn't been a financier. The story is rather thin, but runs secondary and therefore serves. So do the actors. It shows the error of investing in alluring stocks, depicts a grafter who brings misery to "suckers" by selling certificates in a phoney submersible corporation. Also Lillian's father, a miserly old codger, is slain by a money mad member of the corporation. Besides government and banking officials, regular police figure and also postal officials (investigating branch), and a bit of Bertillon system and third degree methods are brought in.

THE EAGLE'S WINGS.

Mona Wright.....Grace Carlyle
Kitty Miles.....Vola Smith
Richard Wallace.....Herbert Rawlinson
Senator Wright.....Charles Hill Mailes
Jefferson Maynard.....Rodney Ronous
Orlin Dagore.....Charles Gunn
Keron Theris.....Albert McQuarrie

Like "The Battle Cry of Peace," which is a photographic appeal for military and naval preparedness, "The Eagle's Wings" is a patriotic appeal for industrial preparedness and is reinforced by a drama, the basis of which is a replica of the raid on Columbus, New Mexico, or as nearly like it as could be produced from official reports. The story was written and the production by Rufus Steele, put into scenario form by Maude Grange, photographed by R. E. Irish. Some interesting and authentic pictures of munition plants in operation are flashed as part of the address to the Cabinet made by a young man with a practical scheme for industrial preparedness. The inside operations of foreign diplomats are shown—how they secure control of our legislators, disseminate their propaganda via news bureaus, etc. It is all very interesting and entertainingly told in film form. Jolo.

THE SIN YE DO.

Barret Steele.....Frank Keenan
Alice Ward.....Margery Wilson
Dace Whitlock.....David M. Hartford
Rose Darrow.....Margaret Thompson
Robert Darrow.....Howard Hickman
Mary Ward.....Louise Brownell
Jimmy.....Jack Gilbert
Thompson.....Walt Whitman
Maid.....Cleo Morrow

"The Sin Ye Do," an Ince (Triangle) production, written by John Lynch, directed by Walter Edwards, J. G. Hawks, photographer, starring Frank Keenan, is one of the strongest stories of modern times yet screened. And in it Mr. Keenan does some of his finest photoplay work. He enacts the role of a man about town whose wife left him shortly after their marriage because of his unfaithfulness. A child is born, unknown to the husband, who, as the story opens 18 years later, is seen living the life of a libertine, but with a big reputation as a brilliant criminal lawyer. A crony of his attempts to dishonor his stenographer who in defending herself, kills the brute. Steele (Keenan) has set opinions regarding women and writes a letter to the district attorney offering his services to the prosecution, owing to his friendship for the murdered man. Just as he is about to send the letter his wife calls at his office requesting him to defend the girl, finally telling him it is his own daughter. Meantime Steele had had an affair with a married woman, whose husband points a gun at his breast and asks if there is any reason why he shouldn't shoot. Steele tells him of the predicament—that he must save his own daughter, after which, if the wronged man will postpone his intention, he will give himself up and take his medicine. This agreed upon, Steele goes into court, lays bare his own life, tells the court it is his own daughter and justifies the killing of all such men. Securing an acquittal of his child and the forgiveness of his wife, Steele goes to his doom. The wronged man says: "Three people have a claim on your life—your wife, your child and myself. They win. Go home." Without any undue posing, Keenan's facial expression at this situation is magnificent pantomime. The acting of all the principals especially, and the entire cast as well, is a rare treat. "The Sin Ye Do" is one of the best. Jolo.

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ROSE OF THE SOUTH.

Marlan Young.....Peggy Hyland
Dick Randolph.....Antonio Moreno
Marian (old).....Mary Maurice
Mr. Curtis (young).....Arthur Cosine
Mr. Curtis (old).....Charles Kent
Marian's mother.....Rose E. Tapley
Watkins.....Gordon Gray

We can't always have great scenarios, but most manufacturers can have better ones, and Vitagraph is undoubtedly working conscientiously to that end, judging by its most recent output. "Rose of the South," by Arthur Train, directed by Paul Scardon, photographed by Robert A. Stuart, is their Blue Ribbon (V-L-S-E) Dec. 4 release, and it should make a most acceptable one. It tells a good romantic story of the Civil War, related by one of the principals, now an old man, in the form of a flashback. Incidents and battles between the North and South, with a very pretty love story and some excellent atmosphere of the

period are all admirably depicted. An excellent program feature. Jolo.

PATRIA.

Patria Elaine, a dancer }Mrs. Vernon Castle
Captain Donald Parr, U. S. A.Milton Sills
Baron Huroki, of Japan.....Warner Oland
Mrs. Fauny Adair.....Dorothy Green
Senor de Lima, of Mexico.....George Majaroni
Rodney Wrenn.....Allan Murnane

From the standpoint of the box office—and, indeed from many others—International's "Patria" serial by Louis Joseph Vance, starring Mrs. Vernon Castle, is probably the best feature of that kind ever produced. This opinion is based upon a view of the first three episodes, and there is every indication that the calibre of the series will be maintained throughout. The story is an ingenious melodrama designed to preach "Preparedness"

through the medium of pictures. It opens rather innocently with Mrs. Castle posing in a series of gowns, hats, etc. Then follows with whirlwind speed, a wealth of melodramatic situations, occasionally inconsistent but, nevertheless, thrilling. The suspense interest is always interestingly depicted, in modern fashion. The author is to be commended for having chosen international intrigue around which to weave the absorbing plot. Wily foreign diplomats in constant conflict with the U. S. secret service have about them for the general public a peculiar fascination that never seems to lose its zest. Add to this such hair-breadth escapes as Mrs. Castle tied to a chair with a fuse burning its way to an explosive bomb that will blow her to smithereens, she taking from her pocket a revolver and cutting the fuse with a bullet, and you have a slight idea of some of the keen suspense. There are dozens of these in each episode. "Patria" is a certain hit. Jolo.

THE WITCHING HOUR.

Jack Brookfield.....C. Aubrey Smith
Frank Hardmuth.....Robert Coates
Clay Whipple.....Jack Sherrill
Tom Denning.....Freeman Barnes
Justice Prentice.....Lewis Sealy
Lou Ellinger.....William Bville
Helen Whipple.....Robert Ayerton
Viola Campbell.....Marie Shotwell
Mrs. Campbell.....Helen Arnold
Mita De Groff.....Mita De Groff

The Frohman Amusement Corporation has followed its "Conquest of Canaan" with another amazing hit—"The Witching Hour," the screen adaptation of Mr. Thomas' play having been made by Anthony Kelly, directed by George Irving, photography by William Reinhart. This latter is an entirely different sort of picture and the best part of it is the ability of those responsible for it to project its "psychology" upon the screen. Previous efforts of this kind have generally met with disastrous results. Of course they had the benefit of the dramatic sequence of Mr. Thomas' play, which has been closely adhered to. But even with all that, much of the credit for the undoubted success of "The Witching Hour" as a photoplay must go to C. Aubrey Smith in the role of Jack Brookfield, created on the legitimate stage by John Macon. Smith's depiction of the gentleman gambler possessed of psychic power was not attended with exaggerated physical gyrations so dear to the average stage portrayer of such a role. All through the piece (it did not seem like a film, but actual life) you felt his "strength" and the sincerity of purpose. Probably next in importance in the cast was Marie Shotwell as Helen Whipple, the mother of the boy accused of murder, who was also very human in her anguish over the predicament of her young son. The boy was played excellently by Jack Sherrill, it being a role admirably adapted to his personality—that of an innocent youth, possessed of an underlying strength when put to the test. Lewis Sealy as Justice Prentice brought to it a dignity commensurate with the role, and Helen Arnold as Viola Campbell was a sweet and attractive ingenue. Every member of the cast, in fact, is deserving of individual praise, and the production itself is richly tasteful, with every effort to avoid ostentation. "The Witching Hour" is one of the finest bits of screening ever done anywhere. Jolo.

JEALOUSY.

Anne Baxter.....Valenska Suratt
Peter Martin.....Walter Law
Agnes Maynard.....Charline Mayfield
Roland Carney.....Curtis Benton
Randolph Parsons.....Joseph Granby
George Baxter.....George K. Adams

In the quest for adventures roles for Valenska Suratt, William Fox has hit upon one in "Jealousy" that is as unredeeming and unsympathetic as could possibly have been conceived. It was written and directed by W. S. Davis, photographed by A. Lloyd Lewis. The acting and atmospheric support is quite adequate to depict the tale of a soulless woman who deliberately marries for wealth, being quite willing to sacrifice all else for social position and the money to maintain it. Later she sees the young man who really loved her, now married to a nice little woman and the proud father of a little baby. She "frames" with a parasite to compromise the wife, and when this fails, deliberately tells her husband's business secrets to the man who once loved her, in an endeavor to win him from his wife. The adventures' husband overhears the conversation, breaks the innocent young man in Wall Street and uses physical force to throw his wife into the street. At the finish nobody is happy, excepting the spectator, who is pleased with the brevity of the feature. Jolo.

THE MAINSPRING.

Lawrence Ashmore }Ben Wilson
Larry Craven.....W. J. Highy
Jesse Craven.....Henry Holland
Edith Craven.....Francella Billington
Israel Farnum.....Mark Robbins

A five-reel dramatic feature made by Red Feather and marketed by Universal; written by Charles Agnew McLean and directed by Jack Conway. In it Ben Wilson, always a likeable hero, plays a double role, but the two personages he impersonates are never at the same time within the field of vision. When they are required to be present together the device of quickly shifting the scenes is used. The illusion is somewhat injured by this method, but the unreal features common to the use of double exposure are happily avoided. The story is that of a Wall street raid on the fortunes of a powerful financier. It has plenty of action and dramatic force, but some of the incidents disclose a truly malicious unfamiliarity with the ruler and methods of "the Street." The director, however, is probably safe in assuming a pretty general ignorance on the part of picture audiences of the realities he violates. He has concerned himself more with getting the dramatic "punch" into his picture. The hero goes on a yachting trip, is kidnapped and spirited away in a motorboat. The boat is wrecked in a realistic storm and one of the high bits of action is the fight in her small cabin between the hero and his captors for possession of the life preservers, while the rushing water rises to their necks. This is but one of several good passages of melodrama. The stock exchange scenes, staged in the U. studios, are also effective. The story will interest and the acting will satisfy the average picture house clientele.

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..... In

Song

Assisted by
EMMA ADELPHI
at the piano

Direction **HARRY WEBER**

Definitions

Declared by press, public and managers to be the Hit of the Bill at the Palace, Chicago, this week (Nov. 20)

IN PARIS.

Paris, Nov. 8.

Some weeks ago an informal arrangement was made between the Variety Theatres Controlling Company, London, and the management of the Olympia, Paris, for the exchange of acts coming to France, whereby they could be assured of at least one month in Paris, playing a fortnight at the Alhambra and a fortnight at one of the halls of the "Dumien enterprises." It now appears that the deal is off, the Olympia not having lived up to the arrangement.

There is no truth in a report circulated that De Freece and Butt had stopped the building of the new music hall in the Rue Mogador, and that Baretta-Volterra were to find the money to continue the construction. How such a rumor could have been hatched is a mystery. Walter and Alfred will find all the money they want (if they have not already got it) for their new theatre in Paris, which will be ready by the end of next year.

Chung Ling Soo terminated at the Alhambra Oct. 26, and starts for a tour of the world which will extend during five years. In November Paul Ardot, the dental advertiser, will open at the Alhambra in a revival of the Grand Guignol comic sketch "The Chauffeur."

Yvonne Liffraud, a member of the Comedie Francaise troupe, and wife of Felix Ganderax, playwright, died of peritonitis in Paris.

M. de Max has been made a societaire of the Comedie Francaise, with full share, to take effect at the end of the war.

BURLESQUE ROUTES

Nov. 27 and Dec. 4.

"A New York Girl" 27 Gayety Montreal 4 Empire Albany.
"Americans" 27-28 Amsterdam Amsterdam 29-2 Hudson Schenectady 4-5 Binghamton 6 Oneida 7-9 International Niagara Falls N Y.
"Auto Girls" 27 Empire Cleveland 4-5 Erie 6 Ashtabula 7-9 Park Youngstown O.
"Beauty Youth & Polly" 27 Trocadero Philadelphia 4 Olympic New York.
"Behman Show" 27 Gayety Washington 4 Gayety Pittsburgh.
"Bon Tons" 27 Gayety St. Louis 4 Star & Garter Chicago.
"Bontonians" 27 Corinthian Rochester 4-6 Bantable Syracuse 7-9 Lumbera Utica.
"Bowery Burlesquers" 27 Jacquers Waterbury 4-6 Cohen's Newburgh 7-9 Cohen's Poughkeepsie.
"Broadway Bells" 27 Academy Jersey City 4 Gayety Philadelphia.

"Burlesque Revue" 27-29 Cohen's Newburgh 30-2 Cohen's Poughkeepsie 4 New Hurtig & Seamons New York.
"Cabaret Girls" 27 Majestic Scranton 4 Gayety Brooklyn.
"Charming Widows" 27 New Castle 28 Johnstown 29 Altoona 30 Harrisburg 1 York 2 Reading Pa 4 Gayety Baltimore.
"Cherry Blossoms" 27 Buckingham Louisville 4 Lyceum Columbus.
"Darlings of Paris" 27 L O 4 Englewood Chicago.
"Follies of Day" 27 Casino Philadelphia 4 Miner's Bronx New York.
"Follies of 1917" 27 Englewood Chicago 4 Gayety Milwaukee.
"French Follies" 27 Gayety Brooklyn 4 Academy Jersey City.
"Follies of Pleasure" 27 Olympic New York 4 Majestic Scranton.
"Ginger Girls" 26-28 O H Terre Haute 4 Gayety Chicago.
"Girls from Follies" 27 Star Toronto 4 Savoy Hamilton Ont.
"Girls from Joyland" 27-29 Orpheum New Bedford 30-2 Worcester Worcester 4-5 Amsterdam Amsterdam 6-9 Hudson Schenectady N Y.
"Globe Trotters" 27 Gayety Pittsburgh 4 Star Cleveland.
"Golden Crook" 27 Gayety Detroit 4 Gayety Toronto.
"Grown Up Babies" 27 Gayety Minneapolis 4 Star St. Paul.
"Hasting's Big Show" 27 Empire Brooklyn 7-9 Park Bridgeport.
"Hello Girls" 27 Gayety Baltimore 4 Trocadero Philadelphia.
"Hello New York" 27 Lyceum Dayton 4 Olympic Cincinnati.
"Hello Paris" 27 Century Kansas City Mo 4 Standard St. Louis.
"High Life Girls" 27 Lyceum Columbus 4 Newark 5 Zanesville 6 Canton 7-9 Akron O.
"Hip Hip Hurray Girls" 27-29 Bantable Syracuse 30-2 Lumbera Utica 4 Gayety Montreal.
"Howe's Sam Show" 27 Casino Brooklyn 4 Empire Newark.
"Irwin's Show" 27 Gayety Boston 4 Grand Hartford.
"Lady Buccaneers" 27 Standers St. Louis 3-5 O H Terre Haute.
"Liberty Girls" 27 Gayety Toronto 4 Gayety Buffalo.
"Lid Lifters" 27 Gayety Milwaukee 4 Gayety Minneapolis.
"Majestics" 27 Colonial Providence 4 Casino Boston.
"Maid of America" 27 Empire Hoboken 4 People's Philadelphia.
"Marion Dave Own Show" 27 Casino Boston 4 Columbia New York.
"Merry Rounders" 27 Palace Baltimore 4 Gayety Washington.
"Midnight Maidens" 27 Buchel Des Moines 4 Gayety Omaha.
"Military Maids" 27 L O 4 Century Kansas City.
"Million Dollar Dolls" 27 Star Cleveland 4 Empire Toledo.
"Mischief Makers" 27-29 Broadway Camden 30-2 Grand Trenton 4 South Bethlehem 5 Easton 6-9 Majestic Wilkes-Barre Pa.
"Monte Carlo Girls" 27 Gayety Philadelphia 4-6 Broadway Camden 7-9 Grand Trenton.
"Pace Makers" 27-29 Erie 29 Ashtabula 30-2 Park Youngstown O 4 New Castle 5 Johnstown 6 Altoona 7 Harrisburg 8 York 9 Reading Pa.
"Parisian Fillets" 27 Majestic Ft. Wayne Ind 4 Buckingham Louisville.
"Puss Puss" 27 L O 4 Gayety Kansas City.
"Record Breakers" 27-28 Holyoke Holyoke 29-30 Gilmore Springfield 4 Howard Boston.
"Reeves Al Show" 27 Star & Garter Chicago 4 Berchel Des Moines.
"Review of 1917" 27 Newark 28 Zanesville 29 Canton 30-2 Akron O 4 Empire Cleveland.

"Roeland Girls" 27 New Hurtig & Seamons New York 4 Empire Brooklyn.
"September Morning Glories" 27-28 Binghamton 29 Oneida 30-2 International Niagara Falls N Y 4 Star Toronto.
"Sidman Sam Show" 27 Olympic Cincinnati 4 Columbus Chicago.
"Sightseers" 27 Gayety Omaha 4 L O.
"Social Follies" 27 Star Brooklyn 4-5 Holyoke Holyoke 6-9 Gilmore Springfield.
"Some Show" 27 Columbia New York 4 Casino Brooklyn.
"Spiegel's Revue" 27 Orpheum Paterson 4 Empire Hoboken.
"Sporting Widows" 27 Grand Hartford 4 Jacquers Waterbury.
"Star & Garter" 27 Empire Newark 4 Casino Philadelphia.
"Step Lively Girls" 27 Empire Albany 4 Gayety Boston.
"Stone & Pillard" 27 People's Philadelphia 4 Star Baltimore.
"Sydell Rose Show" 27 Columbia Chicago 4 Gayety Detroit.
"Tango Queens" 27 Howard Boston 4-6 Orpheum New Bedford 7-9 Worcester Worcester.
"Tempters" 27 Cadillac Detroit 4 L O.
"Thoroughbreds" 27 So Bethlehem 28 Easton 29-2 Majestic Wilkes-Barre Pa 4 Star Brooklyn.
"Tourists" 27 Gayety Chicago 4 Majestic Ft. Wayne Ind.
"20th Century Maids" 27 Empire Toledo 4 Lyceum Dayton.
"U S Beauties" 27 Savoy Hamilton Ont 4 Cadillac Detroit.
"Watson Billy Show" 27 Gayety Buffalo 4 Corinthian Rochester.
"Wagon Wreck Show" 27 Miner's Bronx New York 4 Orpheum Paterson.
"Welch Ben Show" 27 Gayety Kansas City 4 Gayety St. Louis.
"White Pat Show" 27 Star St. Paul 4 L O.
"Williams Mollie Show" 30-2 Park Bridgeport 4 Colonial Providence.

INTERNATIONAL CIRCUIT.

Week Nov. 27.

"Bringing Up Father" Lyceum Paterson.
"Broadway Father Dark" (27-28) Nixon Atlantic City (30-2) Broadway Camden.
"Daughter of Mother Machree" Lyceum Pittsburgh.
"Eternal Magdalene" Lexington New York.
"For the Man She Loved" Bronx New York.
"Heart of Dixie" Boyd's Omaha.
"Hill's Gus Follies of 1917" Grand Worcester.
"How Hearts are Broken" Lyceum Detroit.
"In Walked Jimmy" Prospect Cleveland.
"Keep Moving" Orpheum Philadelphia.
"Little Girl God Forgot" Auditorium Baltimore.
"Little Girl in a Big City" Gayety Louisville.
"Millionaire's Son and the Shop Girl" Bijou Richmond.
"Mrs. Murphy's Second Husband" 27-29 Lyric Bridgeport 30-2 Hartford Hartford.
"Mutt & Jeff's Wedding" (Co No 1) Poli's Washington.
"Mutt & Jeff's Wedding" (Co No. 2) Garden Kansas City Mo.
"My Aunt from Utah" Orpheum Nashville.
"My Mother's Rosary" Walnut Philadelphia.
"Peg o' My Heart" Castle Sq Boston.
"Peggy O' Moore" O H Brooklyn.
"Step Lively" Bijou Birmingham.
"That Other Woman" Majestic Buffalo.
"The Girl He Couldn't Buy" Palace Toledo.
"The Girl Without a Chance" Majestic Jersey City.
"The Hour of Temptation" American St. Louis.
"The Old Homestead" Crescent New Orleans.
"The Peddler" National Chicago.
"The Penalty of Sin" Orpheum Milwaukee.
"The Shepherd King" Orpheum Newark.
"The Vampire's Daughter" Park Indianapolis.
"Thurston" Imperial Chicago.
"Which One Shall I Marry" Lyric Memphis.

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.

Ackerman Paul H
Adams Edna
Adams Eugene
Adams Mrs Ray
Alaskans The (C)
Allan R (C)
Allen Richard (C)
Anderson Hilma (C)
Andrews Miss Cecil
Andrus William
Araie Th
Archer Lillian A S
Archer Lou (C)
Armend Grace (C)
Armon Von G (C)
Aveling & Lloyd
Ayres Dudley
Baker Belle
Baker Miss Buddy
Baker Mildred
Bannon Joe
Barnes & Stock
Barr Arthur E
Barry Dixie
Bartell Frank
Barto Ed A
Bassett & Bailey (C)
Baumont Arnold (C)
Beatty Kathryn (C)
Bell Jessie R
Belmont & Harl
Bennett J H (C)
Benson Miss B
Berlin Deana (C)
Bernard Dean (C)
Bernard & Neale
Bernard Ben
Bestry Harry
Blissard Allice
Blockson Harry
Bluches The (C)
Borlett & Nelson
Bolton N C
Booth Laura
Bostelle Jessie (C)
Bradley Helen (C)
Brehm Kathryn (C)
Brookens & Powell
Brooks Hubert
Brough & Lyons (C)
Browning & Manning
Bushman Wm (C)
Bunnir Evelyn
Burke Joe (C)
Burke Bros & Kendall (C)
Burr Agnes (C)
Burton Gleason
Byron & Miller
Byron M Frank
Byron Jack
Caldwell Marie (C)
Campbell Allen
Campbells Misses
Carpenter Irving
Carroll Deana (C)
Carter Joseph
Casad Mr & Mrs Frank T
Cassius A B
Cassidy Billy (C)
Cassidy & Longton
Chagnon Frank
Chester E F (C)
Church Trainer & Co
Chairmont Joseph
Clark Walter
Clay Miss Bobby
Clifford T H (C)
Cline Mr & Mrs V
Clines C
Cline Billy
Collins Courtney (C)
Conboy Marjorie
Connolly May (C)
Connors & Edna Sisters
Cook & Stevens (C)
Corbett James (C)
Cornell Frances
Corr Armor Cor (C)
Corrigan Emmett
Corrigan Miss M
Corrigan Mrs M
Cossgrove W J
Creston J (C)
Crisp Doris
Cunningham James
Cunningham (C)
Curran Helene F
Curtin Dick (C)
Curtis Trio (C)
Curtiss Jane (C)
D
Dacre Louise
Dale Fred (C)
Daly Pat
Dare Alec (C)
Davis J B Co (C)
Davis Annie (C)
Davis Hal (C)
Dawson Sid (C)
DeLaine Muriel K
Delmit's Musical (C)
De Mill Gertrude
Derr A Monroe (C)
De Vries Evelyn
Deyer Billy
Dickens Bert (C)
Dixon Bobby
Dixon C W
Dodge Jimmie
Doherty Lillian
Donita Miss (C)
Donovan Kathleen
Douglas Blanche
Douglas J C R
Downey Maurice (C)
Doyle Phil
DuBois Wilfred (C)
Duffy Dick (C)
Duffey John H
Duffy Babe
Dunbar Charles E
Dunbar Ralph
Dunenden Miss
Dunn Maude
Du Val Annette
Dykes Billy
Dyson Letitia

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Next Week (Nov. 27), Orpheum, Boston and Fall River

Week (Dec. 4) St. James, Boston and Providence

<p>Marie Francis Earl Maud Edkoff & Gordon (C) Edison Pearl J Edwards Gus (C) Ehrlich Sam Eichenbough C G (C) Ellas B V (P) Elliott Bobbie Ellis Melville Emerson Eddie Ernest Jessie Escardos Three Evans Beatrice Evans Chas E Evans Evelyn Evans E J Evelyn Fay (C)</p> <p>Fairchild Mattie (C) Farley & Roberts Farrington Betty H Fassio Bert Fay Gertrude (C) Fiddler & Shelton (C) Fielding & Carlos Fisher & Elinor Flake Freeman Fleming Miss Caddy Flin Douglas A Foley John J Jr Foley John Folsom G L Co Force Billy Ford Mrs Ford Bertie Ford Jonnie Ford Mrs Max Ford Miriam Ford Miss Ray Ford Ingram France Howard (P) Frances Miss Billie Franseska & Jackie (G) Frank Will J Franklin Flo Franklin Trizie Franklyn Ardell & Co Frey Henry Fuller Billie (C)</p> <p>Galaway Lillian (C) Geard Alice Goodale Eva (C) Geon Marcella Germaine Flor (C) Germaine Mark Gibson Marion M Gibson Earl (C) Gibson Hardy (C) Golden Morris (C) Golding & Keating (C) Gomes Trio (C) Goodale Eva (C) Gordon Miss Carol Gould Venita (C) Granville Fred Gratton Mr Green Harry C Green Jimmy Gregorys The Griffin Fazel Grover F R (C) Gumm F A (C)</p> <p>Hake G (C) Hallen W W</p>	<p>Hall-Macy Co Halpin George Haney Miss R Harcourt Geo Harding Margie (C) Harkins Jim & Marion Harmont Sallie (C) Harris Arthur Harris Geo F Hart Weber & Hart (C) Hart Kitty (C) Haslam Catherine Haush & LaVelle (C) Hayes Brent (C) Haywood Jessie Hearn Miss J Henry & Lisell Heywang Chas Hills Molly Hixon Al Hollins Sallie Hornbrook Gus Howard James W Howard Martin Howard Miss Rabbit Howards Flying Hoyt Dola (C) Hughes Jack Hughes Mrs J M Hutchinson J (C) Hyde Jenny (C) Hymer Mrs J B</p> <p>International Four</p> <p>Jackson Anna Jackson T B & Co Jasper (C) Jean Daisy Jenks SI (P) Jennings Miss B Jenson Chauncy Jolice Florence Jolice Miss M F Jonathan Journon Randall (C) June Dawn (C)</p> <p>Karr Frederick Kaufman Phil Kayne Agnes (C) Kenna Charles Kennedy Dorothy Kessner Rose Kimball Maude Co (C) Kimberly Leon King Don K King Emil M King John H King M Clark Kirby Tom Kolb A Knowles Dick Kruger L A</p> <p>LaBelle & Tenny (C) La Croix Paul LaMar Thelma (C) Lambert Beatrice Lane Ruby La Rue Ethel Laurie Joe (C) La Vere Chas (C) La Vine & Inman (C) Lawrence V (C) Leighton Bert Leithold R F C</p>	<p>Leo Bob Le Roy Great & Co Lery Alphis Lewis Harry B Lewis Jack B Libonati J Lindsay Roy (C) Lingard Mollie Lipton & Doris Little John Livingston Mrs O M Lloyd Emma Lovett Eddie Lyden Audrey (C) Lynam M G Lynn Eddie Lyon Wanda (C) Lyric Four (C)</p> <p>Mabel & Malfe MacAllister Beatie (C) MacDonough Ethel Macks Scotch Macon Elsie (C) Maley Martin Manogan Troupe Marshall Lew (C) Martia Bradley (C) Martin Leslie Martyn & Florence (C) Marx Julius Mason Chas A Massey John D (C) Matthews Mrs D (C) Matthews Jane (C) Mayo Louise (C) McCarthy James McDonald Ida McIntyre Edw J McIntyres The McKnight Thos H McNamee Norman (C) McWatters Arthur J Meane P Melrose Bert (C) Melville W J (C) Mercereau Louise Mercer Vera Merle's Cockatoos (P) Merrille Mr Meyers Harry A Milley Katherine Miller M P (C) Miller Rent (C) Miller J Mills & Moulton Mills Joseph B Mills June Mitchell B A (C) Montrose & Allen Mooney Jack (C) Morgan Clifford Trio Morrell Maudie Mortimer Geo L Munsey Edna Murphy John Murphy Leslie Murphy Sen Fran (C) Myers Billy Myers Edw (C) Mykoff (P)</p> <p>Nadel Leo Navin & Navin (C) Neobitt & Clifford Newman W H (C) Niblo Fred Nicholas Sisters (C) Nickerson Ed C (C)</p>	<p>Noble Ruth Nonette Nordstrom Clarence Norwood & Hall Noss Margaret L</p> <p>Ohrman L C (C) O'Laughlin Margaret Old Florence O'Neil Mae Osborn May Overing Ruth</p> <p>Palmer Lucille (C) Parnallee Lee (C) Patricola Perkoff Arthur Perry Bert Petching Paul Phillips Mrs C Polachek Leon M Pollard Jack Pollock Milton B Ponting Cecilia (C) Ponting E W (C) Porter Edw D Port & De Lacey Potter Edith (P) Powell Mrs Prassi B Preston Bobby (C) Preston Bobbie Prince & Deerie (C) Proctor Wm L Fruette Wm</p> <p>Quinn & Mitchell</p> <p>Rafferty Helen (C) Rafnes Himer (C) Rambara Natscha (C) Rawson & Clare (C) Rawson & Clare Raymond Anne Raynor & Bell Reba Mile Reed & Wood Reeves & Moore (C) Reilly Chas Co (C) Rignold Nola Ring Julie Rivers Dolly Roberts C J (C) Robertson Wm (C) Rogers Dorothy Ronde Claude Rose Sam Rose Leo (C) Rose Geo Rose Eddie Rosella Albert I Rudolph Henry (C) Rull Alex Mrs Ruskey Everett Russell Eunnie Russell Patsie Russell Georgia Russo Enrico A (P) Rvan Mrs E B Ryan J Arlen</p>	<p>Scheets Billy Schilling Wm (C) Seaton Chas Sewell Helen Shay Allen B (C) Shean Harry Sherrow Bertha (C) Shriner Joe (C) Silver Sam Simmons & Simmons Simpson Mr (C) Simpson Georgia (C) Sinal Norbert Singer Frank Slater Walter (C) Sloane Billy Smith Art (C) Smith Billy Smith Dorothy (C) Smith Marga (C) Solar Willie (C) Solar Willie (P) Spaulding Harvey Spece Charlie Stanley Allen Stanley Stan St Clair Mae C Stearns Leonard (C) Sterling & Love (C) Sterling Kathryn Stevens & Hollister Steward Fred (C)</p>	<p>Stewart Jean St John S Reed (C) Stomps Perry Stoud Mrs Bob Striker Ines (C) Stuart Austen Stuart Marie B Swain Frank H (C) Sweet Al Swor Irene</p> <p>Taner Harry Teederowitz (C) Terry Mable L Thibault Tom Thomas Bert (C) Thompson Frank Tint Al (C) Tokio Japs (C) Toner Mrs Thos Tosart Mrs Arthur Travers Noel Tyler G & C</p> <p>Vaidere Evelyn Van & Belle Van Bergen Martin Van Chas A Velle Le Bobbie (C) Verdum Maybelle</p>	<p>Victoria Princess Vincent Sid (C) Vivian Edith (C) Volunteers The (C) Vorman May</p> <p>Wagner L Walsch Billy (C) Wallace Frank Warren Ruth (C) Wayne Billy Weber B W Weems Walter Weir Jane Werber Anna Western Mary (C) Weston Miss Billie Weston Celia Weston Miss Eddie Weston Lucy Weston M Weston Wm A West Anna M West Mrs Sam West & Van Slicklen (C) West Harold (C) West Joe Royer (C) White Bob White Gertrude (P) White Jack</p>	<p>Wilde & Teckla Wildish Chas E Willard Morris Williamson & Watson (P) Williams Geo (P) Williams Queenie (C) Williams Grace Wilson E (C) Wilson Ethel (C) Wilson Franklin & Co Wilson Louis & Co Wilson J Hunter Wilson Maud Winthro Jack Wise Celuna (C) Wood Edna (P) Wood Mrs M G Wood Ollie (P) Woods Mildred (C) Woodward Harvey (P) Wright Alice Wright Mrs N Wurnella (C)</p> <p>Zatterfield (C) Zella Vina (C) Zeno Bob Zimmerman Wm Zucker Dave</p>
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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.

Low Goldberg is back from a long stay in New York.

Andy Talbot of the Hip has become a motorist.

Harry Spingold took a flying trip to Cleveland the last half of last week.

"Go To It," musical comedy, opens its Chicago engagement at the Princess Nov. 26.

Mark F. Morris is back again with the local staff of the Waterson, Berlin & Snyder Co.

The Howard-Rowland act, "September Morn," has closed.

Floyd King has resigned with the Hagenbeck-Wallace shows for next season.

The Milton Schuster Co. goes back to Tulsa and Oklahoma City for return engagements before the first of the year.

Song contests are still popular in the outlying vaudeville houses. These "nights" continue to pack 'em in one night of each week.

Edith Strickland has been in French Lick Springs, Ind., for the past week recovering from an attack of nervousness.

The Emily Stevens show, "The Unchastened Woman," is scheduled to go direct to Boston from Chicago next Sunday.

Frank Flynn, a Chicago boy, has accepted a position with the Lew Earl agency and is booking acts on the Association floor.

Rube Marquard was in town last week, traveling with his wife (Blossom Seeley), who played the Palace.

A pop house on the south side played 18 acts one night last week. Majority were "try outs."

The Davison, Beaver Dam, Wis., has been added to Paul Goudron's books (Association) and will start a four-act show next Saturday.

Negotiations are on between the Wilson Avenue and Edna Mayo, the Essanay star, for a vaudeville appearance at the north side house for a week.

AMERICAN
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(Nov. 23-26)ALWAYS
PLAYING
ALWAYS
WORKINGLINCOLN SQUARE
THEN
(Nov. 27-29)MORT
FOX AND JACK
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BEAUTIFUL BALLADS

FOLLOWING ONE ANOTHER IN STEADY AND MELODIOUS SUCCESSION, BUILT FOR US THE

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all over the world that our house has enjoyed for so many years. The names of many of these Ballads are as familiar as household words. They live in the memory and find a place in the hearts of all. And now we offer you a new one—a song that we believe will equal in popularity any of its wonderful predecessors—a ballad that represents the topmost rung in the long ladder of our song successes—

WHEN I FOUND

THE WAY TO YOUR HEART

(JUST AS THE DAY, AT ITS DAWNING)

By LOUIS WESLYN and FRED. W. VANDERPOOL—A straight-to-the-heart lyric and a wonderful melody with a splendid, natural climax. We offer our singing friends this song with a supreme confidence born of our belief in its absolutely inevitable success.

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TOM QUIGLEY, Mgr

102 BELMONT AVE. NEW YORK

ED. EDWARDS, Mgr

JACK LAHEY, Mgr

Roy D. Murphy heard from William Muller, of the Ben Fuller forces, last week. Muller was in Honolulu on his way back to Australia.

The Tom Nawn and Hal Davis shows has been having some pretty tough sledding in some of their one-night stands where the returns have fluctuated above the \$25 mark.

Ralph Kettering no longer commutes. He has joined the Loop Hound colony and his family has gone to Asheville, N. C., to spend the winter.

Frank Gentry (Gentry Bros.) at the recent

BELL-THAZER BROS.

NOW PLAYING LOEW CIRCUIT

DIRECTION. TOM JONES

election was elected a Republican representative to the Indiana State Legislature from the Monroe-Brown district.

Norman Friedenwald may reorganise his show, "My Honolulu Girl," following its present vaudeville, and route it independently on the one nighters.

Lou Houseman jumped to Binghamton, N. Y., Monday night to look over "Her Market Value," which is announced to follow "Common Clay" at the Olympic next Sunday night.

The Parkway, finding vaudeville doesn't pay as well as pictures, will hereafter stick to pictures, Manager Kaufman winding up his short-lived pop vaudeville policy Saturday.

Lorenz J. Howard has been in New York for the past ten days getting material for some of the forthcoming Howard-Bowland vaudeville productions.

Dan Hennessy, head of the eastern U. B. O. Fam. Dept., and wife, were the guests of Chicago friends last week. They departed Thursday night last for Los Angeles. The Hennessys will take a long rest on the Coast.

Dr. Thorek is bending every effort to make the American Hospital ball a big thing Dec. 15, at the First Regiment Armory. All the committees have been appointed and everything points to a huge success.

Floyd Mack left Sunday night for Madison, Wis., where he was called by the serious illness of his father, who recently suffered a second attack of heart trouble. Mrs. Mack (Maybelle) accompanied Floyd.

Helen Murphy has been springing some new clothes lately and when queried as to all the new glad rags admitted that she was having a picture taken. Not for Christmas distribution, however, says Miss Murphy.

Christmas Eve brings two big New York shows to town. One is Al. Johnson in "Robinson Crusoe, Jr.," first produced at the Winter Garden, New York, and the other the Ziegfeld "Follies 1916," at the Illinois.

Sam Thall may carry on a regular Wilson "note exchange" with the railroads in an effort to have a number of apparent "over charges" corrected. One road wrote Thall a nice note and Sam intends putting it in his scrapbook.

The Joe Sullivan agency is to be reorganized, the new change becoming effective Jan. 1 next. It's understood that Samuel Mandelkern is putting money into the agency. Joe Freeman is expected to retain his booking connections with the agency.

There will be no change in the managerial operation of the "Star & Garter Show." I. Weingarten will continue to run it, although there is likelihood that he will buy the share which the late Frank Weisberg owned and left to his widow.

Chester H. Rice is here handling the Belasco show, "The Boomerang," at Powers' and is doing some fine publicity work for the attraction. On looks, personality and ability, the young Mr. Rice is one of the foremost press boosters of the day.

Local vaudeville managers face two long and lean weeks, when they don't anticipate to take in enough to feed a yardbird. That is the week before Christmas and Christmas week. Several plan a reduction of the cost of bills those two weeks.

The Leo Ditrchstein ("The Great Lover") and Mary Ryan ("The House of Glass") shows are to exchange houses. Ditrchstein, now at the Grand, goes to Boston, opening next Monday, where Miss Ryan is playing. Miss Ryan coming to the Grand here Nov. 27.

Joe Miller was in town last week while his wife (Mile Fave) played at the Palace. Joe has given up the stage and will shortly announce himself as a doctor of an art that will be expected to furnish him with the means of a livelihood.

Andrew Talbot, manager of the Hip, has his show all set Friday for the ensuing week, when word came that Lewis Belmont and Lewis would not appear this week. Their contract had been signed. The act had played the Hip before.

Frank Lorenz, for seven years musical director of the Orpheum, Des Moines, is now directing the Empress musicians (same city). Richard Zinke, formerly orchestra director at the Empress, is in charge of the Orpheum's orchestra.

Mrs. Josephine Bennett, the "heart wife" of the late James K. Sebroe, who was left \$25,000 in the old man's will, is suing for one-third of the \$200,000 Sebroe estate. Mrs. Bennett claims a common law marriage. TOLD BY JONES

EXORA FACE POWDER
STAYS ON!
Gives a most beautiful complexion
Used for 50 years by Stars of the Profession. Send for free EXORA samples. CHARLES MEYER (Est. 1868). 1-2 E. 12th Street, N. Y.

Horner last week that witnesses could testify as to her having been called Mrs. Sebroe.

An argument exists over the authorship of "The Freshman," a vaudeville act playing Association, time at present. Tom Lindsay claims he wrote the act. (Miss) V. Chandler Smith avers that she originally wrote "The Freshman," but admits Lindsay composed the lyrics and music. Looks like the court will have to settle the "full authorship" matter.

Leitzel, featured with the Ringling Circus this past season and who is now in Chicago on a visit prior to starting another tour of the Orpheum Circuit, avows she will not be with the Ringlings next season notwithstanding that she has a contract with them. Leitzel has a number of personal reasons for deciding to pass up the "white tops" next summer.

"The Bird of Paradise," which many wise-aces opined was through as a money-getter on the road, will no doubt guess again when they hear that the show has been averaging over \$1,200 since the opening of the season. This show, by the way, is controlled by three men—one, none other than Senator Phelan of California, who owns a half interest, having bought out the Spreckle stock, the others being Oliver Morosco, owning one-fourth, and Author Tully the other fourth interest.

Hugh Melnotte, who has been doing a wire act with the Ringling Circus, was tendered a surprise last Friday night, his wife get-



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STELLA MAYHEW.

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DOUBLE NUMBERS
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It Is a Brand New Offering and We Know You Will Like Us

At present Prospect, Brooklyn

Direction, **HUGHES & SMITH**

ting up the party in honor of his birthday anniversary. Much to everybody's surprise, however, when asking why the celebration and being informed that it was a birthday commemoration, Meinotte blankly told them that it was nothing of the sort as his birthday doesn't happen until some weeks later. The party went on just the same.

George E. Rule, who recently severed connections with the Mrs. Ralph Hers dancing act, is in town. Rule denies that he left the act without giving her notice. Says he gave Mrs. Hers (now known as Leah Hers) exactly three weeks and three days' notice. Also says he was not paid his salary. Mary Melville at the Majestic this week, doing a "single," will do a "double" with Rule, a new act being written by Bert Leslie. Miss Melville plans to drop the "Mary" and use "Mae" hereafter.

What effect will the new ice rink in course of construction just off the Thorndale station of the North Side elevated have on the north side theatres? That is a question that is troubling the minds of the pop vaudeville managers in the Belmont, Clark, Lincoln and Wilson Avenue neighborhoods. The Wilson Avenue is the closest house and Thorndale is only a few stations away from Wilson. The work on the ice rink is well under way and a sign adorns the side structure saying it will open Dec. 15. The Springer-Wood Co. is building it and they will be lucky to have it ready by the first of January.

The producing firm of Ed. Rowland-Loren J. Howard appears to be having a peck of trouble. After four weeks of rehearsals for a new act, "Honeymoon Island," the entire offering was called off and it's doubtful if it will be produced at all. Topping all this bother and expense, Henry and Henry, who were to have headed the R-J act, "The Smart Shop" but were suddenly let out, are suing for two weeks' salary, claiming they received no "notice." William Rankin, who rehearsed with both "The Smart Shop" and "Honeymoon

Island," and was also released, is suing for two weeks' salary.

The local White Rats office has received a number of complaints against the methods used by Charles Hodgkins in booking through the South. One act wrote that Hodgkins had gotten into a mess in Atlanta and he is no longer booking in acts for the Piedmont. Recently the labor heads at Atlanta were notified of Hodgkins' booking chaos and Jerome Jones, labor organizer, investigated the booking congestion down there, and went to R. E. Ganns, president of the Central Labor Union, who, accompanied by a third man, comprising a committee, went to the Piedmont and the artists got quick action.

Will M. Hough turned out a book for a new tab, "Salamander Salile," which the Friedlander corporation turned back as "unseafactory." Hough took his book to Boyle Woolfolk. A route had been laid out for the "Sal" show. Woolfolk was willing to tackle it providing the original route held good. Hough thought so. Meanwhile the Friedlander Corp. put together a tab in which Nan Halperin had starred successfully on the Coast and, having some new music written in by Friedlander, will take up the tab route laid out for "Sal." The revised Friedlander tab will feature James and Madeline Lee. It opens Dec. 1.

AUDITORIUM (Cleofonte Campini, gen. dir.).—Grand opera (second week).
BLACKSTONE (Edwin Wappler, mgr.).—"Shirley Kaye" (Ethel Ferguson), drawing fairly well (second week).
COHAN'S GRAND (Harry J. Ridings, mgr.).—"The Great Lover" (Leo Ditrachstein) preparing to leave (eighth week). Mary Ryan opens in "The House of Glass" Nov. 27.
COLONIAL (Norman Field, mgr.).—"The Birth of a Nation" (film).
CHICAGO (Frank O. Miller, mgr.).—"The Blue Paradise" (Cecil Lean) continues doing well (tenth week).
CORT (U. J. Hermann, mgr.).—"Fair and

Warmer," holds up surprisingly well (sixteenth week).

COLUMBIA (E. A. Wood, mgr.).—"Midnight Maidens."

ENGLEWOOD (J. D. Whitehead, mgr.).—"The Lull Lifters" (burlesque).

GARRICK (J. J. Garrity, mgr.).—"Kathinks" (T. Roy Barnes) got away flying start Sunday night.

GAYETY (Robt. Schonecker, mgr.).—"Parisian Flirts" (burlesque).

HAYMARKET (Art. H. Moeller, mgr.).—"Jolly Widows" (burlesque).

IMPERIAL (Will Spink, mgr.).—"The Vampire's Daughter."

ILLINOIS (Rolla Timponi, mgr.).—"Alone at Last" giving way to Sir Herbert Tree Nov. 27 (sixth week).

LASALLE (Harry Earl, mgr.).—"Masque of Life" (film) opened Monday.

NATIONAL (John Barrett, mgr.).—"The Hour of Temptation."

OLYMPIC (Geo. Warren, mgr.).—"Common Clay" (John Mason) saying farewell this week (thirteenth week) with "Her Market Value" opening next Sunday night.

POWERS (Harry Powers, mgr.).—"The Boomerang," doing great business (second week).

PRINCESS (Sam Gerson, mgr.).—"The Unchastened Woman" (Emily Stevens) leaves this week (eighth week) with "Go To It" opening Sunday night.

STAR & GARTER (Chas. Walters, mgr.).—"Golden Crooks."

STUDEBAKER (Louis Jones, mgr.).—"20,000 Leagues Under the Sea" (film).

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—Short on comedy was the Majestic show Monday afternoon. Business good. Not a great bill by a long shot, but one that went well in sections. Of course the Ruth St. Denis, Ted Shawn dancing turn was to be reckoned with, and as it is pretty long one can imagine what the bill was up against when a concert number and a talky sketch were on ahead of the Denishawn dancers. Jack C. McLallen and May Carson opened the show. Skaters. This pair

on rollers have brought their act up to the minute not only in stage decorations but in point of routine. Good skaters. Seemed a trifle too long. That neck spin proved a good closing trick. Jack McLallen sure can dance some on skates. G. Aldo Randegger wore a gray suit and a bow tie that looked out of place with that heavy music he played on the piano. Randegger was billed "the leading Italian pianist" and, of course, that keyed the audience up to expecting something out of the ordinary in piano music. Randegger can play. He eschewed all topical numbers and simply camped on the classics. On concert work Randegger shows class. As a vaudevillian he lacks experience and the knack of not being more at ease. Played as though his life depended on it and seemed utterly oblivious of the audience. On "No. 2" with folks walking in and on a Monday at that, Randegger faced the situation calmly but pulled up a strong applause getter at that. The Sharrocks offered the first comedy fling, and a good fling it was, notwithstanding that the Sharrocks have been seen here many times. They are big favorites and they sure have an audience guessing when they delve into their mind reading. The Sharrocks have always been a hit in local theatres, and added another score Monday. Mary Melville is "here" as a jokester of high rank. She had a monologue that caused much laughter, and that "I'm a Stenographer Myself" was an emphatic hit. Miss Melville should improve as time progresses, as she has a happy faculty of knowing how to put over a gag, and she has some snappy ones in her new "single." The Majestic audience showed hearty appreciation of Miss Melville's efforts to entertain and she could have remained in view much longer. Brenda Fowler offered a sketch that held close attention. Dramatic. Good cast enabled the skit to make an impression. One pitied this act in a dry state. Three steins of beer seemed to be very essential. "The Hyphen" is of delicate construction, but as far as one could discern has nothing to offend any German. Arthur Buchanan was bully as the German father, while John W. Sherman en-

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Comedian

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acted his role of the son capably. Miss Fowler hasn't a lot to do but makes her lines tell. Jim and Betty Morgan were one of the bits of the afternoon and the smiling Jimmy captured 'em with his music. Jimmy has lopped off some of his former violin routine and in addition to using the piano more works in a reed instrument with Miss Betty

strumming the ukulele whereby a "jazz band" effect scored instantaneously. The Ruth St. Denis act followed, proving of interest, while Stuart Barnes scored his usual hit. Derkin's dogs closed.

McVICKER'S (J. G. Burch, mgr.; agent, Loew).—Business up to profit notch Monday. Orchestra showed improvement over last

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up to several acts to carry off the applause honors. On the first show Monday three turns garnered about everything in sight before 2 o'clock. These acts were Anthony and Mack, Three Lyres and the Hawaiian Quintet. There was not a word of comedy but the house howled at the Anthony and Mack turn. On strength of performance at McVicker's this "two man" act could wade right into any of the local houses and get the returns. It is one of those "wop and straight man" combinations, but one that hit 'em a comedy

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FRANK MORRELL

"The California Boy"

IN A BLACKFACE
SINGLE TURN

Especially Written by JUNIE McCREE

Direction

HUGHES & SMITH

twister at McVicker's. The Three Lyres never went better in their lives and that boy Henderson, in blackface, is a mighty valuable part of this turn. He works his comedy up well, but shines best on his music. He plays brass instruments and can whistle a tenor drum to pieces. A splendid musician. Act in good shape but no necessity for that "looking into your happy faces" speech of one of the boys. The boys upstairs thought he was kidding and hooted for more music. The Hawaiian outfit followed the Lyres, no spot, considering that the Lyres score on music, but managed to lace over a round-spired hit. The topical numbers on the string instruments registered solidly and that boy with the steel guitar showed up-to-date proficiency. There was a hula wriggly finish by the woman with the act. Surefire for McVicker's. Mueller and Myers opened the show with the Flying Millette second. Bill proceeded quietly until the Anthony and Mack turn. Forrester and Lloyd, using two benches in "one" talked and sang and used a duo number at the close in which they utilized the title of nearly every popular song in circulation. McVickerites appeared to like the team, judging from the applause when they "exited." Rainey and Gibson have one of acts wherein a blonde young woman in

pink from head to foot, instead of being ready to receive her "steady" on a Sunday night or taxi to the grand opera, is talking about her prospective husband—a will fixing everything whereby she must marry one Jack Harper—and speculating on his looks. Of course Jack shows up and instead of a classed chappie he is a talkative broncho buster who had a gun, a new coil of rope and an inclination to slap the y. w. on the bare shoulder at times. Of course they become engaged and in addition to asking "what names do you like for your children?" goes out and wheels on a baby carriage. Of course there was a big lag when the guy from the wild west pulled that baby buggy "bit." After Anthony and Mack appeared Prince Charles, the cycling monk. This jungle actor sure can handle himself on almost any kind of a two-wheeled machine. Applauded. Then appeared the Three Lyres. They handed the agents a big laugh when the comedian in starting a joke, said "my father's got a barn" and one of the others asked, "who's booking it?" and the comedian ejaculates "Webster." Following the Hawaiian Quintet came a picture with Mueller and Meyers appearing again before the Brown, Fletcher Trio after 2 o'clock.

PALACE (Harry Singer, mgr.; agent, Or-



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pneum).—A lot of show this week. A few walked out at the approach of the finishing time, but nearly everybody waited until the show was absolutely over. Business was splendid. Harry Singer said "give me a show every week like this one and we will do the business." Monday's start augured well. "The Four Husbands," seen for several seasons hereabouts in tabloid form, is back in town, but this time in the form of an act. It tops the bill. Notwithstanding that it was assigned the closing spot and followed a large chunk of singing, it seemed to give big satisfaction. The act appeared to be running smoothly and it went through without a hitch.

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cal comedy troupe. Raymond and Bain worked hard to please. They look well, sing well and handle their roles most capably. Miss Bain wore several pretty gowns. Margaret Schaller fitted in and about to advantage and sure looked cute and winsome in her stage outfits. That first attire—the white flannelled riding habit—fitted her snugly and trimly. George W. Jinks labored diligently and consistently with a comedy role that had its limitations. None of his lines were lost. Allen Mathes, Earl B. Miller and Jack Weiner passed muster as three of the "husbands," and their voices helped out with the choruses. The act made a good "dash" numerically and the music got away from the topical song interpolation to the credit of the man who wrote the music. Both the "Wedding Rehearsal" and "The Temptations" numbers were elaborately staged, the costuming being above the average. Closing the show was not conducive for the best

applause results. People at a late hour are busy getting ready for the exits and have their hands full of outer garments. Two surefire hits were registered by Johnny Dooley and Yvette Rugel and Janet Adair, formerly of Adair and Hickay. Dooley's funmaking was irresistible while Miss Rugel displayed the best voice on the bill. Just why this in-



Carl BYAL and Dora EARLY

are accused of stealing or lifting the finish of MORTON and MOORE'S act. Friday night, Nov. 17, at Terrace Garden, Morton and Moore and we were on the same bill and they (Morton and Moore) accused us of stealing their finish. Now we want to put ourselves on record and flatly deny that we have their finish or any part of same. We can prove we have been doing this encore for four years this Thanksgiving week. Our appearance then was our first in vaudeville as a team, at the Lyric, Dayton, O. Our encore and Miss Early's double-jointed arms are all we are using of our old act, as we are doing an entire new act, which is fully copyrighted.

We did this same encore two years ago at Philadelphia and were on the bill with Morton and Austin. If Morton and Moore claim this piece of business, as they say they did, it when they first went together, why didn't Mr. Morton, of Morton and Austin, declare himself at that time? We fully intend to continue to do our encore the same as before without any change whatever. We have played all the New York theatres in the last three years with this same piece of "business" and under no circumstances will stop now.

After investigation, we are informed that Cooper and Robinson, and Bailey and Austin were the real originators. Why don't Morton and Moore stop Rock and White, Big City Four, Mullen and Coogan, Madison and Winchester, Primrose Four, Montgomery and Perry, Burt and Johnston and a dozen others that are doing this same thing in different ways?

Carl BYAL AND EARLY Dora

IN THEIR ORIGINAL OFFERING

"A SCOTCH HIGH-BALL"

PLAYING UNITED TIME

Direction of

HARRY WEBER

imitable pair isn't in some big production is beyond conjecture. The versatile Dooley with his acrobatic legs and musical inclinations plus a speaking voice that carries would fit in a musical show like a top, and Miss Rugel's figure and voice would also prove an asset. A big laughing hit. Miss Adair shows that she understands vaudeville. First of all she copped a comely young man with red hair who not only knows how to play a piano but wears an evening gown that has the fellows eyeing her all the time. Pretty as a picture, this kid, and an adjunct to Miss Adair's turn that cannot be denied. Miss Adair again demonstrates wisdom by her routine. It put her over with a bang Monday night. The audience took the fair-haired entertainer to its heart and her score was never in doubt the moment she had finished "We Will Have to Pass the Apples Around," the first time the song has been introduced at the Palace on a Monday. In characteristic fashion she sang "He May Be Old But He

Has Young Ideas," and a brand, brand new one, "Dr. Boomerang" (nice swing), and a Wilson song about "four years more" that received big applause. With the auburn-haired chick she sang two numbers, the latter in particular striking twelve with its lyrical twist and refrain. Miss Adair and Miss Adelphi (Pianist) have an act that ought to keep the wolf away for several winters. Hubert Dyer and Paul Biswald gave the show a good start. Dyer is a ring gymnast and Biswald is a rough-and-tumble "assistant" who takes some hard falls and knocks. Wallace Galvin is clever in palming. That egg-producing stunt of his is a corker and decidedly effective, while the magic rings had 'em guessing. On third was Hugh Herbert in "The Prediction." The "surprise twist" pulled the act out of the mire as the opening ran slowly, the talk between Herbert and Samuel Fries proving a buoy. Kathleen Clifford made an apology for her act, and it was well she did, for she used the

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Telephone—Stuyvesant 1300

old act that has been seen considerably on the Chicago stages. Miss Clifford seems to have taken on some avoidupolis judging from the way her stage outfits tightened about her body. A boy sang from a box and was much applauded. Miss Clifford joined in with him, kissed him and got a big bouquet of flowers. More applause. After Miriam an Irene Mar-

meins (New Acts) appeared Janet Adair, Dooley and Rugel and "The Four Husbands." LINCOLN (Wm. MacGowan, mgr.; agent, W. V. M. A.).—Business only fair last Thursday night. Neighborhood clientele evidently waiting for the Friday night "song contest," when the house is jammed to the dome. Show as a whole pleasing. The Bimbos opened and

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held close attention. There's a new woman partner for Bimbos and she showed that she is there as an "understander" by lifting the man up and about with ease. That black outfit didn't seem to strike the right fancy and another outfit could easily replace it. The Bimbos' trick in the barrel atop the wobbly tables, surefire. Louise DeFoggi and Charles Marsh are doing a new act in "one" that, in course of time with work and careful planning, will be able to get the time herabouts it wants. Miss DeFoggi has improved considerably since her McVicker's appearance in "September Morn." Her voice seemed better and she was dressed more attractively. Marsh is a nice-looking chap, has personality and a willingness to work. They do enough dancing

to get away with it, and their Dutch number knocked 'em silly at the Lincoln—a section that runs largely for the German folks anyway. The DeFoggi-Marsh combination ought to look well in the Association houses. It's clean, neat and pleasing, and the young players have appearance to help them. Bernice Brothers landed solidly with their music. They are still using the gondola setting by way of novelty for those who haven't seen it. Their real score came in the evening clothes and the topical song stuff. Ray Snow added another hit to his string, the monologist keeping busy in the Association houses since his recent appearance at McVicker's. The young man has a good line of talk and puts it over. That recitation of his sounds good logic and

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AND "OMAR, THE TENTMAKER"

consequently is always well received. Prella's comedy circus, with the dogs' dresses and acrobatic ala circus animals, pleased. Prella attempts ventriloquism with two dogs at the start that doesn't accomplish a great deal, although the kids seemed to like it. The act receives its most applause on the attack by the — on the stage coach.

PARKWAY (A. J. Kaufman, mgr.; agent, W. V. M. A.).—It was a nice little show that Walter Dowdle sent the Parkway last Thursday night, but for some dash-donged reason the recent installation of pop vaudeville at this north side house has failed to draw as anticipated, and business was not what it should have been for the class of entertainment offered at the prices asked. The pleasant-faced Mr. Kaufman has done more than his share in trying to give them a big entertainment within the shadows of their north side homes, but it seems as though they want nothing in the Parkway but pictures. A five-cent show and a varied film program was the Parkway's entertainment. The Van Alstine Brothers opened. Two young chaps. Routine offered on trapeze and Roman rings. Rather cramped for stage space, but the boys went through a number of tricks that were applauded. Nice act of its type. The Melroy Sisters are young in appearance and offer a combination of songs and dances, the double routine stepping being used for a closer. The girls only need a change of dress to have working any of the Association houses. Hard workers. Good dancers. A man and woman, billed as McNeill and Reyes, presented a sketch that had a "surprise finish" that was applauded at the Parkway. Blam and Crystal had a special drop of their own that had a tennis ground at a countryside as the background. Man and woman in playing attire exchange a merry line of patter and sing several songs in good fashion. The team works

WARNING

I hereby warn a trio of Hoop Rollers consisting of two women and a man to discontinue TRYING TO USE MY ORIGINAL INVENTION of the Boomerang Hoops which are thrown out over the heads of the audience, returning to the stage. These Boomerang Hoops have been identified with me for seven years.

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This Week (Nov. 29)—Proctor's 54th Street and Yonkers

well together and their dialog for the most part effective. Act could pass muster early position Association bills hereabouts. Flo Adler and boys—two youngsters are now working with her—closed the show and closed it with a bang. Miss Adler's voice was in much better trim than when last heard by the writer. Her song routine has been changed noticeably and the change is all the better. The boys sang well and rounded up considerable applause. All Miss Adler needs now is another slant at Joe Miller's joke book. The first picking misses fire.

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ORPHEUM (Fred Henderson, gen mgr.)

agent direct).—Sarah Padden and Co. in "The Clod," thanks to its finish, won an emphatic hit. "The Dancing Girl of Delhi," with Vanda Hoff, pleased. Raymond and Caverley scored. The Four Readings, acrobatic novelty, proved interesting in their second week and made a first-rate closing number. John Gelger, violinist, opening number, exceptionally good. Josie Heather, holdover, was well liked. Sophie Tucker and Her Five Kings of Syncopation scored the applause hit of the bill.

EMPRESS.—"The Libertine," feature film, with John Mason, was credited with drawing business. Malvern's Comiques and Mearlette's Manikins were billed but did not show. Rialto Quartet disclosed an ordinary operatic quartet of singers. El and Mary Stebbins did fairly well. Ralph Whitehead and Co. registered a good impression. Mitchell and Mitch, capital, and Frank Rogers, negro ventriloquist, who opened the bill, passed without making much of an impression.

PANTAGES.—Joe Bransky in "A Nut Sunday" did fairly well in the closing spot. Sherman, Van and Hyman scored hit. Three Mori Bros. won applause. Valentine Vox made an excellent impression. Clifford and Mack supplied the class of the bill. Elsie White was billed, but did not appear and no substitute was added. Harris and Kloss made a slow opening number.

CORT (Homer F. Curran, mgr.).—"Hobson's Choice" (first week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—"Intolerance" (seventh week).

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

WIGWAM (Jos. F. Bauer, mgr.).—Del S. Lawrence Dramatic Players (81st week).



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LOOK ME OVER

FRANK CRUMIT

THIS WEEK (Nov. 20), COLONIAL, NEW YORK

NEXT WEEK (Nov. 27), ROYAL, NEW YORK

Booked solid.

Direction, PAUL DURAND

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

HIPPODROME (Edwin A. Morris, mgr.; agent, Ackerman-Harris & W. V. M. A.).—Vaudeville.

Mrs. Douglas Crane is now amusement directress at the Cliff House.

Earl Cauldwell and Majorie Shaw have gone east.

"Canary Cottage," at the Cort, will play

return dates down the valley after leaving there.

Report says there's money for the good shows that play the coast one-nighters, but the shows must be good.

All the feature film houses continue to hold their own in the way of business. Some are taking in big receipts.

The Columbia will soon begin playing road shows.

In all probability the local vaudeville situation will remain much the same for sometime to come. At present it hardly compares favorably with the opening of seasons in the past.

Sid Gramman's show, closed after a bad two weeks in Los Angeles, may be reorganized.

ATLANTA.

BY LINTON K. STARR.

FORSYTH (George H. Hickman, mgr.; agent, U. B. O.).—The usual capacity houses

greeted the Monday performances, which were smooth and well received. The lion's share of honors was divided between Clara Morton, Primrose Four and Minnie Allen. The Six Gormans proved a good opening act, other splendidly received turns being those of Herman Lieb & Company in "Dope," Harry Linton and Anita Lawrence and the Three Escardos.

ATLANTA (Homer George, mgr.).—"Common Clay," featuring Catherine Tower, played to good houses Monday, Tuesday and Wednesday. "The Blue Paradise" is the offering for Friday and Saturday. Thursday dark.

GRAND (Gus Greening, mgr.; Loew's vaudeville).—Headlined by "The Fascinating Flirt," and featuring Mr. and Mrs. Harold La Coste in "Just Nan"; Dave Thursby; Jewett and Pendleton, and Coreoran and Mack. Bill made good impression.

PIEDMONT (Ted Hardcastle, mgr.; pop vaudeville).—Acts played to good houses and were well received: Hawthorn Minstrel Maids; Ryan Brothers; Olgen and Johnson; Green and Brewer; the Van Dille Sisters.

No announcement has been made in reference to the report that Jake Wells will open the Lyric as a three-a-day house.

BALTIMORE.

By FRANCIS B. STOOLE.

MARYLAND (F. C. Schanberger, mgr.).—Stella Mayhew, assisted by Billie Taylor, accorded enthusiastic reception. Albertina Rasch and ballet, fair dance offering. In contrast is the turn of Maurice Bierre and Grace King in modern songs and dances; the latter were many times more popular with the audience. The Five Pitamuras closed the bill and held the house intact after a long show, and are easily the most interesting number. J. C. Nugent and Julie York appear in a novelty comedy, "The Meal Hound." Valdo Rigo plays the violin; King and Harvey sing. Also are: The Norvelles in "An Artistic Studio," and "A Night in a Monkey Music Hall."

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BUFFALO, N. Y.

By W. B. STEPHANS.
GAYETY (Chas. Taylor, mgr.).—"Bontonian, Burlesquers." Next, "Watson's Boot Trust."
GARDEN (Wm. Graham, mgr.).—"The Beauty Review" doing satisfactorily, with new show.

ACADEMY (Jules Michael, mgr.).—Split week pop variety show. Next, "Ed. Watson and Co., Three Moran Sisters, Lloyd Lamont and Three Millards."
MAJESTIC (Chas. Lawrence, mgr.).—"The Daughter of Mother Machree," effective comedy-drama well received here with the attendance above standard. Featuring specialty nights for local Hibernal organization.

Following, "That Other Woman."
SINGING—Singing variety show. Next, bill with headline honors going to Charles Dickson and Co. in "A Glance Ahead." Julius Tannen, well applauded; Flanagan and Edwards, hit; Frank and Tobie, opened well; Bolger Brothers, clever; Alexander Kids, very good; Bob Albright, pleasing; Five Florimonds, novelty closing.

LYRIC (H. B. Franklin, mgr.).—Well assembled bill with La Tina's Elephants featured; Dulce Hall Trio, wrestling, novel; Bud Clarke as The Stage Manager, a hit; Taylore and Arnold, good; The Packard Four, do well; Masier and Clark, fair. Pictures.
OLYMPIC (Bruce Fowler, mgr.).—Attractive program with Victor's Musicians

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taking first honors; Jos. Remington and Co.,
good; Grace Aver Duo, clever; Bennett and
Richards, good; Mary Cooke, pleasing. Fea-
ture pictures.

TECK (John Olshel, mgr.).—"The Blue
Paradise," doing fairly well first part of
week. Advance showing up very good for the
entire week. Next, Sothers in "If I Were
King."

STAR (P. C. Cornell, mgr.).—Frances
Starr in "Little Lady in Blue" doing nicely
for the first half of the week, and followed
last half by Alexandra Carlisle in "Take
Your Medicine."

The Oriole, pictures, damaged about \$6,-
000 last Friday night when a fire broke out
from an overheated stove.

Bob Carlin is in town rehearsing a new
single comedy turn.

Polly Holmes, who played the mother in
"Bringing Up Father in Politics," inkered a
breakdown and was only able to appear at
the opening performance in this city. She
is recovering and is with the company.

LYRIC (Low Rose, mgr.).—Stock burlesque.
LAFAYETTE (Lloyd Spencer, mgr.).—
"Richard the Great," Helvey, Maxine and
Lane, Barnes and Russell, Columbus Bros.
ALAMO (Will Gueringer, mgr.).—Jimmie
Brown's Revue.

Jack Jarrot, former dancing partner of Joan
Sawyer, is a prominent figure in the local
cabarets.

Ferry and Roland were booked at the Cos-
mopolitan by B. F. Brennan. Brennan played
Melville the Mind Reader at his Ibserville
theatre Saturday on a percentage arrange-
ment. Melville asked the agent how his thought
business would be. "You ought to know,"
Brennan replied. "You're a mind reader!"

Mary and Lyda Cox are at Tranchina's.

So successful was "Cabaret Night" the
Lyric management has decided to have several
through the season. Tommy O'Neill is the
latest addition to the theatre's burlesquers.

Manager Farrell, of the Central American
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ORPHEUM (H. C. Fourton, mgr.; U. B.
O.).—Imperial Jiu Jitsu Troupe, featured;
Milton and DeLong Sisters, sure fire; Swan
and Swan, good; Irene LaTour, fair; Elkins,
Fay and Elkins, hit column. Last half in-
cludes Unbar's White Hussars, the Emily
Sisters, Hippodrome Four, Helanse Nordstrom
and Ben Deoley and Co.

DUVAL (H. C. Fourton, mgr.).—Nov. 21,
"Blue Paradise," 23, "Jingoland," local
talent. 25-26, "The House of Glass."

ARCADE.—Paramount pictures and Wire-
less Trio.

REPUBLIC.—Triangle pictures.

NEW ORLEANS.

By O. M. SAMUELS.

ORPHEUM (Charles E. Bray, Southern rep-
resentative).—Entertaining bill this week.
Svengali, clever canine, induced wonderment,
opening the show. Imperial Chinese Trio,
following, scored unmistakably. Red Fox
Trot drags for a while, but gains value at
its conclusion. Leipzig is the same deft,
mystifying fellow. Natalie Alt, assisted by
Rae Samuels, pianist, was liked, as was
Bob Matthews. Leon Sisters closed.

TULANE (T. C. Campbell, mgr.).—"Prin-
cess Pat."

CRESCENT (T. C. Campbell, mgr.).—Al H.
Wilson in "My Killarney Rose."

of the Opera Comique, Paris, sailed from New
Orleans for Balise, where they commence a
tour of the tropics.

King Evans, formerly of Vitagraph here, is
now a traveling salesman out of Chicago for
Patshe.

Jake Glucksmann joined the Maude Adams
show here.

C. E. Tandy has taken over the local Tri-
angle business. Harry Owens, formerly of
Atlanta, is in charge.

The first Central American restaurant in
America was opened here last week. It is
called the "Toda," and is located near the
Orpheum. It is operated by a large coffee
corporation. One of its features is an in-
dividual cup of coffee, each cup being made
separately.

Ernst Boehringer, Triangle manager, was
confined to his home several days after a fly-
ing timber struck one of his eyes.

Artists playing Memphis and New Orleans,
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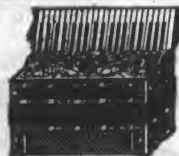
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every other convenience.

Melvin Graefan Maids' Orchestra started at
the Rathskeller Sunday.

Charles E. Bray is leading the way with his
advertising spreads of the Orpheum.

A local branch of the National Drama
League was formed here Saturday.

Ethel Gilmore has been engaged to dance
at Kolb's.

"Common Clay" is underlined for the Tulane
next week. "The Old Homestead" will be at
the Crescent.

Mike Kelly, Tommy Lyman, Bussy Williams
and Zoe Langdon make up Tore's retinue of
entertainers for the winter.

Herman Pichtenberg returns to New Orleans
this week, after a protracted visit to New
York.

PHILADELPHIA, PA.

B. F. KEITH'S (H. T. Jordan, mgr.).—
Surrounding Nat Goodwin, the featured head-
liner, with a strong, well balanced show,
brought excellent results. The houses held
more people on Monday than has attended any
"first show" performance in long time and
"the bill went through flying. The next to
closing spot was not the most favorable for the
veteran comedian, and after the matinee,
the bill was shifted about placing Goodwin
sixth and giving the next to closing spot to
Muriel Window, who ran away with a big
hit just as she did in the afternoon when
she was on second. Goodwin has not been
seen in this city in several years and it was
a classy audience which gave him a warm
greeting on Monday. He is still a clever

J. A. MURPHY

(ADAM SOWERGUY)

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artist and his rendition of "Danny Deever" was a classic in itself. His stories, however, although well told, were somewhat draggy after the fast-moving show ahead of him, but in the earlier spot his act went over in excellent shape. There are a couple of his stories somewhat old, but delivered with a new twist which helped. Miss Window has a reputation of being a good one of them good. In addition she shows some dandy looking costumes, one a real freak and instructs plenty of "pep" into her work. She was a big applause-winner. Cartmell and Harris showed their new act, "Golfing with Cupid," and it registered a hit. Always nifty steppers, they have built up an excel-

lent idea into a very likeable offering that ought to be in demand. Their dancing is, of course, the feature, but they are going after more comedy than usual, the girl carrying the principal part of it with good results. They have a good line of chatter, well handled, but ought to change that "photo in watch" gag. It has been done often. Aveling and Little using it, with only a slight change last week, and it was rather grating on the ear. The third member of the act, a gray-haired man who dances well enough to be the girl's father, scored a hit by himself for a dancing bit. Beatrice Herford, who tells you about people you hear and meet in the theatre, store, trolley cars and other places, was

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SPECIAL RATES TO THE PROFESSION

as big a hit as on her last trip. Two of the three numbers she used were new here and scored strongly. Walter Shannon, Marie Annis

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and Co. have a very pleasing miniature musical comedy called "The Garden of Love," written by Bert Leslie and George Spink. The principals are supported by three male singers and the musical numbers furnish a goodly portion of the act. There is a liberal supply of bright lines, some cross-fire comedy talk and action that got laughs, and altogether it is a very pleasing vehicle. Regal and Bender, a couple of boys with two corking good tricks to follow an ordinary routine of hand-to-hand tricks, proved a hit. They use some talk while going through their tricks, and while the first few minutes of their work is familiar stuff, the two tricks worked with the use of hanging ropes gave them a great finish and brought several bows. Una Clayton and Co. presented "Collusion" for the first time in this house. It is one of the best of the series of sketches she has played on the big and small-time, and with the help of excellent playing scored solidly. Badie and Ramdon opened the show with a mixture of contortion comedy and singing, doing nicely,

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WORKING WITH

U—diminished nerve to
B—o, waving the American flag
O—a all occasions.

Burns and Foran, who do lower limb manipulating, wish it understood that when they said they wanted to lay off for the holidays, they meant Fourth of July and Washington's birthday. They wish work for the coming holidays.

Neomi, Dear:—If you did not live in Jersey, I would fall in love with you.
Took so many bows at Keith's (Greenpoint,) theatre, last week, my agent, Sam Kenny, had to stand in the wings slapping kidney plasters on every twelve bows. F. S. I just can't bear myself, can I?

Advice to automobile dealers. Look up all actors as prospective customers; ninety-nine out of a hundred acts I work with are going to buy a car in the spring.

My High Coat of Living.

My agent has hams and chickens as he books them every morn.
My managers have had pork and beans circuits ever since the day of dawn.

My dear public has the sugar that gives the body heat.
And they all come round on Saturday night and bring Jack Marley meat.

This Week—Earlham O. H. and Proctor's, Newark.
Next Week—(Nov. 27) Keystone, Philadelphia.
Dec. 4, Camden and Elizabeth, N. J.; Dec. 11, Tonkers and Mt. Vernon, N. Y.; Dec. 18, Proctor's 125th St. and 58th St., N. Y.; Dec. 25, Broadway, Philadelphia; Jan. 1, Altoona and Harrisburg, Pa.; Jan. 8, York and Williamsport, Pa.; Jan. 15, Allentown and Reading, Pa.; Jan. 22, Easton and Lancaster, Pa.; Jan. 29, Amsterdam and Utica, N. Y.; Feb. 5, Akron, O. (full week); Feb. 12, Grand Rapids, Mich. (full week); Feb. 19, Toledo, O. (full week); Feb. 26, Youngstown, O. (full week).

JACK MARLEY

BOSTON

By LEO LAMBERT.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Mrs. Thomas Whiffan in her golden stage jubilee proved the real surprise of the bill, as she made good as the headliner. The Cyrolling Brunettes opened well. Libonati, xylophonist, snappy act. McWatters and Tyson good. Tatties and Reddick, nut act; William Morrissey excellent; Emmet Devoy, excellent; Carmela and Rosa Ponsillo, corking girl act; Mirano Brothers, held the house almost intact.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Vaudeville and pictures. Good business and a long show.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Pop with a musical tab. Big.

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

GLOBE (Frank Meagher, mgr.).—Nastymova in "War Brides" opened to fair business Monday after a stupendous advertising campaign in the dailies and Sundays. Will play next week and be followed with "20,000 Leagues Under the Sea."

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Excellent business. Pop.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop. Good.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Pop. Excellent.

PARK (Thomas D. Soriero, mgr.).—Pictures. Good.

MAJESTIC (E. D. Smith, mgr.).—Leo Fields in "Step This Way." Fair. Taylor Holmes in "Bunker Bean" opens December 4.

SHUBERT (E. D. Smith, mgr.).—Al Johnson in "Robinson Crusoe, Jr." Big.

PLYMOUTH (E. D. Smith, mgr.).—"Very Good Eddie" on its 15 consecutive Boston week, the shift from the Wilbur a week ago Monday not having hurt business in the slightest.

WILBUR (E. D. Smith, mgr.).—"The Cinderella Man" going strong on its second week and apparently in for run.

PARK SQUARE (Fred E. Wright, mgr.).—"The House of Glass" on its last week showing surprising strength. Leo Ditrichstein in "The Great Lover" opens Monday night.

COLONIAL (Charles J. Rich, mgr.).—"Sybil" fourth week. Satisfactory.

HOLLIS (Charles J. Rich, mgr.).—Arnold Daly in "The Master." Poor. David Warfield in "The Music Master" expected December 4.

TREMONT (John B. Schoeffel, mgr.).—"The Professor's Love Story." Poor business for George Arliss. Raymond Hitchcock in "Betty" opens Monday night.

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—"Hip Hip Hoory" picking up steadily and should close its engagement strong.

CASTLE SQUARE (John Craig, mgr.).—"Gus Hill's Politics" (International) pulling one of the best weeks of an unsatisfactory season.

COPLEY (G. H. Pattee, mgr.).—"A Pair of Spectacles" admirably produced by Henry Jewett's English stock players. "Arms and the Man" will be used next week.

CASINO (Charles Waldron, mgr.).—"The Sporting Widows." Big.

GALEBY (Charles Bacheller, mgr.).—"Edmund Hay" Show." Excellent.

HOWARD (George E. Lothrop, mgr.).—"Girls from Joyland." Excellent.

Thomas F. Mead and Eveline M. Lorraine, professionals, who have been living at 308 Huntington avenue, yesterday took out a marriage license.

PHILADELPHIA, PA.

(Continued from page 45.)

while Charlie Ahearn and his troupe of comics on wheels gave the bill a rousing finish.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—Anniversary Week was celebrated this week

VAUDEVILLE ACTS

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Orpheum Theatre Bldg., Montreal, Canada



Smart Entertainers

Sammy

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Joe Bissett is a good straight man; this ad proves it.

This Week (Nov. 20)—Alhambra

Next Week (Nov. 27)—Orpheum, Brooklyn

Direction, MAX GORDON

BESSIE ZENA
MORIN SISTERS



Touring Orpheum Circuit

Direction, HARRY WEBER

FRANK EVANS

suggests

"Engaged, Married and Divorced"

with an excellent bill. This is the sixth season for the big "pop" house in West Philadelphia, where business has always held up to a high average. A musical comedy "tab" called "The Besame of Love" with a company of 18 headed by "Baharet," the dancer, featured the bill, which started the new season off with a rush. Homer Miles in his own playlet, "The Innocent Bystander," put over a big applause hit. This is a cleverly worked out "crook" play with a sentimental touch which reached the Nixon audience with a wild punch. Ryan and Lee were a big laughing hit with their "nut" stuff, keeping the house in a roar with their funny antics. A well handled rural skit offered by the Clover Leaf Trio was warmly applauded, and Lucy Gillette was a strong applause winner with her pretty juggling act. The film feature was "The Mediator," with George Walsh featured.

GRAND OPERA HOUSE (W. D. Wegelarth, mgr.).—Walter LeRoy, Emily Lyton and Co. in Junie McCree's sketch, "Neighbors," headlined the bill surrounded by Monroe and Allen, Cyrling McNutt, Venita Gould, Colonel Diamond and his grand-daughter in a dancing novelty, Tabor and Green and pictures.

KEYSTONE (M. W. Taylor, mgr.).—"The Man Hunters," one of the popular "tabs" launched recently by Norman Jeffries, was featured this week. The "plot" carries a story of a theatrical company shipwrecked on an island and a meeting with a couple of dusky warriors results in a show being given during which numerous specialties are introduced. The act made quite a hit with the Keystone patrons. Others on the bill were Lane, Plant and Timmons, The Clevelanders, Fire Sylvesters, Lillian Morley and McCarthy Sisters, Three Falcons and the film feature, "The Shielding Shadow."

COLONIAL (Harry A. Smith, mgr.).—Robbie Elephants featured. Others: Frederick Voleker Trio, Bixley and Lerner, Wells, Norworth and Moore, Four Casters, with "Sins of Her Parent" as the film feature.

BROADWAY (J. Cohen, mgr.).—The Valdeska Suratt picture, "Jealousy," was strong feature. The vaudeville bill included Bo-

KLEIN BROS.

Deiro told us that Trovato could make a violin talk. We told him that was nothing; we could do THAT WITH our Phonograph.

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Reservation of space now is suggested, to ensure the best position.
Rates will be the same as at present for advertising in that issue.

Any VARIETY office (New York, Chicago, San Francisco) accepts Anniversary copy.

Ganny's Bakers, Three Brazilian Nuts, "The Dream Surprise," a musical comedy, Johnny Ford and Bobby Smith and Barnoid's Dogs.

WILLIAM PENN (G. W. Metzger, mgr.)—Almont, Dumont and Doe in a musical offering featured. Others for the first half: "The Hong Kong Mysteries," Kahl, Walters and Henry, Rogers, Curzon and Rogers, film feature, Louise Glaum in "Somewhere in France." Second half: "Ruberville," a musical offering, Bessie Barriscale featured in "A Corner in College," and others.

CROSS KEYS (Sablowsky & McGurk)—Maurice Samuels in "The Miracle," a dramatic sketch featured; Oriental Operatic Co., Ford and Gordon, Chief Eagle Horse, Elvia Bates and Co., Leon's Ponies. Second half Empire Comedy Four, Rosini, Cora Simpson and Co., June Dixon and Models, Dayton Family and Olsen and Nort.

ST. LOUIS.

By REX

The "California Mission Play," a pageant-drama, the largest ever put on the road, en route from the Coast to New York, is at the Shubert-Garrick this week. There are 100 in the cast, including 22 Indians, men, women and children. The drama deals with the work of the Franciscan Fathers in California more than 150 years ago and fully lived up to the expectations of curious St. Louisians, who thronged to the theatre during the week. The production should be welcomed anywhere and is admirably portrayed.

"The Only Girl" returned to the Jefferson for a week's stay and is doing comparatively good business. Nov. 26, "A World of Pleasure."

With William Naughton added to the cast, the return of Lillian Grossman and Matt Hanley, and May Bouton in the lead surrounded by a completely rejuvenated company of 50, the Park Opera cast in "A Hawaiian Follies," under the direction of Charles Sinclair, scored heavily this week and played to capacity audiences. With above changes the house should enjoy better business. 20-50 prices prevail for evening performances.

COLUMBIA (Harry Buckley, mgr.; U. B. O.)—Adeleide and Hughes headlined; Wheaton and Carroll featured; "Forty Winks," went big; Dyer and Fay, scored; Wallace and Hughton, pleased; Hickey Bros., fair; Boudini Bros., entertained; Phina and Co., good; ORPHEUM WEEKLY, 2nd.

AMERICAN (Harry Wallace, mgr.)—"Mutt and Jeff's Wedding," good business at popular prices. Next, "The Hour of Temptation." STANFORD (Lee Reichenbach, mgr.)—"Ginger Girl," to big business. Next, "Lady Buccaneers."

GAYETY (Frank Parry, mgr.)—"London Belle," capacity. 26th, "Bon Tons."

BEN RYAN AND DOLLY RYAN

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CHARLIE ROGERS and CO.

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An Original Travesty on the Making of Moving Pictures
Something Funny Something New

Direction, NAT SOBEL, Palace Theatre Bldg.

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ADAIR and SUTTER

Presenting Their New Playlet

"AT THE SHOE STORE"

By STEPHEN G. CHAMPLIN

Act Fully Copyrighted

Direction—HUGHES-SMITH

A Feature Act On Every Bill

MEEHAN'S LEAPING HOUNDS

And the Most Wonderful Performing Dogs on the American Stage

Alhambra This Week (Nov. 20)

IMPERIAL (Oscar Dane, mgr.)—"House of Bondage" repeated. First week's business such a big success, repeat performance demanded to accommodate ticket sale. Olga Worth at her best, assisted by Jean Lewis.

GRAND (Harry Wallace, mgr.; wva.)—"Joy Riders," headlined; Dunbar's Salon Singers, good; Mimio Four, big; Mystic Hanson Trio, pleased; Earl and Edwards, fair; Harris and Nagel, laughs; Billy Joy, enter-

tains; Permaine, applause; The Ferraras, clever; pictures added, to big business.

EMPRESS (C. F. Helb, mgr.; wva.)—"Five Acts Changed twice weekly, with film to big business.

PLAYERS (Roy Jones, mgr.)—From grim drama to farce comedy was the leap taken by the Players cast this week which played to good business in "Marrying Money." Miss Olive Templeton and Mitchell Harris have the leads.

"Alone at Last" comes to the Jefferson Dec. 3.

The Edith Mae Capes and Nelson Homer Show are at Cloward's west end Winter Garden.

The Players at Grand and Olive is to be known as "The Half Dollar Play House" in the future.

About 150 couple attended the "Film Exchange" dance given at the Arcadia Monday evening.

Mrs. Helen H. Britten, owner of the Cardinal baseball club, has sued her husband, Schuyler P. Britten, president of the club, for divorce. Mrs. Britten charges that her husband is an habitual drunkard, squandered her money and otherwise imperiled her fortune. She asks for the custody of their two children. Britten, it is understood, will contest the suit as well as his removal as president of the ball club.

Robbers on Sunday night, Nov. 19, stole \$1,100 from the safe of the Majestic theatre, East St. Louis.

NOTICE FOR EUROPE

Players in Europe desiring to advertise in VARIETY, and wishing to take advantage of the Prepaid Rates allowed, may secure the same, if at the time of mailing advertising copy direct to VARIETY, New York, the amount in payment for it is placed to VARIETY'S credit at the

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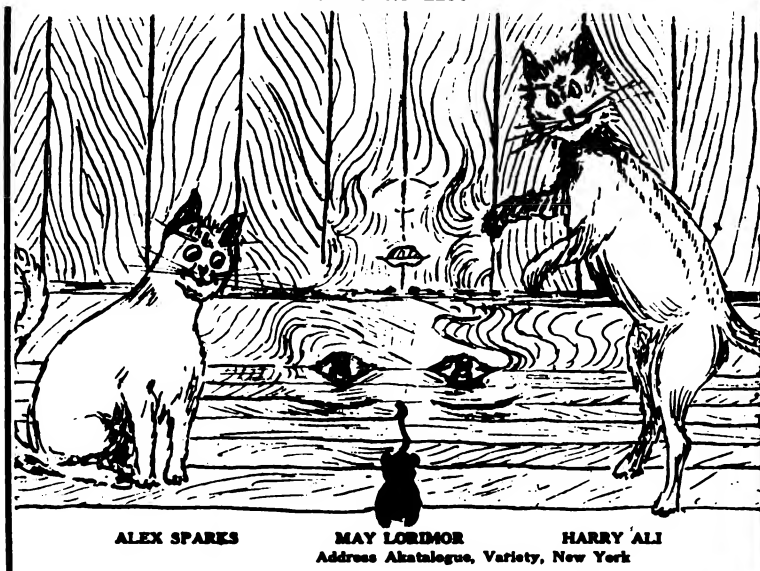
THE ITALIAN FRONT

Peoria Star, Nov. 18, 1918.
ORPHEUM
 Nothing but praise of the most enthusiastic variety can be accorded the performance of General Pisano, crack rifle shot. The act has a stunning setting and is altogether of a pleasant Big Time flavor.

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Playing Monsieur Duval in Lew Fields
 "STEP THIS WAY" CO.
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KEIT and DE MONT

with IRWIN'S "MAJESTICS"

CECIL JEFFERSON

Specialty Written Songs and Stories
 By HERBERT MOORE
 Direction, J. B. McKOWEN.

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DAINTY SINGING SINGLE
 VARIETY, New York.

MARTYN and MACK

Something New in Songs and Dances
 Playing Loew Circuit
 Direction, TOM JONES.

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Anticed by FRANCIS YOUNG in
 EXOTIC ART DANCES

ARTHUR HAVEL & CO.

In a comedy playlet entitled
 "PLAYMATES," by Will M. Cressy

My Pop says: "Nobody ever saved anything laying off." So I'm trying to work steady.
 He uses good judgment. Next Week (Nov. 20)—Keith's, Youngstown.
 Direction JAMES PLUNKETT

A MUSICAL ACT OF DISTINCTIVE MERIT

JACK LEVY

AND THE

FOUR SYMPHONY SISTERS

Presenting
 "A Study in Melody"

BESSIE LEONARD

SEZ
 I'm a lady of a few thousand words. Don't
 rile me.

A NOVELTY SURPRISE. SPECIAL SCENERY.

McGREEVY and DOYLE

"A RAILROAD SANDWICH"

Direction, LEW LESLIE, Strand Theatre Bldg., New York

BOWERS, WALTERS and CROOKER

WITH AL JOLSON'S "ROBINSON CRUSOE, JR."

What "Sime" Said

Geo. Yeoman got quite some reward
 for a modern monologue. It could not
 have been more timely.

This Week—Riviera and Audubon

GEORGE YEOMAN

A 1920
 MONOLOGIST IN 1916

ALL EXCLUSIVE MATERIAL
 Written by
 JOHN P. MEDBURY

JOHNNY FORD and BILLY SMITH

Modestly announce that the Press,
 Public and Managers, all agree in
 recommending our new act as one
 of the best laughing acts in
 vaudeville.

Introducing "Back in the Hills of Colorado" (By Billy Smith) with Great Success

Playing U. B. O. Theatres!

Next Week (Nov. 27), Maryland, Baltimore.

Booked by WM. WOOLFENDEN

'Labor overcometh all things. Envy shoots at others, but hits itself. Patience surpasses learning.'

SIX MUSICAL NOSSES



U. B. O. Direction
FRANK EVANS

Permanent Address
VARIETY, New York.

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 LENORA BURKE
BIG SONG HIT **"MONEY"** (Words and Music by Lou Payton)
"Cooks" Booked Solid "Maids"
Eastern Representative, Jack Flynn Western Representative, Harry W. Springold
Best U. B. O.—W. V. M. A. Wishes to All

CROSSMAN'S SIX ENTERTAINERS

First Half (Nov. 20-22)—U. S., Hoboken, N. J.
This Week, Last Half (Nov. 23-25)—Palace, South Norwalk, Conn.
Address **VARIETY, N. Y. C.**

DIXIE'S HONEY BOY OF THE PIANO

JIM MacWILLIAMS

Booked Solid U. B. O.

THE ORIGINAL IDEA



"KOKOMAYNIA" CLUB
The Black Sheep returned to the fold. Welcome back, Skipper and Kastrup. Regards to Frank Galy and wife from all the Kokomaynias. Jim and Marion Harkins accept our congratulations for the new addition in the family. Mr. Jack Hoffman was elected Sergeant-at-Arms, to replace the previous officeholder. Weber and Ditch and William Stole were initiated this week. New members: Marty Collins, Roy Cummings.

This Week (Nov. 20)—
Keith's, Jersey City; Keith's,
Greenpoint, Brooklyn
Direction, **JACK HENRY.**

KARMIGRAPH
NUMBER

6

PRINCE

KAR-MI

VAUDEVILLE'S
GREATEST ILLUSIONIST
SAYS:

AS LONG AS I CONTINUE TO PLAY TO
BIG MATINEES EVERY DAY AND
PACKED HOUSES EVERY NIGHT

I NEVER WORRY ABOUT APPLAUSE, ALTHOUGH SOME ACTS ALWAYS JUDGE
THEIR VALUE BY THE AMOUNT OF NOISE THEY CREATE.

BEANS ARE BEANS

I WILL ADMIT, BUT IT TAKES MORE THAN A MERE VIBRATION OF THE ATMOS-
PHERE TO MAKE A NOISE LIKE BIG MONEY IN THE BOX OFFICE—IT TAKES

DRAWING POWER

That's Why **"I GET THEM IN"**

(Address **VARIETY,**
New York.)

"A FEATURE ACT THAT IS INVARIABLY THE HIT OF THE BILL."



McKAY'S SCOTCH REVUE

The McKays, in a picturesque Scotch Revue, lived up to their advance notions.—Free Press, Detroit, Mich.
WANTED—Good piper; one who can dance or sing. Write Manager, McKay's Scotch Revue, care of
Variety, Majestic Theatre Bldg., Chicago, Ill.

EMMA EARLE and SUNSHINE

FEATURING EMMA EARLE'S original old lady specialty
"WHEN I WAS YOUNG"

Levee Time

Fully Copyrighted

Direction, **FRANK BONN, Inc.**

"THE MINSTREL REVIEW OF 1916"

WITH

JOSIE FLYNN and MAE ROBERTS

Personal Direction, **NIXON and NIRDLINGER**

EVELYN BLANCHARD Presents

FLO IRWIN

IN VAUDEVILLE

THAT VERSATILE NUT

GEO. NAGEL and EVELYN GREY

In "Bite of Variety." A nut act in "one"; introducing singing, dancing, whistling, juggling,
tumbling and travesty.

NOTE— We do any act the audience ask for and some they don't ask for.



Permanent Address, **VARIETY, New York**

This Week
(Nov. 20)—Keith's,
Columbus
Next Week
(Nov. 27)
Empress
Grand Rapids

HARVEY - DE VORA TRIO

Address 306 Putnam Building, New York City

Walter DANIELS and WALTERS Minna

Laugh Getters

(TWO IN ONE)

MUSIC — SINGING — COMEDY — CHARACTER STUDIES

ARISTOCRATS OF VAUDEVILLE

MAURICE

BRIERRE

AND

GRACE

KING

DIRECTION,

ARTHUR KLEIN

Eastern Representatives, **MORRIS & FEIL** Western Representative, **SIMON AGENCY.**
BOOKED SOLID

BELL and FRED A

W. V. M. A.

THE SINGING LABORERS

U. B. O.

CLASS
LAUGHS
NOVELTY
MUSIC
DANCES



Direction
PAT CASEY

Supported by "SIR" JAS. DWYER in "THE LAW BREAKER"

If you were a treasurer and a man with a dog asked for two orchestra seats, what seats would you give him?

THE MAN-K & THE DOG

K 9

ICE WATER IN ROOM 6.

Yours,

SULLY and ARNOLD

LOEW CIRCUIT. Direction. **MARK LEVY**

Were we soused last night? Oh, my, so pickled we gave a cabaret singer a dollar to hear "River Shannon."

CORBETT, SHEPARD

AND **DONOVAN**

3 BOYS WHO SING

Rep. Aaron Kessler, A.K.



Rich McAllister

PRINCIPAL COMEDIAN

"STEP LIVELY GIRLS"

BREAKING RECORDS—THAT'S ALL

SAM and KITTY MORTON

IN

"Back Where They Started"

Direction—MAX HART

ELSIE MURPHY and EDDIE KLEIN

IN A BLEND OF MIRTH, MELODY and MUSIC

Direction, Irving Cooper

BILLY SCHEETZ and BETTY ELDERT

"Whittier's Barefoot Boy"

A CLASSIC IN "ONE"

Direction, NORMAN JEFFRIES.

If a song plugger should sing from a box at the Century Theatre, would he be a Century plant?—Sam Harris.

35

B.F.K. BUSH BROOK

E.F.A. E.V.D.

BEATRICE LAMBERT

American Nightingale

In an Artistic Song Repertoire Booked Solid

Dog-sense

LADY says

"If everybody knew as much as their dogs, they'd be some folks. Think it over!"

All friends that have not written us kindly refrain from doing so until after Xmas.

RAWLS and VON KAUFMAN

P. S.—We have the T. C. Y. C. blues because our T. C. Y. C. Mascot (Bobby) was killed by a street car Nov. 7th at Muskegon. Will you miss him, Lillie and Rex?



Frank Kahl, Ralph Walton and Ed Henry Booked solid, U. B. O. time Direction, JACK HENRY. Address Variety, New York.

Some Act—Catch Us

VALYDA

and her BRAZILIAN NUTS.

Always Working

Direction, ROSE and CURTIS

I ADMIT IT

HARRY LAUDER and MURRAY BENNETT

Are Much Better Performers Than I Am—

"Put Down That Lion, Boy."

HARRY SYDELL

Direction, Mark Levy LOEW CIRCUIT.

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 Intermediate

Direction, HARRY WEBER



VAUDEVILLE'S MOST ARTISTIC DANCER

VERA SABINA

BOOKED SOLID ORPHEUM CIRCUIT

DIRECTION,

Max Gordon

VESPO DUO

Phenomenal

Accordionist and Singer

MIKE DONLIN and MARTY McHALE

IN VAUDEVILLE



BILLY LLOYD and GEORGE BRITT

In a "Mixture of Vaudeville," by Ned Dandy This Week (Nov. 20)—Colonial, Erie, Pa. Next Week (Nov. 27)—Keith's, Dayton

Dec. 4—Temple, Rochester Jan. 22—Colonial, New York
Dec. 11—Orpheum, Montreal Jan. 28—Bushwick, Brooklyn
Dec. 18—Temple, Hamilton Feb. 5—Keith's, Boston
Dec. 25—Shen's, Toronto Feb. 12—Doris, Pittsburg
Jan. 1—Shen's, Buffalo Feb. 19—Keith's, Cincinnati
Jan. 8—Alhambra, New York Feb. 26—Keith's, Indianapolis
Jan. 15—Orpheum, Brooklyn Mar. 5—Keith's, Louisville

Direction, HARRY FITZGERALD



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

THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING Representative, JACK FLYNN

Keen Williams
A real comedy act in "one."
(Special Secenary) United Time

I don't juggle high-balls, but I can bounce rubber ones.
JOHNNIE REILLY
FASTEST IN THE WORLD

Undisputed, undefeated slam pool shark. Just beat "Gentleman Bill" of Bernard and Meyers two games. Ye gods! It's genius when you can put them in the pocket three at a time with your eyes closed.

PLEASE NOTE

George Gould, Jr., is collecting in behalf of a home for aged and infirm dummies. All donations thankfully received. List of contributors published weekly.

Frank Byron, Jr., please write. (Per Great Lester.)

FRANK and BESSIE

GABY

IF IMITATION IS FLATTERY?

Then I have been Flattered by

AL JOLSON

JACK WILSON

**THE MOST ENTRANCING BALLAD
OF THE DECADE**

**“WHEN THE SUN
GOES DOWN
IN ROMANY”**

(Grant-Lewis-Young)

**A GENUINE NINETY-HORSE POWER, SIX-CYLINDER, SELF-
STARTING AUTOMATIC HIT**

In all our entire experience we have never harbored a greater natural song hit.

**It carries a WONDERFUL MELODY WITH A MASTER LYRIC and leaves
that lingering impression that guarantees applause and encore.**

**We have also one of the prettiest accompanying obligatos imaginable—
If you sing a ballad sing this one. Order copies and orchestrations now.**

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81-83-85 Randolph St.

FRANK CLARK, Chicago Manager

**STRAND THEATRE BLDG., 47TH ST. AND BROADWAY,
NEW YORK**

BOSTON
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MAX WINSLOW, New York Manager

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