

TEN CENTS

# VARIETY

VOL. XLV, No. 1

NEW YORK CITY, FRIDAY, DECEMBER 1, 1916

PRICE TEN CENTS



**"COME OVER, COME OVER, COME ON OVER HERE, IT'S A WONDERFUL PLACE"**

HERE ARE THREE GENUINE, ASSURED HIT SONGS

GEO. M. COHAN'S

**"THERE'S ONLY ONE LITTLE GIRL"**

One of those typical Cohan march songs that can't possibly fail. A march with Geo. M. Cohan's name on the title page is a real fore-runner of success.

OUR BANNER  
BALLAD

**"TURN TO THE RIGHT"**

(JEROME-AGER)

The title tells a story in itself. The lyric is one of Jerome's classics, supported by a melody that cannot be equalled or surpassed.

THE BEST OF ALL THE CURRENT WILSON SONGS

**"YOU'VE GOT TO HAND IT TO THE GOLDEN WEST"**

(JEROME-WILLIAMS)

A great opening or closing number. It carries that quality that insures spontaneous returns, and it's appropriate for the current time.

**"THAT OLD NEW ENGLAND TOWN"**

Another "Back Home in Tennessee" by the same writer, but a better song.

**"ERIN IS CALLING"**

The market's greatest Irish number.

HARRY TIERNEY'S  
INSTRUMENTAL HIT

**"SOMETIME"**

A wonderful number for dancing or dumb acts.

**WILLIAM JEROME PUBLISHING CORPORATION**

STRAND THEATRE BUILDING, NEW YORK CITY

Between 47th and 48th Street, on Broadway

To acquaint the vaudeville profession with the true history of

**Allen's Cheyenne Minstrels**

in order that there may be no foundation for a claim from anyone questioning GEORGE F. ALLEN'S right to the COWBOY MINSTREL IDEA

1906

In 1906, to boost the election of the cowboy mayor of Omaha, GEORGE F. ALLEN formed the cowboy quartette which after election was routed over the Orpheum Circuit through Mr. Carl Reiter, then manager of the Orpheum theatre, Omaha. After playing consecutively from 1906 to 1909, Bert Lamont joined the act, in December, 1909.

Shortly after Lamont joined, the act was incorporated and styled "The Cowboy Minstrels," with the stock equally divided between Bert Lamont and GEORGE F. ALLEN. "THE COWBOY MINSTRELS" played until 1913 when Lamont and Allen decided to split equally, dividing all the material property, but not the NAME or IDEA of Cowboy Minstrels, which was also the property of the corporation.

Which conclusively proves the right of both Bert Lamont and GEORGE F. ALLEN to the Cowboy Minstrel idea.

1916

Programs and all legal papers to prove the above are in my possession.

**GEORGE F. ALLEN'S CHEYENNE MINSTRELS**

Booked solid.

Direction, ARTHUR HORWITZ

Loew Time.

Orpheum Theatre, Boston,  
Now (Nov. 30-Dec.2)



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## INTERNATIONAL WILL CUT ITS CIRCUIT BY ONE HALF

**20 Shows and 20 Houses to Be Held After New Year's. Equal Number of Poorer Attractions and Theatres to Be Dropped. Top Price Goes Up to 75 Cents With Change.**

The International Circuit of popular priced theatres and attractions will, about the first of the coming year undergo a drastic reorganization of its playhouses and attractions with a view to putting it on a more stable basis.

It has been found that there are about 18 to 20 theatres not good enough for some of its shows and about an equal number of attractions with not sufficient strength to give satisfaction in its better grade houses. The decision has been reached to drop the weaker traveling combinations and relinquish the booking of the poorer houses.

This will leave a score of what the International considers excellent theatres and as many first grade attractions, which are to be augmented, from time to time, as they manifest themselves.

Under the contemplated revision the top scale of prices will be 75 cents, and only the best available traveling combinations will be considered for booking.

The International Circuit opened Labor Day as a popular price, legitimate chain, succeeding the former Stair & Havlin Circuit. Gus Hill and George Nicholai are the principal directors of the International. As some of the International's attractions failed to develop drawing power, they were removed from the legit "wheel" with other shows substituted.

### MUSICAL "MY HERO."

A new musical play "My Hero," is being made ready for production by J. M. Anderson and Frank Stammers. Mr. Stammers wrote the book and the music comes from Harold Ortolp.

In the cast are Emmy Whelen, Brice and King, Lillian Shaw, Helen Falkland and Ignacio Martinetti.

### TOUR OF VICTOR RECORD MAKERS.

The forthcoming annual tour of Harry McLaskey, known to phonograph owners as Henry Burr, which will be made under the direction of Ira Harus, possesses large possibilities and is unique in the concert field. The kind of entertainment given will be vocal and musical, the artists appearing being those making Victor records, with McLaskey featured.

Others who will tour are Albert

Campbell, Arthur Collins, Byron G. Harlan, Billy Murray, John H. Meyer, Vess L. Ossman (banjo) and Theodore Morse. For the making of records the above work simply and in combination. The latter are Campbell and Burr, Collins and Harlan, Meyer and Burr, Sterling Trio (Meyer, Burr and Campbell) and Peerless Quartet (Meyer, Collins, Burr and Campbell). The program will also hold a well-known monologist.

### ATWELL'S CLEVER WORK.

Boston, Nov. 29.

Ben Atwell, doing the press work for "Robinson Crusoe" show at the Shubert here, put over one of the best plants in years with the Boston papers yesterday. He landed all the late editions of the afternoon papers with front page spreads in conjunction with the matinee sermon of Billy Sunday.

The entire company with the exception of Al. Jolson, attended the services of the revivalist, and when the services were completed and the converts started "hitting the trail," five of the members of the show joined. They were Kitty Doner, Frank Carter and Mabel Withee, and two of the chorus girls.

While Sunday's sermon had not special reference to the theatre, he asked for a special blessing for the members of the company in his prayer.

### THREE SHOWS NEW YEAR'S.

All the Keith New York theatres will give three performances Dec. 31, the third to take place immediately after midnight (New Year's Eve).

### PRODUCERS' BOOKING AGENCY.

Plans are under way for the formation of a new dramatic agency which will handle all business for several of the large Broadway producers.

The producers have been securing people through various agencies.

Talbot Pressagenting Chatterton.

Haydn Talbot, late of the New York American staff, has been appointed press agent for the Ruth Chatterton "Come Out of the Kitchen" show.

### BAYES' TIME CANCELED.

The vaudeville engagements of Norah Bayes, each for \$1,500 weekly, were canceled late last week when Miss Bayes notified the booking offices she would not appear at a third show in Keith's, Philadelphia. Thanksgiving unless paid pro rata for that extra performance. The Keith engagement next week was also canceled, Miss Bayes consenting, unless her demands were met.

The vaudeville managers say with every other argument placed to one side that they might advance why Miss Bayes should give an extra performance on a special occasion such as Thanksgiving that she agreed in all of her contracts as is customary, to play 14 performances a week (not over two in any one day). In Philadelphia no vaudeville shows are given Sundays, and that would have called upon Miss Bayes to give 12 shows next week. The extra performance asked for Thanksgiving would have made it 13.

There are several "six-day towns" on the vaudeville routes. In others performances are given every day.

Miss Bayes made no protest against the cancellation of her somewhat solid route this season out of the United Booking Offices and Orpheum Circuit (for the middle west). She was reported apparently indifferent to what action might be taken.

### NAZIMOVA DISMISSES COMPANY.

The company engaged to support Nazimova in her new play, to be produced under the managerial direction of Walter Wanger, was assembled by the star Saturday afternoon and informed they were to be disbanded.

The people had been rehearsing for five weeks. They received two weeks' salary Saturday.

Mme. Nazimova stated the production was to be postponed for the time being, owing to the inability to secure a New York theatre, but that as soon as a house could be secured the company would be assembled again.

### BELASCO RAISES SALARIES.

Chicago, Nov. 29.

David Belasco voluntarily added one day's salary to the members of the cast of "The Boomerang" playing here, because of the Sunday shows, the company having had that day for rest heretofore.

The move is more notable because of the presence of a clause in the contract issued by Belasco which includes Sunday in the full week.

### WEBER'S THEATRE.

Before the current week is over Joseph M. and L. Lawrence Weber will probably affix their signatures to papers calling for the erection of a new theatre in the heart of the metropolis.

**White Rats News**  
will be found on  
**Pages 14-15.**

### CUT HIP'S BOSTON TIME?

Boston, Nov. 29.

This may be the last week of "Hip, Hip, Hooray" at the Boston opera house. The show was booked for five weeks here. Because of the opposition created by Billy Sunday, which has affected business at all the theatres, the Hip road production may cut two weeks from the length of its original booking.

The company will go to New York and lay off for one week, reopening on Dec. 26 in Cincinnati.

Several of the members of the company have written to various managers and agents in New York during the past week stating that they would be "at liberty" after Dec. 9, as the "Hip, Hip, Hooray" management had decided to cut expenses.

### VOLUNTARY SALARY INCREASE.

Chicago, Nov. 29.

All theatre employees of the Jones-Linick-Schaefer Company were notified this week that starting December 25 their salaries will be increased.

The voluntary raise by the J-L-S. firm does not include musicians, stage hands nor m. p. operators, who the company declares are under union scale said to be the highest in any city.

### KEITH'S GROUND BROKEN.

Providence, Nov. 29.

Ground for the Keith theatre was broken this morning. The mayor turned over the first spadeful of earth. State and city officials were present.

The theatre will have a seating capacity of 2,500. The site is on Westminster street, about a block from the present Keith's.

### LAMB'S OPENING, DEC. 10.

The new addition to the Lamb's club house, which about makes a new club of the entire building, is to have its formal opening Dec. 10.

### LIFTING CHARGED.

A telegram was received at the Oliver Morosco offices, Tuesday, from Ben Giroux, manager of "The Bird of Paradise," stating that Charles Clarke, one of the Hawaiians with the show last season, had appropriated the volcano effect used in the production and had booked it with a featured role at the Pantages theatre, San Francisco.

Clarke booked direct with J. J. Claxton, manager of the house, who was notified about the alleged piracy. Mr. Morosco notified his attorneys, Hill & Hill, to begin action at once.

## PARIS NOTES

The great event in November is the revival of Henry Bataille's "L'Amazone" at the Porte St.-Martin, with Mmes. Rejane, Simone, M.M. Antoine, L. Gauthier in the lead. It is the finest legitimate troupe brought together, excepting at the Comedie Francaise, since the war commenced. Hertz and Coquelin, managers, have done the thing well.

The same can be said of their revival of the old operetta, "La Roussotte," at the Ambigu-Comique. This work seems to have lost none of its interest, though in our days it is somewhat out of date. Jane Pierly plays the role created by Judic and shows plenty of ginger. Gaston Dubosc, Albert Brasseur, Collen, Maurice Jacquet hold parts, and to those who have resided in Paris the names will ring familiarly in the ears.

The best variety show in town is still to be seen at the Alhambra, in spite of the difficulty in securing acts. M. Combes at the Empire (Etoile Palace) is also presenting excellent programs. The Casino de Paris is picking up, and may soon count once more as a recognized vaudeville house in this city. Splendid business at the Olympia, with a show that is somewhat indifferent. The operetta at the Folies Bergere is running nicely, but hardly with capacity excepting on Sundays.

The theatrical managers' syndicate of France has satisfactorily concluded arrangements with the two authors' societies by which royalties will be collected on the total amount of receipts after payment of the 10 per cent. poor tax and not on the gross receipts, as hitherto.

It is possible all places of amusement in Paris will close one full day each week during the coming winter. Tuesday is preferred by the majority of managers. Many of the suburban concert halls and theatres have been playing only three days—Saturday, Sunday and Monday, making four shows—for some time past. It is also probable the cafes will be restricted somewhat to the same hours as now in force in England.

The music halls of Nice and Monte Carlo are only playing two days weekly at present.

Paris, Nov. 17.

At the Grand Guignol M. C. Choisy has a choice program including a stage version of Rudyard Kipling's "The Mark of the Beast," by E. M. Laumann. A smart sketch, "Quelle Averse," amusingly teaches the moral lesson of never introducing your Dona to a friend and particularly not into your own home. "In-extremis" is a morbid piece of a consumptive who compels his wife to take his life when he perceives she has already been untrue to him. In a revengeful spirit he previously warns the police that he fears he is to be murdered. For those who want to shiver the Grand Guignol is still the resort par excellence.

A new piece in four acts, "L'Attentat de la Maison Rouge," at the Little theatre Albert I. also savors of the Grand Guignol. A German hypnotizes the wife of his French partner and orders her to set fire to a munition factory, but he is killed by his victim, who wakes from her unhealthy sleep at the right moment. It is a good modern drama.

A new play, entitled "Une aime d'Amerique," will replace pictures at the Theatre Antoine.

"L'Archiduc des Folies-Bergere" is not an Austrian operetta, but a kind of revue musical comedy at the Rue de Richer, music by Louis Ganne, the main feature of which is the composer conducts personally the orchestra. The name has undergone changes, but all the titles in Gotha's almanac will not transmute this indifferent production. The title of Prince was not retained; it may have been misleading, for the picture man, Rigadan, who was playing at the Folies Bergere in the former revue and now has his own company at the Concert Mayol.

Prince, by the way, remains at Mayol hall, where he has just signed a six months' contract with Manager Defreyne at \$900 per week. Albert de Courville offered Prince 45,000 francs (\$8,000) for one month at the London Hippodrome, but the French cinema actor was unable to accept. While de Courville was here he fixed up with the French revue writer, G. Arnould, to write the next Hippodrome production, in "collaboration" with himself.

French revue writers appear to be coming fashionable in London, due perhaps to P. L. Fiers' reported success at the Palace. The name of Fiers is whispered as the manager of the new vaudeville theatre Walter de Freece and A. Butt are having built in the Rue Mogador. No confirmation can be obtained and it is a doubtful deal.

### LONDON NOTES.

London, Nov. 20.

J. T. Grein, the well known critic and "higher drama" enthusiast, is inaugurating a London Repertory theatre in February; the season to extent over 12 weeks. Two matinees will be given weekly. This is to be a labor of love for the artists, as no one will receive more than \$50 nor less than \$10.

The next Alhambra revue, when a successor to "The Bing Boys Are Here" is necessary, will have a very strong cast, including Wilkie Bard, Joe Coyne, Fred Emney, Alfred Lester and Violet Lorraine.

Arthur Aldin Ltd., has secured the Prince of Wales theatre. "Hobson's Choice" is transferred there, and during the Xmas holidays a new children's play by Cecil Aldin—the artist and creator of children's animal books—will be produced at matinees only.

"Romance" at the Lyric has passed its 450th London performance and continues to play to packed houses. Doris Keane is now thoroughly established as a London favorite.

"My Life," the Theatrical, Literary and Bohemian Reminiscences of George R. Sims, the popular Dagonet of the "Referee," will be shortly published by Everleigh, Nash.

G. P. Huntly has started his new variety career with a sketch, "Selling a Pup."

Leslie Fenson, the young comedian who in the last two productions at the Gaiety has proved himself an exceptionally clever entertainer and a worthy successor to the late Teddie Payne, has written a revue successfully produced at Captain Basil Dean's model theatre at the camp at Oswestry, Nov. 12.

George Lestocq, invalided out of the Army, has been appointed general stage manager for the Moss Empires.

### COCHRAN OPENS ST. MARTIN'S.

London, Nov. 29.

Charles B. Cochran opened his new St. Martin's theatre Nov. 23, with his musical extravaganza, "Houpla." The story of the piece is hardly strong enough to draw audiences to guinea stall (\$5 orchestra seats). Gertie Millar, Ida Adams, George Graves and Nat D. Ayer scored.

The house will hold 600 seated, but there is standing room for about 100 more.

### LICENSE REFUSED MIDDLESEX.

London, Nov. 29.

The London County Council, by a vote of 30 to three, refused Oswald Stoll a dancing and music license for his Middlesex theatre, on the ground he permitted the appearance on that stage of "indecently clad" women in revues.

Stoll is, however, holding a Lord Chamberlain's license, recently granted with a warning, and can present revues as stage plays, but no variety performances.

### CANTEEN PLAY A GEM.

London, Nov. 29.

Andre Charlot opened his season at the Apollo Nov. 21 auspiciously with Gertrude Jennings' two-act canteen play, "Eggs and Pearls," which has proved a perfect gem.

It was followed by a wordless play, "Pierrot's Christmas," full of tears and laughter.

### GALLERY ADVICE FOLLOWED.

London, Nov. 29.

Matheson Long's production of Rudolf Besier's "romantic comedy," called "Buxell," at the Strand, was withdrawn Nov. 25, after a very brief stay.

On the opening night a voice in the gallery suggested a revival of "Mr. Wu" and the advice was followed Nov. 27.

### TWO "NAME" HEADLINERS.

London, Nov. 29.

The headliners at the London opera house this week are Sir George Alexander in "Howard and Son" and Mrs. Patrick Campbell in "The Law of the Sands."

### Drury Lane Dark Two Weeks.

London, Nov. 29.

Drury Lane closes Dec. 6, when the engagement of "The Best of Luck" comes to an end.

The house will be given over for a fortnight to preparation of the pantomime, "Puss in Boots."

### "P & P's" 100th in London.

London, Nov. 29.

"Potash and Perlmutter in Society" celebrated its 100th performance Nov. 27 at the Queens and is going strong.



VAN HOVEN

Who is eating three "squares" a day, despite the high cost of eggs and hot meat. A few short years ago a warmed-over egg was a banquet, but now the egg shampoo thing is a habit. Van Hoven is now writing a book entitled "What I Know About the Gus Sun Time and Installment Jewelers."

### ENGLISH FILM CENSORSHIP.

London, Nov. 29.

An official censorship of films from the Home Office will probably go into effect here about Jan. 1. A draft of the proposed ordinance has been submitted by the Home Secretary which contains a clause no film shall be shown that is likely to be injurious to morality, encourage or incite to crime, lead to disorder, or in any way be offensive to public feeling. Also to be banned are offensive representations of living persons.

Every part of the premises to which the public are admitted must be so lighted as to make it possible to see clearly over the entire area.

### COSTER PLAY PREPARING.

London, Nov. 29.

Curson and DuMaurier's production of Dion Clayton Calthrop's "The Old Country" at Wyndham's was withdrawn Nov. 25.

Dec. 6 a new four-act piece, "London Pride," goes on there. In it practically all the characters belong to the coster world, the star part played by DuMaurier being among them.

### "COMMON-CLAY" ABROAD.

London, Nov. 29.

A. H. Woods, in association with Grossmith & Laurillard, has arranged to produce "Common Clay" in London, with Muriel Starr in the leading role.

Miss Starr is to be first featured in the American production of "Gamblers All," under the direction of the Shuberts, after which she will be at liberty to undertake the English engagement.

### ONLY ONE CASEY.

Reports emanating from London say a "Jack Casey" is representing himself there as the authorized foreign representative of Pat Casey. The English "Casey" is offering acts work in America, but is unknown to Pat Casey, who disclaims any connection with any other Casey, either in America or abroad.

### JOE ELVIN'S NEW ACT.

London, Nov. 29.

Joe Elvin produced Monday evening at the Empire a new sketch called "The Holy Friar." It is a very funny act.

### "MANHATTAN" REOPENING.

London, Nov. 29.

The road show of "Mr. Manhattan," after laying off for five weeks, reopens in Glasgow Christmas, playing twice nightly for that date, after which it plays 17 weeks in the legitimate house. Fred Duprez is playing the star part.

### Coliseum's Musical Program.

London, Nov. 29.

Oswald Stoll still continues his policy at the Coliseum of a program plentifully sprinkled with musical stars and this week presents Louisa Dale, vocalist; Melsa, violinist; Solomon, pianist.

### Soldiers' Leave Affects Theatres.

London, Nov. 29.

There has been a slump in the legitimate theatres and variety houses in consequence of soldiers' leave having been stopped at the front and in camps.

### Dooley and Sales in London Revue.

London, Nov. 29.

J. Francis Dooley and Corinne Sales opened Monday at the Pavilion in "The Piccadilly Revue." It is the theatre where the American team first opened here and scored.

### Composer's Three Months' Vacation.

London, Nov. 29.

Herman Finck, for many years conductor at the Palace, is taking a three months' holiday. He has been suffering from overwork. Howard Talbot is substituting.

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



## ZIEGFELD PREVENTS ACTOR FROM PLAYING U. B. O. DATES

**Vaudeville Agency Retaliates by Forbidding Performers Holding Its Contracts to Accept Legitimate Engagements Even When There Is No Interference With Two-a-Day Services.**

A misunderstanding that may eventually develop into a grave business feud between the United Booking Offices and Flo Ziegfeld, Jr., was created this week when the legitimate producer, armed with a contract calling for the exclusive services of Eddie Cantor, forced that individual to withdraw from the Colonial program after the initial performance. Cantor is scheduled to open with "Canary Cottage," when that production arrives for its New York run sometime next month. Meanwhile he is booked for the winter with Ziegfeld (in "The Midnight Follies"), who will not permit him to accept any vaudeville engagements.

The action resulting in the withdrawal of Cantor was closely followed by an order emanating from the Ziegfeld headquarters, which threatened to eliminate Rock and White from the Palace bill next week, the team being booked for a second week by the Palace management. (They are in the same Ziegfeld show.) Wednesday negotiations were under way between the team and Ziegfeld toward a temporary release in order that the Palace engagement could be played, but it was generally understood in the event Ziegfeld should enforce his contract and prohibit his principals from the occasional "dash" in vaudeville, the U. B. O. might take steps to prevent the big time vaudeville headliners from accepting contracts from any legitimate producer who would not favor a temporary release in such cases.

### MORE OKLAHOMA ARRESTS.

Oklahoma City, Nov. 29. Although there is a rumor the example of B. H. Powell, manager of the Folly, who beginning last Saturday recognized the musicians' stage stands' and operators' unions with the sanction of the White Rats Actors' union, would be followed by other members of the Theatre Managers' Association, nothing to substantiate it was learned today.

The managers of the Liberty, Lyric, Empress and Majestic seem determined that nothing will induce them to waver in their determination to fight the quadruple alliance to the end.

The Folly, which always has been the favorite theatre of unions, played to capacity and more Sunday night. Pickets had been withdrawn as a result of the understanding reached by Manager Powell and the strikers.

Mr. Powell has not recognized the White Rats, nor has he any intention of doing so. His arrangement was with the musicians, stage hands and operators, all of whom he will employ. It is the policy of the house to book all good acts it can get, whether Rats or not.

Two of four pickets stationed in front of the Overholser theatre, where the Overholser Players, a stock aggregation, opened last Sunday night, were arrested on complaint of Manager E. C. Mills, who charged them with disturbing the peace. Those arrested are P. Walker and Joseph Campbell, and they will be given hearings later this week in police court. Mills set forth in his complaints against the pickets that they were using loud and unbecoming language to prospective patrons of the house. The strikers denied the allegation.

As a result of the road order issued to members of the musicians' union,

the union orchestra with the Don Carlo Grand Opera Company, which played the Overholser last week, refused to work and the operas were sung to piano and organ accompaniment. Notwithstanding, however, the session was good and the company got away in good shape.

Although every effort was made to persuade the orchestra to work, it was without avail. The leader was determined, explaining it would be a violation of union rules to work under the circumstances, and all others of the big aggregation were of a similar opinion. The musicians did not participate in any way in the activity of pickets in front of the house during the three days' engagement, but the majority stood outside and watched what transpired.

Full bills now are being played at all theatres here. Managers of the Lyric and Liberty say they are securing more than enough acts of merit without further expenditure than was the rule before the strike was ordered. The strikers, however, point to the Folly as an example and declare they have the managers "on the run" and will stick close to their heels until they consent at least to grant the long sought audience through which it is hoped to secure adjustment of the difficulty.

This may be on the same basis, if it happens, as the Folly did, without the Rats being included.

Chicago, Nov. 29. Frank Gusinverg, Patrick King and Joseph Gorman, business agents of the Electrical Union, No. 157, were arrested here Monday on charges of disorderly conduct for an alleged attempt to have the picture operators of the Casino, on West Madison street, desert a rival union to join the one represented by the defendants.

Chicago, Nov. 29. A Mr. Shoemaker, one of the special writers of the staff of the New York "Call," a Socialistic newspaper, arrived in Chicago this week after a prolonged visit to Oklahoma City. Shoemaker plans a series of stories anent theatrical conditions and will study the local union situation as a basis for his articles.

Chicago, Nov. 29. There is much talk here about a proposed plan said to be under way to induce Charles Hodkins to attend to the bookings of the Liberty, Oklahoma City, along the same lines on which the talent is supplied the Folly in that city.

Chicago, Nov. 29. Word came this week that acts refused to work on the same bill with Hayes, Mosher and Hayes at the Lindell, St. Louis, until Deputy Organizer Seargent straightened out matters satisfactorily. Failure to force Hayes, Mosher and Hayes out resulted in all the Rats but two walking out for the second show.

### Takes Pantages Into Iron Belt.

Chicago, Nov. 29. W. F. Kelley, operating the Temple Circuit of theatres in the iron belt of Michigan, has arranged for his Temple, Ironwood, Mich., to play the Pantages road show, starting Dec. 15. Kelley will get five Pan acts. Kelley has been getting his acts from the Richard Hoffman books on the Association floor.

### LOEW'S HAMILTON, CAN.

Hamilton, Can., Nov. 29. Marcus Loew has arranged to build a theatre in this city, located on the principal street to seat 3,000. The plot is 172x145. It will be ready by Sept. 1, 1917.

The estimated cost is \$500,000 with local capital interested.

Hamilton now has the Temple, playing big time vaudeville. It is on the Canadian circuit chain.

### TAB CALLED IN.

Chicago, Nov. 29. E. P. Churchill produced "The Movie Kids," which opened last week. The tab has been recalled and Churchill instructed to strengthen it before the Association route can be given.

Association emissaries looked the show over and pronounced it in bad shape.

### VAUDEVILLE IN CUBA.

Havana, Nov. 29. Plans are being formulated to play vaudeville in the Campamor, a theatre built last year. If successful, 12 weeks will be available through a circuit of the other cities on the island.

Dumb acts, musical turns and singers with the numbers translated are wanted.

### Less Scenery Wanted.

Chicago, Nov. 29. Road vaudeville managers want more entertainment and less scenery in their tabs. Several managers have written to the Association that unless the tabs cut down the excess scenery which requires extra stage hands they cannot play them.

### South End Taking on Vaudeville.

Boston, Nov. 29. Loew's South End (formerly the Columbia), formerly playing straight pictures, is being altered to one balcony, replacing the three it had and will reopen about Feb. 1 with vaudeville, at 10-15.

### Another Boston "Sunday" House.

Boston, Nov. 29. The Gayety is the latest of the local burlesque houses to install vaudeville Sundays, a 10-act show booked by Fred Mardo playing there.

The Gayety plays Columbia burlesque shows during the week. It has heretofore been giving pictures Sunday.

### Strand, Newark, Pop Vaudeville.

The Strand, Newark, owned by Max Spiegel and playing straight pictures, has been taken over by Frank G. Hall, who will install a pop vaudeville policy.

The U. S. Vaudeville Managers' Assn. will book the shows.

### NEW ACTS.

Taylor Granville and Laura Pierpont (Mrs. Granville) in two acts, each heading one, both written by Winchell Smith and John L. Golden (Harry Weber).

Coral Melnotte (formerly of Melnotte Twins) and Jack McGowan (husband of Little Watson—Watson Sisters), two-act.

"Love and Pretzels," a comedy sketch, with George Arvine and Caroline Wade.

The Leilokelania, six (four men and two girls—sisters) in Hawaiian production (Charles Bornhaupt).

Otis Harlan and Co. (including Marion Ford) in sketch, "Preparedness," by Grace Bryan (Max Hart).

Rita Gould in an act by William B. Friedlander.

Ned Nye and Billy Inman in "The Crazy Idea" (Jo Paige Smith).

### IN AND OUT.

Dorothy Jardon replaced Norah Bayes as the headline at Keith's, Philadelphia, this week.

Lew Madden and Co. are at the Majestic, Milwaukee, this week as originally billed.

Eddie Cantor did not open at the Colonial Monday. Milo substituted.

Lillian Calvert stepped into Loew's, New Rochelle, N. Y., program Monday when illness obliged Marie Russell to cancel the engagement.

"A Day on the Ocean Beach" and "Help Wanted" filled in the vacancy of the first and second halves, respectively at the Lincoln Square this week, left by the departure from the Loew Circuit of James and Bonnie Thornton, who were booked for the full week.

### PROCTOR'S TWO-A-DAYS.

Albany, N. Y., Nov. 29. Proctor's theatre here and in Troy are now playing but two performances daily, six acts each to a bill and splitting the week. The programs of late have been somewhat strengthened up by the Proctor booker for these houses, Carlton Hoagland, of the United Booking Offices.

The Leland, this city, and the Griswold, Troy, are under the Proctor direction and playing the popular brand of vaudeville, as the larger houses have a scale running to 50 cents.

Proctor's, Yonkers, N. Y., also booked by Mr. Hoagland, is playing but twice daily, six acts.

### FITZGERALD CASE POSTPONED.

The case of Harry Fitzgerald, charged with a violation of the license ordinance, was postponed again Tuesday on the application of the complainant. The case will come up for a hearing next Tuesday in the East 57th Street Court before Magistrate Groehl.

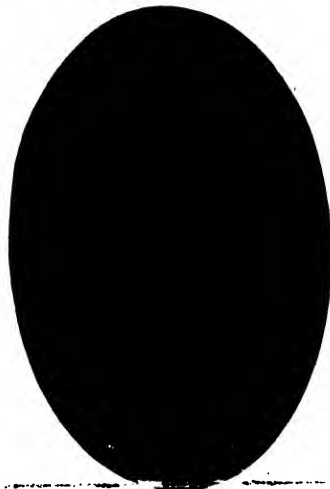
The postponement was occasioned through the injury of James Timony, who is jointly representing James Oliver, the complaining witness, and the License Bureau. Timony fell down a flight of stairs in the White Rats' clubrooms last week and is confined to his home.

### POLI'S BLIND.

The report circulated last week that the Poli houses might shortly return to stock is said to be a blind to offset the trouble in these houses of late with the union stage crews.

It is reported the Poli houses do not intend shifting from vaudeville and International Circuit shows unless necessary. It will be a long time before an agreement can be reached between the management of the theatres and the unions.

If this agreement cannot be brought about stock probably will be installed.



FRANKIE FAY.

Assisted by IRWIN DASH. A tremendous sensation on the Loew Circuit. Looking for a tremendous (hit agent) on the big circuit.



# AMONG THE WOMEN

By THE SKIRT

"Fixing Sister" with William Hodge at the Elliott theatre is very nice—and harmless. Jane Wheatly as sister, dresses her part as befits a New York society woman. In the first act her afternoon dress is of blue poplin made with a pointed over drapery edged in Hack net. The bodice is a peplum held in at the waist line with three bands of braid. Another gown is of orange velvet and net. An evening dress was in purple velvet made in long clinging lines. Miriam Collins was girlishly pretty in orchid taffeta made empire and ending in tiny ruffles. A grey chiffon was much too somber for this miss. An evening frock of white net was trimmed elaborately in crystal. Ida Vernon has retained a youthful waist line and her clothes were well chosen, especially a lavender brocaded velvet with clouds of chiffon. A bridge party scene was exceedingly well done with the lady supers in up-to-date evening frocks.

After seeing "Pollyanna" at the Hudson I'm glad I read the book, for the book conveys more gladness than the play. Patricia Collinge makes a nice Pollyanna, but her manner of speech is quite inaudible at times. Effie Shannon (as the aunt) seemed dreadfully bored. Pollyanna, grown up in the last act, wears a white chiffon frock with a short silver bodice. Missannon wore a stunning orange net made over a gold foundation. The net drapery was in points edged in grey maline.

It was hard to believe Laurette Taylor could follow "Peg" with another success, but she has, thanks to J. Hartley Manners, her husband. Miss Taylor as the mother of a 19-year-old son! And what a mother! None should miss this charming play. Miss Taylor makes her appearance in a gray riding habit and lovely she looked in it. A change is made to a gray clinging gown. The second and third acts found Miss Taylor in a brown cloth and chiffon. An individual hit was made by (Miss) Lynn Fontayne as an awkward school girl.

The Palace program this week read very well on paper and proved enjoyable. Maud Allan didn't make a startling hit, but she did quite well with an oriental pantomime. The setting was artistic and the dressing carefully selected. Miss Allan wears a gold and green costume with purple veillings. Discarding this finds her in silver lace bloomers or Turkish trousers with a coat-like covering of silver cloth. The first three aesthetic dances done by Miss Allan at the start of her program were but mildly received. Francis White as usual walked away with the applause hit. In "The Lady and the Ship" number Miss White wore an odd costume, of white satin, one side is made in knicker style and the other has a plaited skirt of blue. For her dressy number a black satin frock made very short has a bustle effect. A skirt of jet just peeps underneath the hem. A cerise scoop hat backed in plumes and one-button gloves complete this odd costume. Cecile Weston appeared first in an apricot colored net. A change is made to a black and gold dress made with the sides hooped. An impossible girl at the piano wore a fluffy net dress. Cecil Cunningham wore a dress that would have been perfect had it hung better. The hem may have been intended to droop at the sides, but it failed to give the gown good lines. The material was of gold and white squares. A huge lace ruffle of gold reached straight across the back from wrist to wrist. Josephine Robinson in a bad sketch with Digby Bell was a little overdressed in a peacock satin. Helen Blair in the same act wore white

broadcloth simply fashioned in a one-piece design.

The Allies Ball at Madison Square Garden Tuesday proved a great night for the actor folk. The bunch who seemed to be having the best time were the 40 Lambs dressed as English army men in service uniform. John Drew made a dashing looking captain. Ethel Barrymore was magnificent in nun-like robes and veils of black chiffon representing Belgium. Edna May was her prettiest as a Red Cross nurse. Julie Opp looked stately in flowing robes of gold representing Italy. Scotland received rousing cheers. France seemed to be the most popular country. "The Star Spangled Banner" didn't arouse the enthusiasm it should have, perhaps due to the rendition by Anna Fitzu. Miss Fitzu was off key. In the throng I noticed Grace George in a lovely evening frock of black and gold. Nora Bayes circled the floor with a middle-aged man of military bearing. Miss Bayes wore coral velvet. Her odd head dress was of banded pearls. Margaret Mayo was in Persian costume of gold with cerise veillings. Mlle. Dazie was girlishly pretty in a simple white satin made with a wide belt.

"Mile-a-Minute Kendal" at the Lyceum can be traced in its plot to many shows that have gone before. When play houses advertise a show for 8.20 and the curtain goes up at 8.50, the audience is prone to be impatient. But a New York first night audience is noted for many things. A circumstance in this "Mile a Minute" resembles one of "The Harp of Life," excepting the father pleads with the siren instead of the mother. The siren in "Kendal" is Adele Blood. She appears in the first act in a blue velvet cloak trimmed profusely in Fitch fur and fringe. A small toque rested on her blonde tresses. Beatrice Noyes as a pert dispenser of theatre tickets at a New York hotel stand had some lines supposed to be clever. A red cloth suit was worn by this miss.

The American theatre the first half revealed two dandy dancers. The woman of Amoros and Mulvey is of the soft shoe style, while the woman of Holmes and Levere does a sort of loose dance. Both dance unusually well. Miss Amoros wears a cloak of brocaded material edged in blue fox. Underneath is a dress of grey satin having a large figure in the same shade. The short bodice is cerise. Cerise wings in the hair and stockings and slippers, also in cerise, complete the costume. A change is made to a cloak of tan plush edged in skunk. A dress underneath is of black and white scroll design. Miss Levere comes on in a bad looking coat of deep blue satin. A dress was of gold lace with sides of pale blue net. Alice Hanson laughs her way through an act. Before going into her slavery number clothes consist merely of a coat of rose cloth trimmed at the bottom in white fur. A separate collar of ermine and a tammy are also worn.

## SUES GERTIE HOFFMANN.

Guarany Schiff, a danseuse, has started suit against Gertrude Hoffmann for alleged breach of contract, asking \$1,500 damages. Miss Schiff was placed under contract by the defendant in June, guaranteed 30 weeks at \$50 a week within a year. Miss Hoffmann was to have produced an act for the plaintiff and the Dancing De Fays. The act was placed in rehearsal.

The defendant, through her attorney, Nathan Burkan, alleges Miss Schiff failed to appear for rehearsals and also refused to do certain numbers which the act called for.

The plaintiff contends that a part was not given her.

## CANCELING CONTINUES.

Cancellations of acts belonging to the White Rats by vaudeville managers of the Vaudeville Managers' Protective Association were being continued this week, according to report, although names were meagerly supplied.

It is said James J. Corbett, a life member of the Rats, would have been canceled but his routings did not extend far enough in advance. He is now playing on the big time. Quigley and Fitzgerald, when canceled, are said to have declared they were Rats in good standing and had not resigned, the only turn making this sort of a declaration. Lew Orth and Lillian were reported canceled on the Fox circuit late last week for belonging to the Rats. Joe Towle, once canceled, was reinstated this week. Amy Butler and Blues were canceled according to report for playing the union (Rats) theatre in Oklahoma City some time ago.

Patsy Doyle, canceled for being a Rat, is said to have accepted a contract through the Sheedy agency (principally the Gordons' houses) at \$25 more weekly than he was receiving when canceled.

A story that came to New York this week said a western act, acrobats, two men, had walked into the Western Vaudeville Managers' Association, Chicago, to obtain contracts and while there were accused of belonging to the Rats. They admitted it and offered to send their resignation from that office by wire, also to write a letter to the Rats. The wire and the letter were written and sent. The letter called an officer of the Rats several harsh names, it is claimed, but after leaving the Association, the act wired the same officer to disregard both the wire and the letter. But the officer, when reading the names he was called, is said to have grown incensed and stated he would not stand to be so termed for any reason, which may leave the act without either membership in the Rats or western bookings, as the Association knew about the second wire.

## THORNTONS OFF LOEW TIME.

James and Bonnie Thornton are no longer on the Loew Circuit. Their contract with nine more weeks to play was canceled by mutual consent last week.

The Loew people say the Thorntons, engaged at \$600 weekly, objected to the policy of the Loew houses that calls for three shows daily, with four Sundays (sometimes also Saturdays).

Jim Thornton says his contract read he should sing two songs at the "supper show" and when the Loew Circuit asked him also to give the remainder of the act at that performance, he declined. Thornton claims there was no difference between them over the number of performances to be given.

## "CREATION" AT PALACE.

One of the feature attractions of next week's program at the Palace will be "Creation," the panoramic spectacle invented some years ago by Col. Austin and shown around the country in summer parks. The Palace production will be a miniature set of the one shown in the recent San Francisco Exposition and will carry draperies, light effects, etc., that represent an expenditure upward of \$7,500. A private showing was arranged for George Gottlieb by Arthur Klein and the Palace accepted it for a two-week run.

## Dooley and Rugel With de Courville.

Dooley and Rugel are preparing to cut short their scheduled Orpheum Circuit route, the team having accepted a contract proffered by Albert de Courville, which calls for a role in the new show due to open at the Hippodrome, London, early in the spring.

The salary is \$500 weekly and if his American releases are perfected he will sail Jan. 11. The European contract calls for a ten-week run with the usual option.

## "LOVE BIRDS" IN CAGE.

At the Royal, Bronx, Christmas, there will be an act in a cage. It is called "Love Birds" by Edgar Allan Woolf. The piece will be played in a cage encircling the whole stage and the six characters are to occupy perches. A bird imitator will be prominent among the flock.

## COMMISSION TOO HIGH.

Judge Oppenheimer in the Municipal Court handed down a decision this week in favor of Alfred Robyn, organizer at the Rialto, against whom an action had been brought by Agnes Johnston, a musical agent, for alleged failure to pay commissions. Robyn was placed at the Rialto by Miss Johnston at a salary of \$100 a week and agreed to pay her \$15 a week during the engagement. He failed to pay this amount, with the agent starting action. Nathan Burkan, acting as attorney for Robyn, contended the \$15 named as commission in the contract was exorbitant.

## CIRCUS HOWARDS DIVORCED.

Cincinnati, Nov. 29. Sophia Howard, circus performer, this city, was granted a divorce on ground of wilful absence, from Edward S. Howard, aerial performer. After they were married at Cattleburg, Ky., in 1903, she says he shocked her bringing home four children and telling her they were by his first wife, who had just died. She is with Ringling Brothers Circus and says her hubby was before the Juvenile Court for allowing the four children to perform with that show.

## ABE ATTELL'S COMEBACK.

New Orleans, Nov. 29. Abe Attell, pugilist and actor, has been in New Orleans planning a comeback.

Abe has a young brother who holds a record for being knocked out. He was generally put to sleep about the third round. Abe says his mother was less worried about this younger brother when he left home for a fight than on other nights, because she was certain he would be home early.

## PLAYERS SET STAGE.

New Orleans, Nov. 29. More trouble has descended upon the acts playing at the Lafayette. The house has lost money consistently since it opened with small time vaudeville in September.

The bill is running on the commonwealth plan. This week the stage hands walked out and the acts set their own stage. Today (Wednesday) it looks as though the venture might suspend at any time.

## MANAGER NOW OWNS IT.

Lynchburg, Va., Nov. 29. J. Bryan Craver, manager for the Piedmont Amusement Co., when that concern opened the Universal theatre here, but was later transferred to Charlotte, N. C., has returned to the local house as manager and principal owner. F. A. Abbott, who succeeded him here, has been transferred to Charlotte.

## Minerva Coverdale in London Revue.

Minerva Coverdale sailed for England on the Kroonland, Wednesday, of this week, to assume a principal role in the forthcoming production at the Hippodrome, London, which is scheduled to open during Christmas week. The engagement was arranged with Albert de Courville, through Harry Fitzgerald.

## McCullough Leaving "Canary Cottage."

Carl McCullough will retire from "Canary Cottage" when the piece concludes its run in Pittsburgh Dec. 9 and will begin a tour of the Orpheum Circuit Dec. 31.

## Hoey and Lee on Loew Circuit.

Hoey and Lee were given contracts for ten weeks over the Loew circuit, Tuesday. The act opens Dec. 11.

# CABARETS

A sign of good times should be seen in the business now being done by Broadway restaurants. At Rector's, for instance, the crush is such the house is ahead on gross receipts \$45,000 for this November against the same month a year ago. The gain itself would be big business. Rector's is giving a full, fast show from midnight until one, crowding a large number of varied acts into the time, in addition to the revue numbers. The show is made nearly all girly. Among the specialties are an acrobatic dog act and a bicyclist. The show may be the attraction for there is an overflow into the ballroom nightly, obliging a double row of tables on the new raised dance floor. One of the admitted attractions of Rector's is Earl Fuller's orchestra of eight pieces. Mr. Fuller has sent his combination into the front ranks of musicians. Each man is a star on his instrument and there are two or three in the bunch who could do solo work as turns if required. In the Fuller orchestra are Joe Raymond, violinist-director, who carries the men along in a rhythmic manner that never fails to mean many encores; Joe Gibson, a rag violinist, who has not been excelled by any rag string player to date; Frank Copie and Phillip Bardi, banjo and violin, and those boys can make the banjos hum; Sig Newman, "The Incomparable Saxophonist"; Harold Potter, violinist; Frank Falco, bass saxophone, and Earl Fuller, drummer and leader.

Major Wallace McCutcheon, of the English army, is in New York again, wearing a black cap on his head to cover a wound received on the firing line. He is home on three months' leave of absence to recover, but it is unlikely he will be able to remove the cap within six months. Saturday night a dinner was given the Major at Healy's. Active service in the war has not impaired Wally McCutcheon's dancing though he has grown a trifle stouter. McCutcheon was about the first from this side to enlist. He is a native American (Brooklyn) and his action in leaving New York to join the English forces must have been welcome news to the English actors in America. McCutcheon when going into service was the driver of an ambulance. His promotion rank by rank to Major was for bravery and from all accounts it stands unparalleled in this stupendous war, that of an alien with the fighting forces reaching the high rank McCutcheon has been awarded.

"The Tramps" is the name of a new social organization, among whose organizers are: Margaret Illington, Blanche Bates, Margaret Wycherly, Margaret Mayo, Helen Tyler, Irvin Cobb, Holbrook Blinn, Grantland Rice, Rupert Hughes, Edgar Selwyn, James Montgomery Flagg and Bayard Veiller. It will hold a series of dances, the first of which will take place at Healy's Log Cabin, Dec. 7, at midnight. The second, for which a date has not as yet been set, will take place at the Automat, the club having taken the basement of the building, and will install an orchestra for the occasion at its own expense. Helen Bourne Wren and John Murray Anderson will direct the dances.

Through the prosecution of the Children's Society "Prof." Joseph Small, a teacher of dancing, pleaded guilty of having children under legal age make public appearances in dances. He was sentenced to pay a fine of \$200 or spend 20 days in jail. Last July Small was found using young girls and a boy in a dancing act at the Garden restaurant. He had birth certificates showing the children were over 16 years of age. Investigation proved that he was using

birth certificates of other children whom he had formerly employed. Through the case Muriel Hallock, who had been separated from her father for sometime was restored to his guardianship. The girl was about 14 years of age.

Reisenweber's new addition may open in a couple of weeks, but assuredly before New Year's. It will be in charge of Margaret Hawkesworth, formerly at the Hotel Plaza. The former Hawaiian Room at Reisenweber's, under Eddie Pidgeon's guiding hand, has been converted into an Arabian Room, with rugs plentifully hung around the walls. Mr. Pidgeon got "atmosphere" immediately in the rearrangement and it is a pleasant change. There are several high class vocalists in Arabian costumes and Les Copeland is supplying the rag singing and piano playing. Ortille Pretorius, known as Lady Ortille, is dancing there. She claims to know 55 different styles of dances and has a costume for each one.

An action brought by Antonio Macaluso, senior member of the firm of Andre & Sherri, against Gus Edwards for \$123, claimed due on costumes furnished Edwards for his revue at the Hotel Martinique, was settled this week in the Municipal Court with a judgment of \$23 granted the plaintiff. Macaluso contended Edwards owed him \$123 on the costumes, but receipts were displayed by Edwards, showing he had paid all but \$23, which he was withholding until certain repairs to the costumes was attended to. House, Grossman & Vorhaus represented Edwards.

Cabaret bookings this week by Billy Curtis included Leona Guerny (Shanley's); Lubowska (Rector's); Rose Francis (Clarendon); Gladys Lorraine (Ritz, 125th street); Mlle. Gulli (Ritz, Brooklyn); Red Feather, Sophie Becker (Marlborough); Grossman Twins (Old Teck, Buffalo); Moriarity Sisters (Beaux Arts, Atlantic City); Rogers and Wood (Garden); Ella James (Shultz); Belle Barron (Lorber's); Lovilett, Gladys Norton, Oakes and Denour (Boulevard).



IN THE TRENCHES

"Daredevil Jack" Austin, moving picture "stunt" man, who has done 40-foot leaps on horseback and has climbed head down down from the Equitable Building in New York, has written to his relatives over here he has recovered from wounds received on the front and is returning from an English hospital to the trenches on the Somme. "Jack" is the lower hand figure reading Variety. The others are British troopers. "Jack" couldn't get thrills enough risking his neck before the camera at home. He went to the war zone in search of adventure.

Charles A. McGee, director of the new Clarendon Beach, Chicago, has submitted a plan to the City Council Committee which has accepted it whereby the Clarendon will be turned into a winter resort. The sandy beach is to be flooded for ice skating, the lobby floor waxed for dancing and concrete-floored promenade used for roller skating. All at popular prices.

A statement by George E. Green, State Commissioner of Excise, brought rather gloomy information to the restaurant and cabaret men last week to the effect that no all night licenses could be issued legally between midnight Saturday, Dec. 30 and 1 A. M. Tuesday, Jan. 2 in cities of the first and second class.

In the Suffolk County Court at Riverhead, L. I., John Dunsmore, a cabaret artist, received a judgment of \$1,000 against the Hotel Shelburne, Brighton Beach. Dunsmore, who sued for \$1,395, had a contract for the season at the Shelburne, but was dismissed after several weeks. No notice of appeal is expected.

Noval Baptie and Gladys Lamb wound up their engagement last week at the Winter Garden (a San Francisco skating rink), leaving immediately for the east. They may be seen at the Ice Skating Palace (Fifty-second street and Broadway), New York. The couple carry a number of skating girls besides themselves.

Concern is felt over what arrangements are to be made for New Year's by St. Louis restaurants. Management of most resorts, however, declare they will open as usual and will take orders in advance, serving drinks only between twelve and one, as is customary Sunday evenings.

The Montmartre affair had not been adjusted up to Wednesday. Clifford C. Fischer and the Shuberts, who are in court over the restaurant, could not agree along lines suggested by the judge. Both sides are awaiting a final court decision that may or may not include an appointment of a receiver.

It looks certain 1.30 New Year's Eve will be the dead line for service in New York restaurants. There was some hope the doors might then be locked and those inside allowed to remain, but the restaurant men believe now they will have to close promptly at that hour.

Marie Connors, who ranks as one of the long distance piano playing sharks, is back at Joel's, after an absence of two years. She has been one of the entertainers at the Chile resort for the past ten years on and off.

The Bismarck Gardens, Chicago, are on the "unfair to organized labor" list, placed there by the Chicago Federation, the Gardens refusing to employ union waiters and accede to certain demands made by the organization.

The Grossman Sisters, conspicuous around Broadway for several months through being twins and dressing alike, have been secured for the cabaret by Billy Curtis.

Some of the cabarets in Chicago that had an idea the city officials would close one eve New Year's eve, have received strict orders from the police to the contrary.

Bustanoby's 39th street reopened this week, with Andrea Bustanoby as manager, the place having been dark about a week. A newly formed company is backing the rejuvenated venture.

Bert Kelly is an established favorite at the College Inn, Hotel Sherman, Chicago, where his dance orchestra and "Jass Band" are a feature.

Paul Salvain has not taken over Castles-in-the-Air. He could not agree

upon terms with the lessees of the place.

Harry K. Thaw made his first appearance around Broadway in some time, Saturday, when he attracted considerable attention at several cabarets.

Marshall Hall and Louise Sterling have been engaged by Mrs. Farone to dance at Les Fleures, succeeding Clifton Webb and his partner.

E. M. Brauner has taken over Bustanoby's (63d street) and will open under the name of "Oh, Caprice."

Mabel Jones, recovered from tonsillitis, will shortly return to the revue at the Deoch and Doris.

Bassett and Chapelle, figure skaters, and Grace Allen are now appearing at the Winter Garden for a brief period.

Business at the Winter Garden, Chicago, is on the increase. Helen Flint is now in the revue there.

Healy's "Golden Glades" on the top floor of the Healy restaurant building opens tonight (Friday).

Louise Alexander is dancing professionally at Woodmansten Inn.

## AMERICAN'S NEXT.

The American Burlesque Association entered into negotiations this week to secure an additional New York theatre. The name would not be divulged, but is expected the house will be added within a few weeks. The American has only the Olympic, New York, and Star and Gayety, Brooklyn, in Greater New York.

## REEVES' RECORD BEATEN.

Cleveland, Nov. 29. "Hello New York" now holds the record of the box office at the Star theatre here. The record has been broken twice recently. Al Reeves first did it.

The Star, a rather small house, is doing a big business. It got between \$6,000 and \$7,000 last week.

## HAYMARKET STOCK.

Chicago, Nov. 29. Art H. Moeller, manager of the Haymarket, who has his own company, "The Merry Maidens," at the house this week, has made arrangements to install burlesque stock. He will start the plan next Sunday when he also plays two acts of vaudeville from the Western Vaudeville Managers' Association. Moeller will retain his present company at the Haymarket and has engaged Mr. and Mrs. Sam Michaels to produce his shows.

## AMERICAN IN DULUTH.

The American wheel burlesque shows will play three days in Duluth, commencing Dec. 10. The shows will go from St. Paul to Duluth, opening there Sunday and playing the two days following.

The remainder of the week consists of one nighters into Kansas City.

Empress, Denver, Now Ass'n Booked. Chicago, Nov. 29.

The Empress, Denver, owned and operated by the Tammen-Bonfils interests, and for a long time an important link on the Sullivan-Considine circuit, has been added to the books of the Western Vaudeville Managers' Association and commencing next week will have a six-act show playing full weeks.

The house will be booked by Harry Miller.

## Terre Haute, Sundays Only.

Terre Haute, Ind., Nov. 29. Beginning last Sunday the American Burlesque Wheel attractions will make their only stand here on the Sabbath instead of playing three days.

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

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Sketch writers for vaudeville who have big time in view for two or three-people playlets might look up the records before concluding their output will eventually land there rather than on the small time where skits using but two or three characters are more welcomed. Other than perhaps a novelty sketch or one where a noted and high salaried actor or actress can hold it up alone, the big time invariably turns down the small casted piece. By the same token it doesn't appear as though sketch writers can give the same "kick" to small cast playlets they can to those where a broader scope in the limited time is possible through a more generous distribution of players. Theme and action may be the two potent items in sketch writing, but in vaudeville salary seems to be the thing. The variety sketchist always figures what may be given for the least money perhaps, with the players wanting the most salary obtainable. That is where the number of people engaged often carries the most weight, everything else being in accord, unless the sketch is headed by a player of acknowledged ability and earning power.

Parodies have grown almost obsolete in better vaudeville in comparison with their vogue at one time. This may be another phase of the paying-singers evil, since no one will pay a singer to sing a parody. A few acts use parodies in the larger houses, but the parody writing of years ago appears to have passed away. Parodies are very enjoyable, although there is always the tendency to blue material which should be avoided, for parodies in their way are a substitute for the topical song, another matter of the vaudeville past for general use. What a parody writer could do with "ukelele"! But it might be necessarily blue and there isn't much doubt the running riot with parodies in former days for suggestive points had much to do with their discontinuance.

It doesn't seem to have occurred to the business concerns that advertise in the theatre programs they are not receiving full circulation for their money? The single sheets in the balconies contain only the cast and exit plan demanded by the fire department. These sheets do not even mention the music between the acts. There are few "dead-heads" in the balconies and people who can afford to buy theatre tickets should make desirable purchasers of many of the commodities and luxuries advertised in amusement programs. Publications seeking advertising patronage usually strive to increase their circulation. Here it is with guaranteed distribution and not taken advantage of.

No one has called attention to the short farces, which more often than not are nothing more than vaudeville sketches slightly elaborated with side-plots, commencing at 8.40 and over at 10.30. Asking \$2 a seat for such an evening's entertainment seems like taking advantage of the good nature of New York's amusement seekers. The

least the managers could do, under such conditions, would be to supply a curtain raiser as they do in London. That's little enough.

"Yiddish" expressions upon the stage are too common. They should be confined only to those in Hebrew character entitled to use them. The presumption nearly everyone in a theatre understands "Yiddish" is as erroneous as to presume the same for German. That each draws what sounds to be a hearty laugh is no excuse. Very few understand "Yiddish" and a variety player not in the Hebrew character should employ only language understood by all. The promiscuous use of "Yiddish" is also distasteful to the Hebrew patron, who doesn't pay to hear in a theatre what may be funny in his home, but is not on the stage—to him. There is too much "Yiddish" just at present in all show entertainments as a matter of fact. Some comedians couldn't be funny without it, either because it fits their face or they know of nothing else.

The professional dancer has gone. It was certain he would. Where he has gone to, no one cares. It was a great day for the "Profs," though while it lasted the fellows and the girls. A few survived and made themselves of some value in theatricals, but 95 per cent. have returned to their former occupations, if they retained enough good sense after their wild professional experience to go back to regular work. Perhaps the shining lights of professional dancers, even surpassing the Castle record, are Maurice and Walton. They were among the first and they certainly seem the last, for they have established themselves at the Hotel Biltmore. The Castles might have continued as a dancing act, but they didn't, though their fame is enough for other engagements. Many dancers, more or less well known, have drifted into this or that, keeping off the last gasp until the last, but there are hundreds of others who were left behind. The dancing restaurant that sent many a blood pressure to above normal did funny things for several classes of people, but there has never been anything funnier on the stage or Broadway than the sight of the "hicks" if turned out in evening dress.

What is the future of motion picture publicity? Is it slowly but surely going the way of theatrical press agency? Time was when a good theatrical publicity promoter was judged by the number of fake stories he could "put over" on the editors of the daily press. To-day his work is confined to imparting, as succinctly as possible, the straight news concerning his attraction. With the rapid rise of the picture industry there has come into the field a number of so-called directors of publicity who devote most of their energies to sending out "dog stories" that are now obsolete in the older branch of the amusement purveying business. How long will it be before the picture magnates come to a realization of the futility of so much wasted energy on the part of their publicity representatives?

The range of things that go to mark a person as a "hick" is infinite, but in theatredom nothing is quite so common or positive as violation of simple grammatical usage. The player, man or woman, may observe all the niceties of dressing and deportment and simply radiate "class" until he or she begins to talk and does violence to the King's English. All the carefully nourished illusion of "class" vanishes and the offender is set down as a "hick." Big time vaudeville is going in for class just now and those who would be in the procession must observe the rules. Not infrequently successful performers have attained their eminence in spite of a lack of early educational advantages. Such people should frankly recognize their deficiencies and strive by taking instruction to remedy them. The natural gift of entertaining is rare. Correctness in speech can be acquired

with a little effort. What a pity that really capable performers will injure their standing in their profession just for a lazy disinclination to take a little pains!

The "Sunday" question recently agitated through a decision by the New York courts in a moving picture matter arising in an up-state town was very clearly dwelt upon in a New York Times editorial Monday. The Times said before the vast majority of people would accept the decision as law it would have to be confirmed by the highest court in the state, and if that occurred, the people would then demand remedial legislation. Anyone who sees Sunday as a day for the innocent entertainment of the multitude has the right idea. So many arguments have been and may be advanced why there should be a liberal Sunday there is nothing new that need be added in favor of it. The saloon argument alone should be sufficient for any community. While the church-going or reform element is influential in affairs involving a Sunday violation (where theatres are concerned) even they must recognize the good that is accomplished by the masses being allowed to visit places of amusement on the very day of all the week that offers the greatest temptations if they are kept upon the streets.

Vivian Wessell returns to "Nothing But the Truth" Monday.

Arthur Hopkins has gone to French Lick for ten days.

"The Mimic World," with 32 people, opens on the Loew time next week.

Harry Vivian, the sharpshooter, is confined to the New York Hospital due to an operation.

Leon De Costa has severed his connections with the Maxim P. Lowe Producing Corp.

The "Cohan Revue of 1916," which was laid off last week, resumed its tour Monday.

Elizabeth Meredith has changed her name to Elizabeth Shirley (Shirley and Bond) playing the Orpheum Circuit.

The Royal, Bronx, will have a "Festival" Christmas week, with Rock and White, return date, headlining.

Belle D'Arcy has left the stock company in New Bedford, and Carl T. Jackson left the Poli stock, New Haven.

Grace Goodwin is in Florida for a vacation, having completed two weeks with various American Burlesque Wheel shows.

Mrs. Toggie (Toggie and Daniels) is in the hospital in Denver. She suffered a broken leg while playing in that city recently.

Lafler & Brattons' fourth company of "Very Good Eddie" opened Monday in Vineland, N. J.

Minerva Coverdale sailed Wednesday for London, having been placed with Albert de Courville through Harry Fitzgerald.

The Kincaide, Quincy, Mass., has discontinued vaudeville, now playing dramatic stock.

Marie Lavarre may leave the "Show of Wonders" at the Winter Garden, to join another Shubert production to go to London.

Fayette Perry is going to Australia under the Tate management to appear in "Very Good Eddie."

Fred Zimmerman, Jr., has placed "Pals First" with William Courtleigh in the leading role in rehearsal.

Charles Roscom, manager of the Chicago Stock Co., was in New York this week to secure new plays.

The Langdons, who left "The Century Girl" during rehearsals, will go over the Pantages time.

Carter De Haven purchased a large tract of land in Averett, N. J., this week, on speculation.

Sylvia Loyal did not withdraw from the Palace bill last week. The act was Alfred Loyal.

Suzanne Jackson retired from "Arms and the Girl" when that attraction closed at the Fulton Saturday.

Frederick Hand has replaced Harry Hollingsworth as leading man in the Palace Ring show.

"Turn to the Right" for Chicago will open at the Grand opera house, the city, Jan. 14. First starting at Baltimore Christmas week and following with Washington.

H. Percy Meldon, director of the Winkford St. Claire Stock, at the Empire, Paterson, N. J., has been forced to temporarily retire on account of illness.

Van and Schenck at the Century ("The Century Girl") commenced singing a new song, "Yaddie Kaddie Kiddle Kiddle Koo" this week.

Roehm & Richards have placed J. P. Nedbury, a writer from the coast, under contract to write vaudeville material exclusively for them for five years.

Jane Gibson has temporarily replaced Mrs. Will Hanlon in the Hanlon Brothers' act, owing to the latter suffering from appendicitis.

Louis Lavine, New York representative for the Fred Mard Circuit, has returned to New York after spending a week at the Boston headquarters.

The Lyric, Newark, N. J., is now playing ten acts booked by Joe Eckl. The house has been playing pictures and before that played vaudeville.

Everett Shinn has been commissioned by Robert Campbell to design the scenic models for "In for the Night," which will be built by Ernest Gros.

"Cutie Vincent, forced to leave "Step Lively" (act) in Boston through illness, returned to the company at the Palace, Brooklyn, this week.

Minna Gale Haynes will give her second dramatic recital at the Hotel Plaza next Wednesday. These recitals are to be a fortnightly feature at this hotel.

Otis Oliver, Chicago stock producer, and Ruth Sanderson, his wife, have been separated by a divorce decree granted by Justice Des Voie, Van Buren County, Mich. Mrs. Oliver was a non-professional.

The mother lodge of the Theatrical Mechanics' Association (No. 1 of New York) will give a ball at the Amsterdam opera house next Monday night for the benefit of its sick and death fund.

A diagram book of New York's leading theatres together with athletic fields and concert halls, has been published by "What's Going On." The diagram book is very complete and useful. It sells for 50 cents.

The opening of "My Soldier Boy," at the Astor, has been postponed from Monday to Wednesday of next week. The reason for the postponement was the Bernhardt opening at the Empire Monday.

J. Fred Zimmerman, Jr., is getting ready to produce a play. Just what the piece is he won't tell, but he has already started engaging the cast, and among those that have been signed is Edith Luckett.

F. F. Proctor has taken over the Astor, Plainfield, N. J., and installed a straight picture policy. The house was formerly operated by Frank G. Hall. The other Proctor house in Plainfield is also playing pictures.

Meryon Vadie, dancer, is in the Presbyterian hospital, New York, in serious condition with peritonitis. The time of Meryon Vadie and Ota Gygi for the immediate future has been canceled.

Jake Bohrer, leader of the orchestra at Keith's, Cincinnati, is to undergo an operation for appendicitis. Louis Beers, superintendent at the same house, is convalescing after an attack of neuritis.

Mrs. Jessie Mae Brown denies that it was in her establishment at 342 West 45th street, New York, that Alexander Winkler committed suicide recently. Winkler never stopped there, she declares.

Lillian Russell may not play vaudeville after all this season. She is insistent the managers pay her \$2,750 weekly in all the theatres she plays, not, as they wish to do, that amount in some and \$2,500 in others.

The committee selected to arrange for the annual ball of Theatrical Protective Union No. 1 consists of James Bass, chairman, E. H. Carey, secretary and treasurer, and Walter Hans. No date has been set for the affair as yet.

The Mittenhals have obtained the southern rights for "Flora Bella" from John Cort. John J. Scholl is casting the company. This will be virtually a fourth company of the show to be sent out this month. Mr. Cort rehearsing two road companies at present.

J. H. Alox, the Canadian manager booking the Franciscan theatres in Montreal and Quebec, has discontinued booking acts from New York, all acts being booked through his Montreal office. In the past the main portion of the shows have been booked in New York.

The corner of 47th street and Seventh avenue (formerly by Kuhn's-Puck & Abrahamson and Wolphlin's restaurant) will be sold at public auction in January to settle the estate of the late Michael De Lacy. The property adjoins the Palace theatre.



## WITH THE PRESS AGENTS

Caruso was guest of honor Sunday night at the first big dinner given by the Friars in their new clubhouse. Answering a toast the tenor said in his halting English: "Here are your ups and your profits. I am surprised that you Friars here in your monastery your abbot allows such orderly bubbling wine. Brothers, here's to you alone and all; one and all." Others who were present: Wolf, Raymond Hitchcock, George M. Cohan. A vaudeville entertainment included George Sydney, Harry Ellis, Bert Leslie, William McCarthy, John Beck, Carter De Haven, Van and Schenck, Will Rogers, Doyle and Dixon, Leo Carrillo and Irving Fisher.

The New York "Tribune" has started a new circulation campaign which from appearances, is of a very costly nature for that daily. The plan consists of phoning all parties living in apartment houses, especially those located in the theatrical section, and asking each person if they will accept a two weeks' subscription to the "Tribune" free of charge. If satisfied with the paper they are asked to subscribe permanently.

Helen Freeman's Nine O'Clock theatre gave a private performance Sunday evening, after the police had interfered with the previous start of the venture. Gov. Whitman and President of the Board of Aldermen, Curran, were present. The house is in the exclusive residential section south of Central Park, near Fifth avenue. The entertainment is made up of a series of playlets.

A score or more of the highest stars of the atreedom took part in the benefit for F. F. Mackay in the New Amsterdam last Friday. The receipts were nearly \$4,000. Henry Miller, Ruth Chatterton, William H. Crane, Bruce McKee and Raymond Hitchcock were a few of them.

Adolph Philipp, builder of the Bandbox theatre, has associated himself with S. Rechmann, proprietor of the Yorkville theatre, where German comedies are played. He will be interested in the management of the house, and will appear there in some of his own pieces.

Police Commissioner Woods opened the Stage Children's Bazaar at the Hotel McAlpin late last week. The funds collected will be used for the building of a home for stage kiddies.

Burr McIntosh has filed a petition in bankruptcy, \$12,637 liabilities, no assets. He gives his occupation as that of photographer, and his present address as 421 West 57th street, New York.

The Casino, at Ottawa, Can., devoted to pictures and vaudeville, was damaged to the sum of \$40,000 by fire a few days ago. The fire started in a store in the same building.

Brieux's comedy "La Française" was given at the New Garrick Monday evening in place of the new piece, "Le Maître de Forges," which was delayed a day.

Tim Murphy is the new John Silver in "Treasure Island" at the Punch and Judy theatre. Ethelbert Hales succeeds Murphy in the role of Capt. Bill Bones in the same piece.

Joe Drum is associated with Richard Lambert in the press work for "The People Vs. John Doe," the Universal feature which is to open at Broadway theatre on Dec. 10.

Maxine Elliott is on her way to America, after an absence of five years. During the war she has been active in hospital work in England.

With his appearance at the Palace this week, Digby Bell is celebrating the fortieth anniversary of his stage debut.

Eugene Walter has written "Pussy-Foot Patricia." Charlotte Walker will play the leading part.

The Casinos, Edouard and Elise, were added to the Anna Held show just before its opening at the Casino Wednesday night.

Willard Mack's new play, "Her Market Value," was shown in Chicago Sunday night by A. H. Woods.

Twelve thousand persons attended the nine important musical concerts given in New York Sunday night.

### PRESS OPINIONS. THE HARP OF LIFE.

Play by J. Hartley Manners produced at the Globe, Nov. 27, with Laurette Taylor. His (J. Hartley Manners) new play, a finer, more telling and more telling work than "reg." is a tender and penetrating comedy of motherhood, a drama woven from the strands that make up the most conspicuous beauty in the fabric of life.—Times.

Laurette Taylor played superbly. There was humanity in the play everywhere. There was pathos that was profound. And there

was also subtlety in the manner in which the author handled a vital theme.—World.

### PORTMANTEAU THEATRE.

Six Who Pats While the Lentils Boil, a one-act nursery play, by Stuart Walker; nevertheless, an interlude, by Stuart Walker; The Gods of the Mountain, a one-act play, by Lord Dunsany. At the Thirty-ninth Street theatre, Nov. 27.

A program of one-act plays so varied, attractive and, all in all, so well presented, that you should put it on your list.—Times.

The two pieces, both in the writing and acting, resembled nothing quite so much as impromptu charades at a girls' boarding school. The longer play by Lord Dunsany was, of course, much better. It belongs to a rare kind of dramatic art, but it contains imagination, poetry and real characterization.—World.

### MILE-A-MINUTE KENDALL.

Comedy in three acts, by Owen Davis. Produced at the Lyceum by Oliver Morosco, Nov. 28.

This newest addition to dramatic art was quite innocent, wholly futile and insufferably tedious, for once the creaky mechanism was set going, half an hour after the advertised time, any one with even the most distant acquaintance with the theatre was able to anticipate every detail of the piece.—World.

It provides a good deal of laughter, most of it provoked by somewhat too visibly mechanical means, and, altogether, supplies a fair-to-middling evening in the theatre.—Times.

### SUCH IS LIFE.

Three act farce by Harold Owen, produced at the Princess, Nov. 27.

It is a dull, punful, and mildly nonsensical bit of English humor.—Times.

The piece, however, flamed out completely. Why it was brought to New York at all still remains a secret.—World.

### ENGAGEMENTS.

Arlene Boley (leads, Shubert Stock, Milwaukee) (replacing Isabel Randolph). Laura Walker (leads, stock, Elmira, N. Y.). Sidney Greenstreet ("Standards"). Vera Shone ("Peg o' My Heart"). Eleanor Martin ("Common Clay"). Agnes Martin ("Daddy Longlegs"). Joseph Lefera and Hale Hamilton ("A Full Honeycomb").

Florence St. Leonard ("Bunker Bean"). Lenora Phelps ("Her Day Out"). Mitchell Ingram (Franklin Gale and Co.). Jessie Arnold (Wigwam stock, San Francisco).

Bessie Leonard ("Hans and Fritz"). Kathleen Barry (Harry First and Co.). Eleanor Martin ("Common Clay"—John Mason Co.).

Jack McGowan ("Girl from Brazil"). Jessie Relf ("His Bridal Night"). Everett Butterfield ("Arms and the Girl") (replacing Francis Eyrne).

Isabel O'Madigan ("The Brat"). Jessie Bonetelle's "Little Women" will be sent on tour by W. A. Brady, the show opening at the Plymouth, Boston, Dec. 11, and staying for three weeks. The play then comes into New York for a series of special matinees and after which it takes to the road for the balance of the season. The cast has Lynn B. Hammond, Marion Swayne, Lola Meyelo, Ellen Seyholt, Mr. and Mrs. E. A. Eberle, John von Rittberg, Florence Huntington, Paul Kelly, Adelyn Wesley, Cherie Coleman and Charles White.

Arthur Howard leads and Jack Lewis juvenile (Sommerville Players, Sommerville, Mass.).

Francis X. Conlin ("Pals First").

### BELASCO SHOWING ON COAST.

San Francisco, Dec. 1.

The early part of December is the date set for the first presentation of the new David Belasco play "The Empress," at the Alcazar. Meldoir Lengyel and Ludwig Bro wrote the drama in Hungarian, and at one time it was produced in Budapest. The piece, when secured by Belasco in New York was rewritten, with a clause in the contract calling for a production before Jan. 1. Due to the present shortage of theatres in New York Mr. Belasco forwarded the manuscript to his brother, Frederic, to present it here.

The regular Alcazar stock will play the piece with the exception of Ofa Humphrey (Princess Hassan), who has been especially engaged to head the company. Arrangements so far call for a single week. It will be staged by Addison Pitt.

### SHOWS CLOSING.

"The Blue Envelope" closed Saturday at the Montauk, Brooklyn. The piece was to have continued with its tour under the direction of Eddie Garvey, but was suddenly called in through the author demanding advance royalty.

"Fate Decides" (Henry W. Savage) closed in Cleveland Saturday after a little over two weeks on the road. The show is to be rewritten and recast.

Detroit, Nov. 29.

"The Girl from Brazil," here this week, is to close Saturday. The company goes to New York.

The southern "Common Clay" closes Saturday in New Orleans. The John Mason company from Chicago has taken up the route of the No. 1 company, which closed last week, playing this week in Buffalo.

### SHOWS OPENING.

T. Daniel Frawley and William Currie are sending "The Right Little Girl" on tour again. The company will open out of town on Christmas Day.

Manuel Klein, who has been abroad for more than a year, returned on the Philadelphia last Sunday. Mr. Klein is retiring from the theatrical business and in the future will be associated with his father-in-law.

A revival of the old melodrama, "Human Hearts," has taken to the road under the management of C. R. Reno. The piece is playing a one-night route in the Middle Atlantic States.

### NO CREDIT FOR STOCK.

Small town business men are making it difficult for stock managers to place companies in the towns owing to their refusal to grant any credit to stock organizations.

This has been brought about by the number of stock failures in the small towns within the past few years.

The management of a new stock in a tank town is now forced to pay cash for all the necessities which go with a company, such as the rental of furniture for productions and newspaper advertising, with the members of the companies treated in a similar manner regarding their personal wants.

In former years credit was freely granted to the majority of stock organizations.



BILLIE BURKE

Who will return to the stage under her husband's management in a comedy drama written by Edward Sheldon. Miss Burke's last legitimate stage appearance was in "Jerry" under the direction of the late Charles Frohman. Since then, Mrs. Ziegfeld has been in pictures, and was not a member of the Frohman stock. Mr. Ziegfeld hasn't dabbled in other than musical shows in years back, from the time he was associated with William A. Brady in "Way Down East." The Billie Burke company will be assembled around Jan. 2, when rehearsals are to start.

### BERNHARDT'S ADVANCE SALE.

Although the road reports on the Bernhardt tour have been discouraging, just the opposite is indicated by the advance sale at the Empire for the three-week New York engagement, which begins Monday. The demand is so heavy that the French star will give four matinees, next week—Wednesday, Thursday, Friday and Saturday. An advance of \$40,000 is estimated by Saturday. Will Connor, her American manager, has planned additional extra matinees for the other two weeks. The tour will be continued after the New York date, which, it is expected, will get over \$80,000, and it is possible that a return engagement will be made before departure.

A tempest in a tea-pot arose this week over the request for Bernhardt to appear at Strand on the afternoon of Dec. 8 (next Thursday) when a benefit performance for the American ambulance corps in France will be held. Society women, including Mrs. W. K. Vanderbilt and Anne Morgan, are patronesses, and Elisabeth Marbury is arranging it. The latter asked Mr. Connor to have Mme. Bernhardt on the program, but the manager refused. Whereupon Miss Marbury wrote the actress in Boston coaching the letter in spirited terms and received a reply saying that Mme. Bernhardt would be glad to appear. An announcement was made to that effect to the press which brought out a strenuous denial from Mr. Connor.

The French consul-general then opined the actress would surely appear for she would not refuse to help her country.

But the facts seem to be Bernhardt will not appear as she has a matinee on the day of the benefit. Mr. Connor explained to Miss Marbury it was not a case of Mme. Bernhardt's desire, but that his contract with her calls for a guarantee and her showing at the Strand might be harmful to him. Mme. Bernhardt will, however, be in a benefit at the Biltmore Sunday night.

At the Empire the prices for the Bernhardt engagement have been raised, \$3 being charged for the entire lower floor and part of the balcony. The same rates apply for the matinees.

### MEASURING THE HIP.

Surveyors have for several days been busy about the Hippodrome, measuring the house inside and out. No one connected with the amusement place was aware of the purpose of the measuring process, but stated the men had the authority to complete their task issued by the realty corporation that controls the house.

It is hardly possible that some one would want the location for a popular priced department store, as the site has not sufficient depth, and the two hotels which are located on the property in the rear could not be secured. When the Hip was originally built the walls were so designed that at any time in the future additional stories could be added to the structure.

Several Chicago capitalists have been reported as making inquiries into real estate circles regarding the Hip property, but to what purpose could not be ascertained.

### HILL'S DOZEN.

Gus Hill is rehearsing the "Hans and Fritz" show, which opens Dec. 18 at Freehold, N. J., making the twelfth attraction in which Hill is interested this season.

### RECASTING "SEREMONDE."

After two weeks on the road "Seremonde," the Julia Arthur play, returned and is being recast.

The show is reported satisfactory and will be opened in a Broadway house not yet obtained.

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



## HINTERLAND PROTESTS AGAINST SHABBY "NUMBER 2" TROUPES

Dayton, O., Journal Voices Indignation of Western Cities Over Quality of Productions Supplied to Them by Legitimate Managers.

A writer in the Dayton, Ohio, Journal, makes this pointed complaint against the quality of road companies playing Broadway successes in his town:

"Just why Dayton, so flourishing a city, with much money to be spent within its confines, should not have the best of everything, who shall say? Is it any wonder that parties go to Cincinnati to see the excellent attractions when they are not booked here?"

"The word of mouth praise of an attraction is its best advertising, but quite often that word of mouth comment is dispraise, and one can immediately see the result. What matter if the most conscientious dramatic critic extols a show that he or she may like particularly because of its excellence which even a mediocre cast cannot kill, if the majority of those present leave the theater, finding fault with the entire contingent connected therewith?"

"It is not only a poor company that rouses our ire, but the shabby scenery that so often accompanies the production and one's memory goes back to that delightful English comedy, 'A Pair of Silk Stockings,' with the beautiful scenery of last season's tour lacking; ornamental cushions left off chairs and couches; hangings that made the original production artistic (as those remember who saw it at Cincinnati), and a few other things that really caused inward wrath."

### STOCKS OPENING.

Carl Dwight is directing the Olly Logsdon stock which opened in Lancaster this week.

Edward Ornstein, who recently opened his stock company in Manchester, is contemplating removing it intact to Concord.

The people who play the jobbing parts in "Excuse Me" at the Elsmere this week will go from that house to the Odeon, Newark, N. J., next week for the same piece.

Frank Wilcox is negotiating for a theatre in a town near New York in which to install his stock which closes shortly at the Playhouse, Mount Vernon, N. Y.

The stock company sponsored by Joe Maxwell which opened Wednesday at the Odeon, Newark, includes Winona Shannoh, George Renny, Harry Sedley, Charles Stevens, James Swift and Ethel Townsend placed by the Olly Logsdon Agency. The opening piece was "Some Baby."

### ANOTHER "KITCHEN."

The Henry Miller office is to organize another company to present "Come Out of the Kitchen" to open near Chicago in about a month with a view to going into that city for a run.

### INTERNATIONAL CIRCUIT.

Vaughan Glaser is sending out Walter Lawrence as the star of a new Irish play, opening Dec. 10 on the International.

"Peg o' My Heart" opened at the Castle Square, Boston, Monday to such big receipts and the demand for the balance of the week was so strong that it was decided on Tuesday to extend the engagement for an additional week. This is the company which left New York last week and includes Vera Shaw and Hamilton Christy.

Chicago, Nov. 29.

Ned Alvord, who has been handling the Hodges-Tynes company on its tour of the Interstate time, was in Chicago the last half last week completing arrangements for the opening of Jimmie Hodges and Jean Tynes on the International Circuit, Dec. 10, in a new musical piece entitled "Pretty Baby," which Witmark & Sons are furnishing them.

### BARRY-HARDS, PRODUCERS.

Richard Barry, who gained attention as a war correspondent at the time of the Russo-Japanese war and through his writings later, is entering the production field in association with Ira Hards, who staged "The 13th Chair."

The first play, shortly to go into rehearsal, is "Brenda of the Woods," put on by Oliver Morosco at Los Angeles about a year ago. The piece was well regarded but Morosco relinquished producing rights when the author and manager failed to agree on the cast.

### FRED WHITNEY'S PRODUCTION.

Fred C. Whitney is making ready to produce an opera by Oscar Strauss, composer of "The Chocolate Soldier," the latter being often confounded with Richard Strauss, composer of "Rosenkavalier."

### THE TWO DEATHS.

There was speculation along Broadway this week as to what future of the estates left by the two managers, Wm. Harris, Sr., and Joseph Brooks. William Harris, Jr., and Joseph Bickerton, the attorney associated with the late Henry B. Harris, opened the vault at the Commercial Trust Company Monday afternoon to read the will left by William Harris, Sr. It was stated by those close to the family that Mr. Harris, Jr., and Mr. Bickerton would be named as the executors.

The speculation regarding the Brooks estate was that in all likelihood A. W. Dingwall will be one of the factors in the handling of the attractions in which Mr. Brooks was interested at the time of his death. The report that appeared in one of the papers that Mr. Brooks was no longer associated with Klaw & Erlanger at the time of his death in the production of "Ben Hur" was an error. Mr. Brooks personally announced the revival last summer.

When Mr. Brooks was first taken ill about two months ago he arranged his affairs so that his business would be able to continue during his absence under the supervision of Klaw & Erlanger, who were to look after "Ben Hur" and George Kinsbury, who was attached to "Bunker Bean."

"Arms and the Girl" at the Fulton closed Tuesday night because of Mr. Harris' death. This was the only house to close. The other Harris attraction, "The Thirteenth Chair," is at the 48th Street, a W. A. Brady house. Both of the Brooks' attractions are in Shubert houses.

### LEHAR WANTS TO COME OVER.

Franz Lehar, the Viennese composer, has notified friends here he would like to come to America to present and conduct a new opera.

Lehar has passed the military age limit and is exempt from service.

### SHOWS IN PHILLY.

Philadelphia, Nov. 29.

Montgomery and Stone in "Chin Chin" were one of the three new openings this week and drew the business of the town Monday night at the Forrest, where they followed the "Follies." The latter did four weeks of big business, the claim being made that no week ran under \$20,000. "The Follies" claims a record for four successive Saturday nights with \$3,440 the first \$3,434 the second (and the largest one night's receipts ever played to at the Forrest), \$3,421 the third, \$3,417 last Saturday night, when the show closed here. The big Saturday night business in Philadelphia has caused the managers to boost their prices, which is being done at all the legitimate houses.

"Chin Chin" opened close to a sell out Monday and the show was warmly praised. The advance is reported very big.

"Little Lady in Blue" at the Broad, with Frances Starr in the first comedy role she has ever played, opened to a good sized house, although there were several rows of empty seats. The play pleased the reviewers and made an excellent impression with those who paid to see it.

"Hit-the-Trail Holiday" did not open so well at the Garrick, but the advance is reported as being good. Thanksgiving Day is always big for shows here and this year it is bigger than ever. There is hardly a seat to be bought at any of the theatres, with the prices raised at all the legitimate theatres.

"Experience" will hold over until the end of the year at the Adelphi, giving this house a record for the city with 149 performances, with the extra and special performances given during the engagement. The nearest approach to this record is the run of William Hodge in "The Man from Home," 17 weeks at the same theatre. It is claimed by the management only one week during the engagement have the "Experience" receipts dropped below \$10,000, while several weeks have been close to \$13,000. Ernest Glendenning and William Ingersoll are the only members of the company who have not missed a performance. "Very Good Eddie" comes New Year's Day.

"Girls Will Be Girls" is still strolling along at the Lyric to light business, with little hope. The inability of the management to obtain a suitable show to follow "Girls" is evidenced in the announcement that the "Civilization" picture is billed there for Dec. 4.

The International Circuit has "My Mother's Rosary" at the Walnut and "Keep Moving" at the Orpheum. "Officer 666" is in stock at the Knickerbocker.

### SHOWS IN 'FRISCO.

San Francisco, Nov. 29.

Business is big at the Alcazar, dramatic stock playing "Potash & Perlmutter."

The Cort is playing to medium returns.

At the Columbia "Intolerance" (film) is in its final week, with business fair.

### SHOWS IN NEW ORLEANS.

New Orleans, Nov. 29.

"Common Clay" is doing well at the Tulane. It should reach about \$9,000. "The Old Homestead" is bringing only fair patronage to the Crescent.

The Lyric has its best show of the season and is drawing crowds in consequence.

The Ballet Russe opens the French Opera House tomorrow (Thursday) and at the same time an Italian vaudeville organization begins its occupancy of the Dauphine.

### "GAMBLERS ALL" AT 39TH.

"Gamblers All." The English play which Percy Burton is doing in conjunction with the Shuberts, is to follow William Hodge in "Fixing Sister" at the 39th Street, opening there Dec. 18. The Hodge piece goes to Chicago.

### SHOWS IN CHICAGO.

Chicago, Nov. 29.

At the Illinois Sir Herbert Beerbohm Tree opened Monday night in a limited number of performances of "Henry VIII." To the Olympic Sunday night came a vivid, lurid matter, "Her Market Value," which started out with good attendance. At the Grand "The Great Lover" has been replaced by "The House of Glass," which opened Monday night. "Go To It" came into the Princess Sunday night.

The Colonial, which has been housing "The Birth of a Nation," changed its film attraction Tuesday night when Griffith's "Intolerance" opened to capacity.

The Willard Mack melodramatic piece, "Her Market Value," was classified as about the most typical melodrama imaginable.

"The House of Glass" and "Go To It" elicited general favorable comment, the "first night audiences" showing appreciation.

### "GIVE AND TAKE" OPENS.

Syracuse, N. Y., Nov. 29.

"Give and Take," by John Howard Lawson, produced by Robert M. Catts and George Mooser, was whipped into shape the first three days of this week here. The piece has a capital surprise finish that brings it to an amusing climax. The story has to do with the adventures of two young men who are broke and seek to mend their fortunes. Geraldine O'Brien takes the honors.

The piece is splendidly mounted. The cast includes Verum Steel, Edward Poland, Bert Lytell, Hunter Ardin, Geraldine O'Brien, J. J. Horowitz, Roland Buckstone, Hazel Turney, Albert Macklin, Susanne Morgan, Carree Clarke, Bernard Delaney, Edward Fosberg, Tamson Manke, Jessie Glendinning, Sidney Greenstreet and Claude Peyton.

### GLEN DAVIS STRICKEN.

Glenmore (Stuffy) Davis, the press agent, was stricken suddenly Tuesday night and taken to Bellevue Hospital, completely paralyzed on one side. At the time he was visiting Bayard Veiller at the latter's home, 360 West 22d street, where they were conferring on publicity regarding "The 13th Chair," Veiller's latest piece. His condition is grave and though the doctors at Bellevue haven't determined the affection, they believe the patient suffering from a stroke of apoplexy and admit that he is in a serious condition.

### SOTHERN GOING OUT.

"Such Is Life," the English play featuring Sam Sothern, which opened at the Princess last Saturday, is slated to slide this Saturday.

The piece got roundly panned and has drawn nothing.

The Coburns, who have been presenting "The Yellow Jacket," at the Cort on off-matinee days, with success, have practically closed arrangements which will place their show into the Princess after the Sothern play leaves.

### "GIRLS" CLOSING.

Philadelphia, Nov. 29.

"Girls Will Be Girls," booked for three weeks at the Lyric, closes Saturday night at the end of its second week and will be brought to New York for rewriting.

### George Warren's Olympic Successor.

Chicago, Nov. 29.

The story is around that George Warren is quitting the management of the Olympic, owing to ill health.

Influence is being brought to bear to install Ray West as Warren's successor. West having been with the house for years as treasurer. He is one of the most popular young theatrical men in Chicago.

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

# NOTES

John Kolvord of the United Booking Offices received two seats for the football game last Saturday. John had them in his pocket for several days and Saturday morning at 10.30 took them out to see their location on the Polo grounds. He then discovered they were for the Yale-Harvard game at New Haven. John just made it.

Plans by Elizabeth Marbury to present Mrs. Vernon Castle in a new play this season have been indefinitely postponed, as Mrs. Castle is going to Europe in January to visit her husband, who is in the aviation corps of the English army. Before sailing, Mrs. Castle is going to the Pacific Coast.

The office of the State Attorney, Cook County, Illinois, is searching for Blanche Wheatley, of Chicago, 16 years old, who disappeared four months ago and is believed to have joined a carnival company under the name of Billie King. She is said now to be with an organization known as "The Peerless Show Co."

Raymond Hitchcock got all of the attention as a speaker at the Friars' dinner Sunday night to Caruso. Mr. Hitchcock started his remarks by saying, "This very distinguished Wop," at which Caruso laughed harder than anyone else. An amusing entertainment was provided. Dec. 14 the Friars expect to have an at home affair in the banquet hall.

The stage crews of several of the local legitimate houses were kept working day and night Sunday owing to new shows coming into four of the Broadway theatres. The switching of "Flora Bella" from the Casino to 44th St. kept the stage staff at that house busy, with the same occurring at the Lyceum, Casino and Empire, where new pieces were brought in.

Grace Foster and Ruth Krans are showing a fine lot of women's underwear in the show cases in their Strand theatre building suits, where they have a manikure room also. Men are allowed in the parlors, to be manikured, and may settle upon any number of Christmas presents for friends while looking around the room until their hands are finished. (This is not an advertisement.)

A move to obtain advance information of the names of acts and artists sailing for Europe, especially England and London, was made by a semi-attached agent to one of the London producers during the past week. A steamship agency was approached and asked to furnish a list of acts that contemplated sailing for the other side. This agency, which does business principally with stage artists, refused to become a party to the arrangement.

Cyril Maude was interviewed by a female representative of a big New York daily. Wishing to show his absorption of the American method of "kidding," he said: "It isn't necessary to submit the interview before publication (Magazine fashion), but please don't make me out a bigger fool than I am." Back came the gushing reply: "Oh, that would be impossible." Mr. Maude tells this in his curtain speech every evening at the Empire.

Ben Howard, a negro of Hamilton, O., has begun suit against the Jefferson Theatre Co., alleging that he was excluded from the theatre on account of his color. He demands \$5,000 damages. Howard refused to sit in a section reserved for negroes and was ejected by a policeman when he insisted upon taking a seat in the portion set apart for the whites. The Jefferson Company controls the largest picture and dramatic houses in the city.

The Blue Cross Society, which has Lady Smith-Dorrien at its head, will give a benefit performance at the Hudson Tuesday afternoon (Dec. 5) the proceeds to be devoted to "Our Dumb Friends League" which is designed to help horses in war time and which has for its president the Earl of Lonsdale. The performance is under the patronage of some 50 well known society matrons, and the list of artists who are to appear is impressive.

Leopold Stark, who is associated in the production of "Sweethearts" with Chris O. Brown, was served Saturday with a summons and complaint in a suit brought by John J. Heagney, just as Stark was to leave town with the company which opened in Lewistown, Pa., Monday. The suit is for service on a contract, Heagney alleging that he was responsible for obtaining the road rights to the production and that Stark had promised him a partnership in the piece, to be financed by the actor.

A naval cadet in New York Saturday to see the Army-Navy football game, went that night to the Broadway theatre where the film, "War Brides," is being exhibited. Accompanying him was his mother, an elderly woman. In the picture Nazimova gives her two sons to the war. The fourth one to go brings out a dramatic moment. When this occurred the mother of the cadet went into hysterics and had to be carried from her seat. (The press agent did not send the story out.)

Mr. and Mrs. Earl Carroll have issued invitations for supper Saturday midnight at their "Starlit Bungalow," as they call their

home on the roof of the Godfrey building, Seventh avenue and 49th street. The couple, lately married, rented the roof for a term of years, fitting it up with a fountain and tennis and handball courts, besides providing a slow for their own home use. Mr. Carroll is the composer of "So Long Letty." The publicity secured for the odd home doesn't do that show any harm.

The Green Room Club held a beefsteak dinner at its club house last Sunday, presenting four one-act plays and several specialties. The guest of honor was Frank Harris, editor of Pearson's Magazine in America. Mr. Harris was introduced as one who had written plays that have had runs more books than some of us have read and edited more magazines than most of us subscribe to. The guest of honor proved a very entertaining speaker, holding the large audience interested for more than half an hour, covering a wide range of serious and amusing topics.

The National Jewellers Board of Trade, 15 Maiden Lane, New York, has sent out a circular to newspapers and periodicals asking them to co-operate in suppressing the questionable trade of diamond peddlers who offer "bargains" in magazine advertisements. "It is immediately patent that this kind of advertising," says the community, "is misleading. For instance, a blue-white perfect cut diamond is advertised for \$70 per carat, whereas a blue-white stone of any degree of perfection is worth three times this sum. The price of the gems the reader of this class of advertisements expects to receive would be worth from \$250 to \$400 a carat." The campaign is now growing on it. It is because of the activity of the advertising peddlers during the pre-Christmas shopping period.

Hong Fong, who claims he is "the only Chinese comedian in the world" and "wings in six different tongues" (as he did when over here), is now in the Philippines, touring with his own variety bill composed of native talent. Hong says they play everywhere and anywhere, from a school house to a cock-pit (cock fights are held regularly Sundays and holidays over there). In the larger towns where there is a picture house, Hong Fong gives a three-hour performance, playing one and two-night stands. An orchestra is carried. It has a violin, guitar, bass, banduria and flute. In Manila the troupe played the theatre for one and two weeks. Hong has a farm at Tuleoban, Leyte, P. I., and says the crops are now growing on it. Besides his other accomplishments he is an "eccentric acrobatic dancer and impersonator." Doing all these things, Hong, around his home, must also be a wonder.

## SIGNED PHOTO, \$5.

Arousing considerable attention and drawing capacity audiences, Radindranath Tagore, the famous East Indian poet, is making his first tour of the country. He started in Seattle Sept. 18 and was at the Hudson, New York, Friday last.

Tagore will return in February. In addition to the large financial returns for the talk, his autographed photographs are sold at \$5 per.

## AFTER LIQUIDATED.

Chicago, Nov. 29. The W. S. Butterfield offices have started suit for liquidated damages against Cameron and O'Connor for alleged breach of contract. Cameron and O'Connor failing to open at Kalamazoo Nov. 19 necessitating a substitution.

Cameron and O'Connor were to have split Kalamazoo with Battle Creek. O'Connor reached Kalamazoo ahead of the opening date, but a wire followed from Cameron that he was too ill to open. Ash and Shaw were rushed into the breach.

## ORCHESTRA WALKS OUT.

Cincinnati, Nov. 29. The orchestra of ten walked out at the Electrical Exposition in the Music Hall here a few days ago as a protest against the employment of the non-union band of Filipinos which appeared as a feature of the vaudeville program. The ice skaters had to go through their maneuvers without music.

## "STRINGS" OPENS XMAS.

Ernest Shuter's production, "Strings," by Mervin Nelson and Veisor Smith, is to open its tour in Altoona Christmas Day. Fred S. Lorraine will handle the press and advance, while Frank C. Langley will be back with the company.

## ANOTHER PAINTER-DECORATOR.

Maurice Molarsky who first became prominent as a portrait painter and won second prize at the Panama-Pacific exposition, has entered the field of stage decoration and scenic designing. His work for the Stage Society of Philadelphia last season aroused considerable comment.

Leon Bakst, the Russian colorist, was a painter of oils before entering the theatrical field.

## MAY BE "THE SONGBIRD."

Ethel Barrymore may be starred in "The Songbird," which the Hattons are rewriting for Oliver Morosco. An agreement between the producer and the star is expected this week.

Miss Barrymore's rejection of Maughn's "Our Betters" led to the report she would have no play this season, but would confine her work to pictures.

## JUDELS RECOVERS.

San Francisco, Dec. 1. A judgment for \$3,450 was granted in favor of George Judels against the G. M. Anderson and the directors of the former Gaiety Theatre Co. (now the Hippodrome theatre) for salary claimed to be due from a contract originally entered into in 1914 calling for 24 weeks in "Mary Gambol."

After several weeks Judels was discharged without reason. His full salary under the contract was allowed by the Court.

## JANE COWL'S FUTURE.

The future theatrical engagement of Jane Cowl has not yet been definitely decided upon. Miss Cowl may continue under the management of A. H. Woods in one of two plays the star and manager have in view.

Negotiations with the Shuberts for Miss Cowl have been conducted, but were without result up to the early part of this week.

Miss Cowl left "Common Clay" at Rochester, N. Y., last Saturday, upon the completion of the 12 weeks she agreed to remain out with the Woods piece. An offer by the star to continue the "Clay" tour until Christmas for the benefit of the company was not favorably acted upon by the management. At the closing, the company presented Miss Cowl with flowers as a token of their esteem.

## SMITH'S NEXT SHOW.

Winchell Smith will have a new play to be produced by himself and John L. Golden, ready by April next, when it will be tried out for next season's showing, as with "The Boomerang," and "Turn To the Right."

## New Play for Josephine Victor.

Josephine Victor is to be featured in a new play to be produced by Walter Wanger after Jan. 1. She has abandoned her play by Brieux, called "The Red Kite" which George Broadhurst adapted.



RUTH CURTIS

The beautiful double-voiced singer, who is appearing in vaudeville with an original novelty act.

## DOLLYS GET \$9,086.

The Dolly Sisters in "His Bridal Night" at the Standard last week got \$9,086, rating fourth in the box office records of that theatre. Cyril Maude holds the house record with \$10,200. "Very Good Eddie" is next with \$9,800, and "Potash & Perlmutter," third, with \$9,340.

The Dollys are at the Bronx opera house this week and may be held over there next week.

## HARTFORD STRIKE OVER.

Hartford, Conn., Nov. 29. The trouble experienced last week with the local union stage hands has practically ended through the Parson's giving into the demands of the stage hands (increase in wages). It is expected the other local houses will shortly follow with the wage increase.

Last week a number of the members of the Amalgamated Stage Hands' Union, a new organization recently formed in New York and affiliated with the Council of Labor, were brought here to fill the places of the strikers.

The newly formed Amalgamated Stage Hands' Union recently tried to secure the Spooner in the Bronx which has had trouble with unionized labor. The house now employs a union staff consisting of I. A. T. S. E. members and would not shift, although the new organization offered to install men at lower wages.

## NO. 2 "FLORA."

The No. 2 "Flora Bella" starts rehearsals today (Friday) and takes to the road next month. Eleanor Henry, reported a "find," will play the part created by Lina Abarbanell. Franklyn Farnum will do the Charles Purcell role. Lynn Pratt will have the Grossmith part and Marion Sitgreaves that originated by Muriel Hudson. Julian Rubell will succeed Adolph Linch.

## Scenario Editor Has Play Accepted.

A. H. Woods has purchased a play by Col. Jasper E. Brady, editor of Vitagraph's scenario department.

The subject of the piece is based on the irregularity of our national divorce laws.

## SHOWS IN NEW YORK.

(Legitimate Attractions in New York this and next week.)  
 Abner Opera Co., Park (3d week Nov. 30).  
 "Ben Hur" (revival), Manhattan O. H. (4th week).  
 Bernhardt, Empire (1st week).  
 "Big Show," Hippodrome (15th week).  
 "Captain Kidd, Jr.," C. & H. (4th week).  
 "Century Girl," Century (5th week).  
 "Cheating Cheaters," Eltinge (15th week).  
 "Come Out of the Kitchen," Geo. M. Cohan (7th week).  
 "A Daughter of the Gods" (Kellermann Film), Lyrio (8th week).  
 "Fixing Sister" (Wm. Hodge), Maxine Elliott (10th week).  
 "Follow Me" (Anna Held), Casino (3d week).  
 "Getting Married" (Wm. Faversham), Booth (5th week).  
 "Good Gracious, Annabelle," Republic (6th week).  
 Grand Opera, Metropolitan O. H. (3d week).  
 "Harp of Life" (Laurette Taylor), Globe (3d week).  
 "Her Soldier Boy" (Clifton Crawford), Astor (1st week).  
 "Intolerance" (Griffith Film), Liberty (14th week).  
 "The Master" (Arnold Daly), Fulton (1st week).  
 Miles-Minute Kendall, Lyceum (3d week).  
 "Miss Springtime," New Amsterdam (10th week).  
 "The Man Who Came Back," Playhouse (15th week).  
 "Major Pendennis" (John Drew), Criterion (7th week).  
 "Music Master" (David Warfield), Knickerbocker (8th week).  
 "Nothing But the Truth" (William Collier), Longacre (18th week).  
 "Notre Jeunesse" (Comedy Francaise Co.), Garrick (3d week).  
 "Old Lady 81," 39th Street (6th week).  
 "Our Little Wife," Harris (2d week).  
 "The Pardon," Bandbox (1st week).  
 "Pierrot, The Prodigal," Little (14th week).  
 "Polyanna," Hudson (11th week).  
 "Seven Chances," Belasco (18th week).  
 "Show of Wonders," Winter Garden (7th week).  
 Washington Square Players, Comedy (16th week).

## 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 deposits a letter to the Forum, either before or after it appears here, will not be again permitted the privileges of it.

[A large number of acts are writing letters for this department, the letters accusing others of taking material, without any further proof offered in the communications than someone told the writers so, or that they had heard it. The Forum may be used to answer a review, or comment upon a review wherein the writer was mentioned, or some of his material, but VARIETY'S Protected Material Department is the proper place to lodge a complaint of lifted material.]

Editor VARIETY:

Toledo, Nov. 26.

In the current VARIETY, I notice "Stage Hands Like New York," which states managers sending shows on the road have experienced considerable difficulty in securing stage hands for their productions.

I can't see why managers depend upon men who float into New York to man their productions. If they would only consider the many men of reputation who make application to them by mail for a position. I have had the experience of waiting in New York, making the rounds of the offices, and when seeking a personal interview, met at the door by the stenographer, who gives you a curt "nothing doing," without even taking the trouble of seeing the man sought for, when the seeker really knows that the firm is looking for competent men in the mechanical line.

I am a stage mechanic of reputation, with an experience of 15 years' road work, and since the first of June I have placed my application for a position with about every known manager in New York. Some have answered, telling me that there was no opening, but would place my application on file for future reference. These same managers do not depend upon the people of New York when engaging artists for their attractions. But they do engage such people by mail. Why can't they give the artists in the mechanical line the same option. It is possible that they can secure as good if not better men by correspondence, as the ones they engage that come to the office all brushed up and groomed for the occasion. They get the jobs and it often happens that in a week or two the manager has to make a change, on account of inability, drunkenness or laziness.

I had a manager of repute in Chicago tell me he had such an experience with not less than three men who applied and were engaged at his office. At the same time he had many applications by mail from mechanics of reputation who referred him to their former employers, well known managers.

Won't the managers learn it is not always the best men who go to New York looking for a road position?

R. H. Minnis.

(Member of Local 148, I. A. T. S. E.)

Louisville, Nov. 21.

Editor VARIETY:

First time we have had cause to mix up in actors' trivial differences. Stella Tracey's accusation in last week's (Nov. 19) Forum that we "lifted" (polite and rather previous way of expressing herself) her "Married Number," causes us to reply.

Pretty broad accusation, Miss Tracey. Be kind enough to have a care how you handle English in regard to us.

Warren and Conley have done married eccentric finish since act is in existence. If Miss Tracey refers to song we have used three seasons, "Tickled

to Death You're Married," would say, strange she should claim song which never belonged to her. It was given to us by its original composer, Howard Johnson (Feist) under same conditions given her—simply as a favor and special song for using a Feist number. Were told then it was solely ours. Since then several acts have used it. It is a Feist stock song. For that reason we changed lyrics completely to suit ourselves.

Probably peeved by notice received, Miss Tracey forgot herself and accused a perfectly respectable act of "lifting." We'd accept her apology, only we take it whence it comes.

Our act is always our own little ideas carried out to success. We never infringe.

Warren and Conley.

Chicago, Nov. 20.

Editor VARIETY:

I want to correct a statement made by Joe Towle in VARIETY Nov. 17. He didn't originate the business of affecting stage hand uniforms and pushing out his own piano on the stage. He claims he originated it two years ago and has used it ever since. As a matter of fact, both he and Van and Schenck are infringing as I used that idea three and four years ago with Le Maire, Burke and Turner and I know that was before Joe Towle thought of it, as he says in his letter.

If he has stopped anyone from using it he has stepped beyond his right as he cannot stop anyone from using what is not rightfully his.

Towle claims Van and Schenck are infringing on his opening and that he used the opening two years before them. Well, I claim they are both infringing on my opening as I used it one or two years before Towle, which proves no one is infringing his opening, but he is infringing on mine.

Eddie Burke.  
(Burke and Jeanette.)

Des Moines, Ia., Nov. 27.

Editor Variety:

I wish to contradict an article in VARIETY in which you print a salary alleged to be that paid the Farber Girls in addition to the fact that they are looking for a production.

I would like to advise your readers the Farber Girls were booked to appear in the Winter Garden's January show, but accepted in preference a contract calling for 22 consecutive weeks over the Orpheum Circuit, at a net salary, during which time they will be continually headlined.

The girls did not show their new act at the Palace since Miss Blanche Merrill failed to provide the material until Sept. 15, although it was arranged to be delivered during March. The material they used was simply thrown together hurriedly and the girls only played that engagement to accommodate Mr. Gottlieb, who had seen the act outside of New York.

I did not particularly like the reference made to the managers refusing to allow the girls an increase in salary, figuring their new act was not worth any more than their old one, for that is not so.

Mrs. M. Farber.

BARS SLAPSTICK FILM.

Chicago, Nov. 29.

Declaring slap-stick films unfit for children, Dean Thomas F. Holzgate, Northwestern University, has gotten the University Circle of Evanston to rent a theatre there where only films of educational value will be shown the children every Friday night.

## OBITUARY

Charlie Case, aged 58, died from a revolver shot inflicted by himself early Monday morning at the Palace hotel on West 45th street, where he had a room. The belief of the hotel people and the police is that Case accidentally shot himself while cleaning an automatic revolver. When Sam Salvain, proprietor of the hotel, reached the room a few moments after the shot, there was a bottle of oil on the floor and a cleaning cloth in the dead man's hand. Case was cleaning the revolver when Albert Cutler stopped at his room with a couple of bottles of beer and asked him if he didn't want one. Case said he did and that they would drink them in Cutler's room as his own was smaller. Cutler opened the beer, returned to Case's room to tell him it was ready, and he opened the door heard the shot that instantly killed Case. Upon the news of his death reaching his home in Buffalo, Mrs. Case died Monday from the shock. Two grown sons survive. Charlie Case was born in Lockport, N. Y. His mother was an albino and his father of Irish stock. Case became a blackface monologist in vaudeville and gained undying fame with his dry wit. One of his wittisms was that he was so popular at home two cities claimed him, Buffalo and Rochester. The Buffalo papers always said he lived in Rochester and the Rochester papers insisted he lived in Buffalo. Case never appeared without a piece of twine, continually twirling it through his fingers while he spoke. His last theatrical engagements were on the Loew Circuit. He was reputed to be quite wealthy, owning considerable property in Lockport.

William Harris, Sr., died at his home at Bayside, L. I., Nov. 25, aged 71. He was one of the few survivors of the "old timers" in the theatrical business and while not one of the six members of the "Syndicate" comprising the K. & E. circuit, was closely allied with them in their numerous enterprises. Only last week VARIETY published a declaration of Mr. Harris that he was through with producing and would devote his remaining years to managing his theatre enterprises. He began his career in 1863 as a member of the blackface song and dance team of Harris and Bowman, but was best remembered as half of the team of Harris and Carroll. In 1880 he secured a lease of the Howard Atheneum, Boston, and later entered into partnership as a manager with the late Isaac B. Rich, which continued until the death of Mr. Rich and resulted in his amassing a fortune estimated at over a million dollars. Without his name appearing on playbills he was the silent partner of Charles Frohman, Klaw & Erlanger, Frank McKee and many other producers and when his estate is settled it will be found he was financially interested in the New York, Knickerbocker, Lyceum, Fulton, Hudson, Liberty theatre, New York, Colonial, Tremont and Hollis, Boston; Colonial, Illinois and Blackstone, Chicago and many other "K. & E." houses throughout the country.

Joseph Brooks, theatrical manager, either fell or jumped from a window in his apartment on the eighth floor of 140 West 79th street Nov. 27 and was instantly killed. He had been ailing for some time past and is believed to have suffered from melancholia. Mr. Brooks was born in Louisville 67 years ago and started his theatrical career as assistant manager of the old Memphis theatre. Among the old stars at one time or another under his direction were Edwin Booth, Lawrence Barrett, John McCullough, Mary Anderson, Lotta, Fanny Davenport. His greatest theatrical achievement was the securing of the right to dramatize Gen. Lew Wallace's "Ben Hur," which he produced in association with Klaw &

Erlanger, and which netted him a large fortune, as theatrical fortunes go. His latest venture in the amusement line was "His Majesty Bunker Bean," now running at the Astor. He leaves a widow and a daughter, Virginia Fox Brooks, who is at present appearing with William Faversham, in "Getting Married," at the Booth theatre. Mr. Brooks was reported to be greatly disappointed at the reception given "Bunker Bean" in New York. He is also said to have worried over possible need in future years, although the deceased was estimated to be worth \$500,000.

John Foster, for seven seasons property man with Maude Adams, died suddenly Nov. 23 in New Orleans. The body was taken to Detroit for burial, accompanied by Miss Adams' secretary. The deceased was 62 years old. A daughter survives.

Mary Stewart, wife of Spencer H. Cone, died Nov. 23 in Cincinnati. Of late the deceased had directed amateur productions at the Little theatre of that city. She made her professional debut in "The Two Orphans."

Harry Brown, 28, former stage manager of the Greely, Portland, Me., was run over and killed by a train as he was crossing the tracks in Westbrook, Nov. 22. A widow; Blanch L. Brown, survives.

The mother of Gus, Leo and Benny Edwards died Nov. 27 in New York at the age of 74, succumbing to pneumonia after an illness of three days. There are six sons and two daughters surviving.

Ben McLaughlan died in London two weeks ago. He was well known in America and went to London as manager of the Ragtime Octette. Latterly he has been connected with the Variety Theatres Controlling Co. of London.

Thomas J. Reynolds, for several years superintendent of Madison Square Garden and at one time carpenter at the Union Square, died Nov. 22. He was 68 years old and is survived by a widow and three children.

Myra Field Bien, wife of Franklin Bien, died Nov. 25 at her home at Englewood, N. J. Mr. Bien is the theatrical lawyer and his wife was well known to the amusement profession.

Frederick D. Porter, "props" with the "September Morn" playing Canada, died suddenly from an attack of acute indigestion in Brantford, Can., Nov. 24, while the show was playing there.

Mrs. Annie Kilpatrick, who played "Ricketty Ann" in "The Old Homestead," died last week and was buried at West Swanee, N. H., beside her father, Denman Thompson.

Nellie Ameline died at her home, 2741 Cass avenue, St. Louis, Nov. 27. Death due to natural causes. The deceased was 53 years of age.

The father of Chas. Crossman (Crossman's Entertainers), died Nov. 25, at his home in Toronto.

The father of Walter C. White (Keefe, Langdon and White) died Nov. 29. He was 68 years old.

The father of Betty Evans died Nov. 10 in New York.

The mother of Walter Moore (Miner's) died last week.

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



## SPECIAL NOTICES

Actors and Actresses: Save your money.

The Lyric Theatre, Oklahoma City, has not signed with any Organization, and members are still forbidden to appear there.

In case one of our Chief Deputy Organizers should suddenly walk into a theatre and you don't know him personally, each one of them has a badge on which are the words "Chief Deputy Organizer, White Rats Actors' Union," in the center of which is the button, and each one carries written credentials signed by Harry Mountford.

Pay no attention to anyone else unless he has a signed written order from Harry Mountford.

Keep your mouths shut. Don't talk. Know nothing, but be ready to do as you are told.

Remember your obligation, and the pass-word of the Organization, and have your Blue Card locked up in your trunk where you can get at it easily.

Managers are going to have one more chance to settle this matter amicably.

Don't believe what you read in the Professional papers.

Don't believe anything unless it comes from one of our Officials.

Do your duty as a man, as an actor. DO THAT WHICH IS RIGHT, AND NEXT YEAR WILL BE A REAL THANKSGIVING DAY TO BOTH MANAGERS, AGENTS AND ACTORS.

JAMES WILLIAM FITZPATRICK  
HARRY MOUNTFORD

## CLEARING THE GROUND

We have repeatedly written the managers and asked for conferences. Our letters have not been answered.

The International President's public request for a conference was insultingly and contumely denied in the pages of this periodical.

We have been polite. We have been courteous. We have received nothing in return but insult and abuse.

Every available weapon has been used against us—the wildest of rumors, the grossest of insinuations, and batteries of lies.

Perjury has been suborned. Actors and Actresses have been terrified. Gun-men have been used, and are at present engaged even in New York by the opposition.

Some few Actors and Actresses have been induced to sell their birth-right for a mess of pottage.

Attempts are made to injure us in every way.

And the last attempt made by the U. B. O. and its allies was to attempt to split the forces of Organized Labor and ourselves.

The U. B. O. was at the back of the resolution submitted in Baltimore at the Convention of the American Federation of Labor to withdraw our charter.

That attempt was defeated unanimously, and, on the facts being placed before it, that Convention pledged itself to support and assist this Organization.

Each time, when it comes to a fight, we win and win decisively.

Each time a clash comes, the victory lies with us.

And yet the managers will not perceive the hand-writing on the wall. They see but will not acknowledge our success.

They know but attempt to conceal from the Actor their failures.

Just look back.

The N. V. A.—a paper institution, which yet has no permanent address; an organization whose quorum consists of 15 persons; an organization which is of such "good" standing that the proprietors will not accept their signature on a lease, and their foster father has to sign it.

An organization whose list of member I have, and it is indeed a sorry list. There are not enough decent acts on it to make a success of one of Gus Sun's houses.

What has become of the Vaudeville Complaint Bureau? We never hear of that any more.

What has become of John Sinopoulo's \$10,000 challenge?

What has become of the U. B. O. alliance with the Burlesque Wheel?"

What has become of their threat that no White Rat would be working after October 31st?

And what has become of their attempt to take our charter away?

And what has become of the V. M. P. A. (which, at its meeting on Tuesday, was a scene of unexampled riot and confusion, when the members gave an example of how **not** to conduct an Organization)?

All of the managers' plots are domed to failure, for they are based on Wrong.

And everything we attempt is bound to succeed, for it is founded on Right.

We want nothing that is bad for the business, bad for the manager, bad for the Actor.

We want to improve the business, uplift the standard of entertainment, and enable the Actor and manager each to get what he works for, each and every time.

We would prefer to get this by persuasion. But conciliation seems useless.

We are loath to use force, but that we have the force behind us was proven last Tuesday at the Open Meeting in New York when there was pledged to us the entire Labor Forces of the West.

**WE ARE GOING TO WIN. WE KNOW IT. WE FEEL IT.**

**AND EVERY ACTOR AND ACTRESS, FOR THEIR OWN SAKE AND FOR THE SAKE OF THEIR PROFESSION, SHOULD SEE THAT THEY ARE CARRYING A UNION CARD, WHICH IS THE BLUE CARD OF THE WHITE RATS ACTORS' UNION OR ASSOCIATED ACTRESSES OF AMERICA.**

**HARRY MOUNTFORD.**



# An Open Letter

**I**T is my purpose in writing this letter to convey to the many readers of your paper the exact situation, as viewed by an actor who has minutely studied conditions, especially as they exist today in this particular territory. I shall not attempt to exaggerate nor minimize these conditions. I shall write of them as they are, and can be testified to by those who are in daily contract with such.

Before going into the matter of local conditions I wish to express my deep regret at the attitude taken by some few alleged vaudeville artists of the ilk of one Dave Nowlin, who evidently condemns the concerted efforts of hundreds of organized women and men who are giving their energy, their future prospects, and even suffering privation that the atmosphere in which we live may be purged of evil and abuse. Men and women honest in purpose, striving with might to choke the gradual growth of putrid and execrable business methods.

Men and women who wish to abolish the yoke of tyranny and slavery.

Men and women who seek the everlasting dawn of justice, weary from carrying the heavy burden of abuse.

Men and women who, thank God, place honor and principle above selfishness, greed and personal aggrandizement. I ask, is it not enough for these worthy and sacrificing men and women to fight opposing forces, backed by millions in money and illegitimate prestige, without having additional strength given their foes from sources who by ties of brotherhood and fraternal feeling should tender at least their moral, if not active support, instead of wielding their poisonous missiles intended to destroy the only effective methods the actor has ever had to escape the grasping hand of bondage? It is my impression that those who commit this crime against their co-workers are not even blessed with sincerity, but simply selling the honor and liberty of professional brothers and sisters for a mess of decayed pottage, clothed in the soiled mantle of managerial favor.

Mr. Nowlin appears deeply grateful to Mr. Mountford for the free advertising the latter's article gave him. It is possibly the only means by which Mr. Nowlin would ever have reached public notice. Surely his published vaporings of senseless verbiage could bring him little recognition! His public distress signal availed him little. If he is content with the free advertising Mr. Mountford gave him, and the nature of that advertising appealed to his sense of pride, he is entirely welcome to any prestige Mr. Mountford's references to him may bring. May Mr. Nowlin now rest in peace!

No person with ordinary intelligence can deny the fact that the actor tolerates and suffers abuse, both more prevalent in some locations than others, and it is my belief this W. V. M. A. territory is the breeding-place of all that is bad. I will endeavor to enumerate a few of the most glaring instances.

In the first place, every act brought from the east into this territory is promised from twenty to thirty-five weeks' routing, at a specified salary, fully agreed upon before its departure from the east. Although these contracts issued for this time contain no semblance of equity, nevertheless they express the amount of salary agreed upon. Result: The act comes west and immediately after opening they are notified a cut of from twenty to fifty per cent must be made, or else his or her time will be canceled. As every contract issued by the W. V. M. A. contains a two-week's notice clause, the actor either submits to the amputation process, or finds himself out of employment. Many of them with limited funds are compelled to take what is offered, and be content. Does the abuse stop at this? Nay! Nay! He or she get their route of, say thirty weeks, at cut salary. They sign the bunk contracts and return them to the W. V. M. A. office, where they remain dormant until such time as the W. V. M. A. wishes to use them. They are not returned to the actor, in bulk, as he signed them. They are held in the office and returned to the artist, one at a time, not more than two weeks ahead of the date he is playing. Why? Because they frequently put in "tabs" and

cancel vaudeville bills on short notice, and, in case of sudden cancellation, the actor has no contract for the canceled date, hence without legal redress. Is that the end of his troubles? It is not!

The contract calls for a pro-rata salary of a seven-day week. In event the split week he plays (and they are all split weeks) is of six-day duration, he does not get the full amount of the aforesaid cut salary he has been forced to take, but he is given salary with one-seventh off, thus making two cuts in an already amputated salary. An actor is usually at as much expense playing six days as he is playing seven. In some instances the actor is forced to play three stands in one week in order to get a full week's cut salary. Is that all? It is not! There has never been an actor routed out of the W. V. M. A. in a manner to conserve the actor's usually heavy expense involved in traveling, although it is hardly probable, but yet it looks as if booking managers were in collusion with railroad and telegraph companies for the purpose of fleecing actors out of every penny possible. It tends to give the impression that the W. V. M. A. feels it inconsistent with its policies to allow the actor to accumulate too much money; with an emaciated bank account he is more subservient to their gentle mode of treatment.

With cut salary, exorbitant railroad expense, baggage hauling, from two to three times per week, ten to twenty-five per cent. commission, six-day salaries, at a pro-rata of seven-day weeks, high hotel and food expense, a few necessary tips, and the actor playing for the W. V. M. A. he owes himself money. Is there any intelligent reason why an actor should oppose a method of relief for a condition of this kind? There is not! Why is the Vaudeville Managers' Protective Association opposing the unionizing of the actor? Why do they oppose the closed shop? They submit to the closed shop with the musicians; they submit to the closed shop with the stage employees, yet they vehemently protest against the actor unionizing.

It is not from the fact that they believe the actor unionized will lessen the standard of his performance, for they must realize the organized actor will be in a better position to improve either his or her display of talent. The security of his contracted engagement will lead him to heavier expenditures for new and good material. Under present conditions the actor hesitates before spending money upon new material, owing to and knowing the uncertainty of his bookings. The only logical reason why the W. V. M. A. refuses to countenance the actor's closed shop policy can be summed up in one word, with the initial letter "G."

With the closed shop the actor can control, or eliminate the crooked actor. With the closed shop the actor can eliminate the dishonest and unscrupulous managers.

With the closed shop the actor can regulate commissions on a fair basis.

With the closed shop the manager can make the actor fulfil his contracted obligations.

With the closed shop the manager can be assured his bills, as he arranges them, will be played.

With the closed shop policy there will be no unfairness to either party. Arbitration methods will be used for the adjustment of all controversies and disagreements. In fact, the whole frame of the vaudeville business will be raised to a higher sphere, and the halo of perfect harmony shed its peaceful rays o'er all.

Now, Mr. or Mrs. Actor, if, by your traitorous move, if by your inactivity, if by your weak and vacillating actions the White Rats Actors' Union of America, (the only organization the actor has ever had, or will ever have, to raise a hand in defense of his rights and liberty), be destroyed, by the powers of evil, the last vestige of hope for your future welfare will be buried beneath its ruins. Hence, and forevermore, you will play one-night stands for the W. V. M. A., cut salaries for the W. V. M. A.; you will forever vegetate on the coffee and doughnut circuit and Sam Kahl will be found in charge of the commissary department.

(Signed) ROBERT HENRY HODGE.



**Galveston, Tex.**  
O M (inter)  
(3-4)  
(Same bill playing  
San Antonio 6-10)  
Witt & Winter  
Casson & Marie  
"What Hap Ruth"  
Vicki Lark  
Bessie Clayton  
Hufford & Chain  
The Seabacks  
Cameva, Mass.  
SMITH O H (ubo)  
2d half  
(30-2)  
Musical Christmas  
Guy Barlett 3  
Harbert Germaine 3  
Grand Island, Neb.  
MAJESTIC (wva)  
Hicks & Hart  
2d half  
Green & Fugh  
Grand Rapids, Mich.  
EMPERESS (ubo)  
3 Nelson Girls  
Haley Sis  
Daisy Jean  
Ellen Elizabeth  
Tempest & Sunshine  
Tiny May Circus  
Gt. Falls, Mont.  
PANTAGES (p)  
(5-6)  
(Same Bill Playing  
Anascondo 7)  
Portia Sisters 4  
Cook Girls  
"Suffragette Court"  
Chishelm & Breen  
Daniels & Conrad  
Green Bay, Wis.  
ORPHEUM (wva)  
(7-9)  
Dias Monks  
Dickenson & Deagon  
Bert Howard  
Electrical Venus  
Hamlet, Conn.  
TRIPLE (ubo)  
De Bourg Sisters  
Elmore & Carlton  
Violin Misses  
Adams & Murray  
Marie Stoddard  
3 Jordan Girls  
(One to fill)  
Harrisburg, Pa.  
MAJESTIC (ubo)  
White Bros  
Chick Haas  
M & D Nobles  
"Wanted A Wife"  
(One to fill)  
Hager & Goodwin  
Jarvis & Harrison  
(Three to fill)  
Hartford, Conn.  
PALACE (ubo)  
Kane Bros  
Bessie Lester  
"Camp in Rockies"  
Fagan & Girls  
"See America First"  
1st half  
Wilson & Larson  
Ben Smith  
Henry Horton Co  
Stephens & Brunnell  
Bernice Dogs  
POLIS (ubo)  
Kanawha Japs  
Mudge Morton 3  
Ward & Wilson  
Ching Lo Males  
2d half  
Aaron & Etrum  
Jones & Gray  
Grace de Winters  
The Sultaness  
Hawthorn, N. Y.  
FEELEYS (ubo)  
2d half  
Sarger & Vincent  
Sadie & Ramsden  
J. Bart  
Arthur Parker Co  
LYRIC (ubo)  
Chas Gibbs  
Weston & Young  
"All Wrong"  
"Darn Good & Funny"  
Bessie Lilliputians  
PALACE (low)  
Morton & Noble  
Chief of Police  
Frank Bush  
(One to fill)  
2d half  
Johnson & Crane  
Lottie Williams Co  
(Two to fill)  
Hoboken, N. J.  
LYRIC (low)  
Johnson & Crane  
"Save One Girl"  
5 Harmony Girls  
(Two to fill)  
Howard & Sadler  
"Just for Instance"  
H. Clev  
Jolly Family  
(One to fill)  
Houston, Tex.  
MAJESTIC (inter)  
Kerr & Weston  
Bancroft & Broeke  
Yvette  
Grapewin & Chance  
The Paladins  
Chung Wha 4

**Indianapolis, Ind.**  
KEITH'S (ubo)  
(Sunday opening)  
World Dancers  
Leigh & Jones  
Arthur Sullivan Co  
Bert Melrose  
Malta Belmont Co  
Machala & Eastw  
Koban Japs  
Iron Wood, Mich.  
TEMPLE (wva)  
Two Loves  
Marie Schorn  
Mabel Morenos Co  
Sam Hood  
(One to fill)  
Jackson, Mich.  
ORPHEUM (ubo)  
Dale & Boyle  
Wallace Galvin  
Mr & Mrs P Fisher  
Ash & Shaw  
3 Black Dots  
2d half  
Bernard Bros  
L. M. HESTIC (ubo)  
T P Jackson Co  
Kate Watson  
Merrian's Dogs  
Jacksonville, Fla.  
ORPHEUM  
(Sunday opening)  
(Savannah split)  
1st half  
Portia Co  
Holmes & Reilly  
Whitfield & Ireland  
Fred Wayne Co  
Millie Sisters  
Jersey City, N. J.  
KEITH'S (ubo)  
2d half  
(30-2)  
Bennington Sisters  
Claremont Bros  
McWhannet & Melvin  
McWhannet, Pa.  
MAJESTIC (ubo)  
(Sheridan Sq. Pitts-  
burgh, split)  
1st half  
Lottie Mayer Co  
Bessie Rample Co  
3 Sherven Boys  
Frankie Rice  
Greenlee & Drayton  
Kalamazoo, Mich.  
MAJESTIC (ubo)  
Avondo Duo  
Gorman Bros  
"What Hap Ruth"  
Byvan & Flint  
"Fashion Shop"  
2d half  
Dale & 2d half  
Wallace Galvin  
Mr & Mrs P Fisher  
A Nicholson 3  
"3 Black Dots"  
Kansas City, Mo.  
ORPHEUM  
(Sunday Opening)  
Demarest & Collette  
Kittymae  
"Honor Thy Children"  
Webb & Burns  
Brice & Coyne  
Farber Girls  
Pielert & Schofield  
PANTAGES (p)  
Kartell  
"Sweetie Buds"  
Claudia Coleman  
Welch Mealey & M  
Creole Band  
Nan Gray  
Keweenaw, Wis.  
VIRGINIAN (wva)  
Alexandra  
Billy Sweda Hall Co  
K. France & Kennedy  
(Two to fill)  
Knoxville, Tenn.  
BIJOU (ubo)  
(Chattanooga split)  
1st half  
Juggling Nelson  
Brown & Jackson  
F & E Fisher  
Lalaps  
Vivian & Arnsman  
Kokomo, Ind.  
SIF (ubo)  
Bell & Eva  
Wright & Davis  
F & A Astair  
"Dog Watch"  
Pat Barrett  
2d half  
"Girl Worth While"  
Lafayette, Ind.  
FAMILY (ubo)  
"4 Husbands"  
2d half  
Ford & Urma  
Hayes & Neal  
Tilford Co  
Moore, O'Brien & C  
Five Armentos  
Lancaster, Pa.  
COLONIAL (ubo)  
2d half  
(30-2)  
Jonathan  
Doris Lester 3  
Hugh Blainey  
Hugo Jansen Co  
Lansing, Mich.  
BIJOU (ubo)  
Rambler Sisters & P  
Howe & Mowe  
Jim Thompson Co  
Ernie & Eric  
"Revue DeVogue"

**2d half**  
Avondo Duo  
Gorman Bros  
"What Hap Ruth"  
Byvan & Flint  
"Fashion Shop"  
Little Rock, Ark.  
MAJESTIC (inter)  
Holman Bros  
O'Neill & Gallagher  
J K Emmett Co  
Ames & Winthrop  
Namba Family  
2d half  
Caine & Odum  
The Family  
Doc O'Neil  
(Two to fill)  
Logansport, Ind.  
COLONIAL (ubo)  
Chas Ledgerer  
Hayes & Neal  
Moore O'Brien & C  
2d half  
"4 Husbands"  
London, Conn.  
MAJESTIC (ubo)  
Corbett Shop & D  
Pictures  
Los Angeles  
ORPHEUM  
(Sunday Opening)  
"Forest Fire"  
Ruth Budd  
Cantwell & Walker  
The Brightons  
Jodie Heather Co  
Maud Lambert  
Ernest Ball  
Craig Campbell  
PANTAGES (p)  
3 Mori Bros  
Valentine Vix  
"Nat Sundae"  
Sherman Van & M  
Clifford & Mack  
Elsie White  
Louisville  
KEITH'S (ubo)  
(Sunday opening)  
Geo Damerel Co  
Eva Taylor Co  
Marie Lo  
Hayden & Hayden  
Moore & Haager  
Musical Johnsons  
Alex Bros  
Lowell, Mass.  
KEITH'S (ubo)  
The Olds  
Johnson & Dean  
Edward Farrell Co  
King & Harvey  
Musical Nones  
Toney & Norman  
Flying Henrys  
Madison, Wis.  
ORPHEUM (wva)  
Ford & Urma  
Maurice Burkhardt  
"Telephone Tangle"  
Adler & Artline  
McLellan & Carson  
2d half  
"Around Town"  
Marquette, Wis.  
BIJOU (ubo)  
(2d half only)  
Kelly & Rowe  
Lus & Analeka  
The Lelands  
Marion, Ind.  
LYRIS (ubo)  
Oscar Starr  
Mahoney & Rogers  
F & A Astair  
Bell & Eva  
Masson City, Ia.  
RESCUE (wva)  
Transfield Sisters  
Love & Wilbur  
2d half  
"Naughty Princess"  
Memphis  
ORPHEUM  
Ruth St. Denis Co  
Dooley & Rugel  
Adair & Adelphi  
G R Raderger  
Elvira Sisters  
Judge & Gale  
(One to fill)  
Milwaukee  
MAJESTIC (orph)  
Nat C Goodwin  
Campbell Sisters  
Elsie Williams Co  
Spancer & Williams  
Hans Hauke  
Howard's Ponies  
Hickey Bros  
Burdett Patterson  
PALACE (wva)  
Diaz Monks  
Cathryn Challoner Co  
Zelaya  
Dickenson & Deagon  
Four Kings  
C & M Dunbar  
2d half  
Garcinetti Bros  
LaFrance & Kennedy  
Jarow  
Billy S Hall Co  
Ameto  
Taylor & Brown  
Misses  
ORPHEUM  
Mrs Langtry  
Al & F Stedman  
Martin & Fabrinl  
Willard  
Willing & Jordan  
Gordon & Rice  
Lyddell & Riggins

**PANTAGES (p)**  
Chinese Duo  
Anthony & Mack  
Mr Chas  
Sol & Leslie Burns  
Bob Pitts & Bob Jr  
GRAND (wva)  
Dave Wellington  
Cross & Doris  
Miller & Mulford  
Sextette DeLuxe  
PALACE (wva)  
C & A Glocker  
Francis Dyer  
Homer Lind Co  
Monarch Comedy 4  
Natalie & Ferraris  
Montreal  
ORPHEUM (ubo)  
Gusman 3  
Ehal McDonough  
M & B Hart  
Frank Morrill  
Wood & Wyde  
Navassar Girls  
Van & Bell  
(One to fill)  
Meese Jaw, Can.  
ALLAN (wva)  
1st half  
G & L Garden  
Dae & Nelville  
Adele Jason (ubo)  
B LaMonte West'n  
Days  
Mt. Vernon, N. Y.  
PROCTOR'S  
2d half  
(30-2)  
Pogary Troupe  
Andy Rice  
Lillian & Bobs  
Muskegon, Mich.  
REGENT (ubo)  
Shirley Sisters  
Knapp & Cornelia  
Chas Howard  
J L Browning  
Imperial 3  
2d half  
Will Morris  
Follis Sisters & LeR  
Frank Stafford Co  
Ash & Shaw  
"Girl in Moon"  
Nashville, Tenn.  
PRINCESS (split)  
(Birmingham split)  
1st half  
3 Escarade  
Hopkins Axtell Co

**New London, Conn.**  
LYCEUM (ubo)  
2d half  
(30-2)  
The Kemps  
Holmes & Hollister  
Gould & Lewis  
"Camp in Rockies"  
Gordon & Gordon  
New Orleans  
ORPHEUM  
Adelaide & Hughes  
Wheaton & Carroll  
New Orleans Police  
Frank Millane  
De Leon & Daves  
D'Amour & Douglas  
New Rochelle, N. Y.  
LOWE  
Piotti  
Howard & Sadler  
Bernard & Meyers  
2d half  
Manola  
Ade & Marion  
Ward & Raymond  
Norfolk, Va.  
ACADEMY (ubo)  
(Richmond split)  
1st half  
Karlton & Kilford  
Milton & De Long  
Herman Leif Co  
Mamie Allen  
Isabakawa Japs  
Oakland  
ORPHEUM  
(Sunday Opening)  
Girl of Delhi  
Sarah Padden Co  
Bert Leroy  
Mullen & Coogan  
Olwen Seal  
McConnell & Simpson  
PANTAGES (p)  
O & J Evans  
Joe Quo Tai  
James Gray Co  
"On the Woman"  
Warren Templeton  
Oak Park, Ill.  
OAK PARK (wva)  
Frank Stafford Co  
Chas Olcott  
Ogden, Utah  
PANTAGES (p)  
(7-9)  
Keno & Green  
Long Tack Sam Co  
Eva Shirley  
Willis Gilbert Co  
Gaylord & Lancton  
Dooley & Nelson

A REAL HIT  
"In the Sweet Long Ago"  
Joe Morris Music Co.  
NEW YORK CITY

**Omaha**  
ORPHEUM  
(Sunday Opening)  
Fred Bowers Co  
Allan Dinehart Co  
"Old Time Darkies"  
Helene Davis  
Nederveld's Baboons  
Elsie Howard  
Ames & Winthrop  
EMPERESS (tab)  
Green & Fugh  
Carl Rosini Co  
Howard's Bears  
(One to fill)  
2d half  
The Kelloggs  
Otto Koerner Co  
(Two to fill)  
Oshkosh, Wis.  
MAJESTIC (wva)  
Haley & Haley  
F & E Mosart  
(One to fill)  
2d half  
C & M Dunbar  
(Two to fill)  
Pansale, N. J.  
PLAYHOUSE (ubo)  
2d half  
(30-2)  
Noon & Deville  
Hazel Wallace Co  
Rose Troupe  
Perth Amboy, N. J.  
CITY (ubo)  
2d half  
(30-2)  
Bud Grat  
Williams & Seigel  
Marlin & Senoles  
Flo Irwin Co  
Cracker Jack 4  
Russ Levan & S  
Reading, Pa.  
HIF (ubo)  
Northern & Ward  
Fenton & Green  
Fern & Davis  
A & G Falls  
(One to fill)  
2d half  
Raymond & Wilbert  
Mabel Jackson  
Haviland & Thornton  
C. Warner Co  
Honey Boys  
Richmond  
BIJOU (ubo)  
(Norfolk split)  
1st half  
The Conrads

**Philadelphia**  
KEITH'S (ubo)  
Nan Halperin  
Mrs Whitten Co  
Stamper Riders  
Leo Beers  
Miller & Lyle  
Will Oakland Co  
Lubonut  
Black & M  
Wells Troupe  
GRAND (ubo)  
Great Van Bergen  
Van Bergen & Gosler  
Hallien & Hunter  
"Harvest Days"  
3 Jeanettes  
(One to fill)  
KEYSTONE (ubo)  
2d half  
(30-3)  
Bobby Heath Co  
Brandell Soden & B  
Barie's Driving Girls  
WM PENN (ubo)  
2d half  
(30-3)  
Phina & Pinks  
John Sparks Co  
Lew Wilson  
Melody Men & Maids  
Pittsburgh  
HARRIS (ubo)  
"Dream Orient"  
Nichols & Croix  
Jim McWilliams  
Julietona's Dog Circus  
Davis & Williams  
Bob Tenney  
Ladelle & Williams  
De Marsell  
SHERIDAN SQ (ubo)  
(Johnstown split)  
1st half  
Rita Johnson Co  
Bert Bond  
Rice Miner & T  
(Three to fill)  
Pittsford, Mass.  
MAJESTIC (ubo)  
2d half  
(30-3)  
Musette  
Pall Dwyer Co  
Shorth De Witt  
Harbert Germaine 3  
Pearl Arthur, Conn.  
LYCEUM (wva)  
1st half  
(4-6)  
(Same Bill Playing  
St Williams Can  
7-9)  
Bowen & Brown  
Cameras DeWitt Co  
Golding & Keating  
Models de Luxe  
Portchester, N. Y.  
PROCTOR'S (ubo)  
2d half  
(30-2)  
Eugene O'Rourke Co  
Robert & Nelson  
Sedley  
7 Imps & Girl  
Portland, Me.  
KEITH'S (ubo)  
Rouget Girls  
Kerr & Berke  
Cole Russell & D  
Young & Brown  
"Old Homestead"  
Chas Howard  
Teschew's Cats  
Portland, Ore.  
ORPHEUM  
Bankoff & Gerlie  
Bernard & Harrington  
Kenny & Hollis  
Lightner Sisters  
Mme Doris  
Frank Carman  
Anna Chaudon  
PANTAGES (p)  
Leo & Mae Jackson  
Webster Elliott  
Gilroy Haynes & M  
Primrose Minstrels  
Roslita  
Providence, R. I.  
KEITH'S (ubo)  
Guerin & Newell  
Mack & Vincent  
Dugan & Raymond  
Frank Crumit  
D'Armond Co  
Marion Weeks  
Noel Travers Co  
Royal & Early  
Chas Ahearn Co  
EMERY (low)  
Little Lord Robert  
Hawthorne & Lester  
Firm Boh Beauties  
(Two to fill)  
2d half  
O'Brien & Buckley  
"Into the Light"  
Donlin & McHale  
Morati Opera Co  
(One to fill)  
Reading, Pa.  
HIF (ubo)  
Northern & Ward  
Fenton & Green  
Fern & Davis  
A & G Falls  
(One to fill)  
2d half  
Raymond & Wilbert  
Mabel Jackson  
Haviland & Thornton  
C. Warner Co  
Honey Boys  
Richmond  
BIJOU (ubo)  
(Norfolk split)  
1st half  
The Conrads

**San Antonio, Tex.**  
MAJESTIC (inter)  
(6-10)  
(Same bill playing  
Galveston 5-4)  
Witt & Winter  
Casson & Marie  
"What Hap Ruth"  
Violassy  
Bessie Clayton  
Hufford & Chain  
The Seabacks  
San Diego  
PANTAGES (p)  
Renee Family  
Ward & Payne  
Herbert Lloyd Co  
Chinko 1st half  
Minnie Kayman  
Nea Abel  
Raigianai & Vogliotti  
San Francisco  
ORPHEUM  
(Sunday Opening)  
Rae Samuels  
McKay & Ardine  
Marie Fitzgibbon  
Tate & Fisher  
Carline & Romer  
The Brads  
Nordstrom & Potter  
Frank Le Dent  
Rockford, Ill.  
PALACE (wva)  
Hubert Dyer Co  
Darrell & Hanford  
Wilfred Clarke Co  
Chief Capoulcan  
"Edge of World"  
2d half  
Rosa Dogs  
Huber & North  
"Telephone Tangle"  
McLellan & Carson  
(One to fill)  
Rochester, Minn.  
METRO (wva)  
Hilda  
Florence Co  
Haley & Haley  
Howard's Bears  
Sacramento  
ORPHEUM  
(4-5)  
(Same Bill Playing  
Stockton 6-7 and  
Fresno 8-9)  
Sophie Tucker Co  
"Cranberries"  
Mr & Mrs G Wilde  
John Geiger  
Raymond & Caverley  
4 Readings  
Riggs & Ryan  
Franklin, Mich.  
FRANKLIN (ubo)  
Milton Frankel  
Klass & Weyman  
LeRoy & Harvey  
Paul Bowens  
The Elopers  
2d half  
"Vanity Fair"  
St. Louis  
COLUMBIA (orph)  
Clark & Hamilton  
"Petticoats"  
Bobby Matthews Co  
"Saints & Sinners"  
Hamilton & Barnes  
Leon Sisters  
Du For Boys  
Herbert's Dogs  
EMPERESS (wva)  
Monroe Bros  
Marmel Sisters  
Santos & Hayes  
Willard's Tom Musie  
2d half  
Willard's Tom Musie  
Brady & Mahoney  
Mrs Eva Fay  
(One to fill)  
2d half  
Argo & Virginia  
Yusueu & Arlow  
Low Hoffman  
Fills Family  
2d half  
"Blow Out"  
St. Paul  
ORPHEUM  
(Sunday Opening)  
Orville Harrold  
Alan Brooks Co  
Vallegita's Leopards  
Deiro  
Princess Kalama 3  
Lou Holtzer  
The Sharrrocks  
PALACE (wva)  
Henry & Adelaide  
Earl & Edwards  
"On Veranda"  
Chas Wilson  
Pitapax & Panlo  
2d half  
Victoria 3  
Katherine Chalmers Co  
Kittie Flynn  
Crimoline Girls 6  
Salt Lake  
ORPHEUM  
(Open Week Night)  
(6-9)  
Laura N Hall Co  
Morton & Glass  
Miller & Vincent  
Williams & Wolfus  
Marie Dorr  
Ladie & Lassies  
Ward Bros  
PANTAGES (p)  
Crawford & Broderick  
Nesler & Swethr's  
Great Lester  
James Gordon  
Rigolette Bros  
(Continued on page 30.)



# NEW ACTS THIS WEEK

## NEW ACTS NEXT WEEK

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

"Creation," Palace.  
"Rubeville," Colonial.  
The Devolas, Alhambra.  
Gene Greene and Co., (new act),  
Royal.

Van Liew and Co., Royal.  
Orren and Drew, Royal.  
Catherine Powell and Co., Royal.

Maud Allan and Co.  
Dances.  
36 Mins.; Full Stage (Special Set).  
Palace.

"Can they come back, can they come back, back to the vaudeville dollars they love?" They may love their art, but oh, that coin. And speaking of coin, the sordid stuff, it looked Monday night as if Maud Allan, whether she pleased the audience or not, certainly did make the Palace management feel good. She drew money, did Maud, with some of the same dances she started the classical bunk with years ago, over in London, at another Palace. It was Maud Allan who reincarnated classical music for the varieties into live, popular airs until even at this day vaudeville can't determine which it likes best, the music or the dancer, although the music will always carry the odds. Opening with "The Spring Song" Miss Allan skipped her second programed number at night, "Moment Musical" and proceeded to "The Blue Danube." She made the river very long; then Alfred Kastner, likely an adjunct of the abandoned Allan concert tour, stepped before the curtain, sat down with his harp and manipulated the strings so well he got the only real applause during the 36 minutes. After that, returned Miss Allan in a desert panto, called "Nair, the Slave." Miss Allan was Nair and Stafford Pemberton was her lover. Several characters were on the program, also a synopsis. Orientals wandered hither and thither through the scenery. Once in a while you woke up and Miss Allan was still dancing. Then she killed somebody so Stafford wouldn't get hurt, and it was over at last. The setting was lovely if you could overlook it, reminded you of a side show tent. Miss Allan hasn't changed much, but the style in classical dancing has. She forgot to put in a Honolulu wriggle and will probably hear from Hawaii about that. Otherwise it's Maud Allan, of name and fame. If either is good enough for the box office, it's good enough for vaudeville, but how those 34 buck and wing dancers at the Century would fit in the centre of Miss Allan's act! *Sime.*

Murial Window.  
Songs.  
13 Mins.; One.  
Colonial.

In her new singing specialty, Murial Window has successfully gone after "something different" both in material and the general arrangement of her turn, singing a quartet of special songs by William Friedlander, with a costume change for each number, the changes being effected behind a circular lobby lounge commonly used to dress the base of a hotel column. It keeps the principal continually in view and allows the opportunity to change without that perilous wait off-stage. The songs have been made to order and Miss Window, delivering them with plenty of "pep" and the required personality, with which she is abundantly supplied, made every one register. "How's Every Little Thing" is the opener with "Birdie's Ball," "Toy Town" and "Naughty Boy" following in that order. The "Birdie" number was strengthened with some bird calls and brought the best returns, although the final song was amply strong for that position. The routine as arranged now is the best Miss Window has ever attempted and should connect with little or no trouble. *Wynn.*

"The Girlies Gambol" (18).  
Tabloid.

"The Girlies Gambol" featuring Margaret Irving and Felix Adler is a Ned Wayburn production. It may be a "tabloid" or a "revue" or a "girl act." It has something of each of those. There are 12 girls with six principals, led by Mr. Adler, who is giving his vaudeville turn piecemeal, to permit the change of clothes for the four song numbers after the opening ensemble. The songs are the "Grandmother Days," "Indian Fox Trot Ball" and "Hawaiian" number as done in Ziegfeld's "Midnight Frolic," also "The Will o' the Wisp" song with the electric charged plates for buck dancing as done in this season's "Follies." The costumes look the same as in the original and with the 12 choristers, a very presentable bunch, this means a great deal, for it makes the act extremely dressy. The "Grandmother" number with its hoopskirts and the saucy little headgear will be an attraction alone, for in vaudeville these costumes seem nothing less than stunning. Paul Frawley leads a couple of the numbers, Miss Irving the other two. Then there is a girl roper who scores individually, and there are a couple of skating dancers (a la The Glorias). Mr. Adler gathers the laughs, and is doing some new matter along with his old material ("I Know Them All" with the ventriloquist bit). The act ran about .50 minutes when seen. It may be cut down somewhat but not a great deal. In the opening there is some comedy dialog used by Mr. Adler in connection with the chorus girls. It was probably written by Tommy Gray and gets several laughs. Among the patter was "What is a hypocrite? A

Digby Bell and Co. (4).  
"Mind Your Own Business" (Comedy Farce).  
25 Mins.; Five (Parlor).  
Palace.

An elderly couple with a young wedded daughter decide to unravel the early matrimonial tangles of the youthful couple through feigning a scrap, the first the parents ever had. This solves the problem for the younger pair who forget their own troubles at the sight of their elders violently quarreling, but the make believe battle of the old uns becomes a reality when the mother is convinced her husband has been flirting with another woman, then a guest in the household, and as old as the parents themselves. As farces have the habit of straightening themselves out at the curtain, this one is no exception. Digby Bell returns to vaudeville in this, with a company of farceurs of apparently more or less ability, but good enough for the playlet, although Helen Blair as the daughter might locate a gown that seemed made for her and had a bit of style to it. The sketch runs 25 minutes. It is 10 minutes before the piece really starts and precisely 19 minutes before the first and only genuine laugh is heard. Long long ago a thing of this sort would have stood a chance. Now it is only small time unless Mr. Bell's reputation can hold it up on the bigger stages, for vaudeville knows its complicated family farces inside and out. The sketch, written by Winchell Smith and John L. Golden, is programatically described as "The Turn to the Right of Vaudeville." If so the authors should have a summons given them for mixing in with the variety traffic. *Sime.*

## NEW SHOWS NEXT WEEK

Legitimate Productions Announced for  
Metropolitan Premiere.

Mme. Sarah Bernhardt, Empire, Dec. 4.  
"The Master," (Arnold Daly), Fulton, Dec. 5.  
"Her Soldier Boy," (Clifton Crawford), Astor, Dec. 6.

Leah Nora.  
Songs.  
12 Mins.; One.  
Alhambra.

A tall, attractively shaped blonde, with an abundant fund of striking personality and a repertoire of special number, Leah Nora (formerly Vinie Bailey) is carving out a permanent stand among vaudeville's best single women this week at the Alhambra. Heretofore, Miss Nora's set-back has been centered in the grade of her specialty, but in her current routine she displays a keen sense of good judgment for her numbers have been selected strictly for their quality and type. Dave Stamper, one of vaudeville's most versatile pianists, accompanies Miss Nora through her four songs, the opener being constructed of introductory material culminating with a comparison of yesterday and today. It's a new version of "When Grandma Was a Girl" with a healthy lyric and an attractive tune. A Spanish number called "Leonora" (which might explain the principal's rechristening) comes second, colored with a wrap suggestive of the type and running toward the light comedy classification in lyrical construction. "Louna Lou," a Hawaiian ditty, closes with a popular song utilized for an encore. The orchestral arrangement is cleverly covered with Mr. Stamper accompanying the song proper, the house musicians joining in the second chorus. Its a good "single" turn from every angle, entertaining, somewhat different and capable of holding a late spot. At the Alhambra Miss Nora scored an emphatic hit. *Wynn.*

Eddie Borden and Co. (2).  
Songs, Dances and Music.  
14 Mins.; One.  
Harlem O. H.

Eddie Borden has a genuinely good double act with James Dwyer working opposite as an English "Johnnie." The couple have a rather novel entrance, proceeding through a routine of bright cross fire talk and following with a solo by Dwyer and a dance by Borden. The latter's personality dominates and carries the affair along with little or no trouble. Dwyer should replace the song for one typical of his character. It doesn't seem consistent for a comedian to step directly out his character to comply with the lyrics of a song. Dwyer does and the inconsistency is noticeable. The couple registered a safe hit nevertheless. *Wynn.*

Cecile Weston and Co. (1).  
Piano-Act.  
13 Mins.; One.  
Palace.

Cecile or Cecilia Weston is now only billing herself, though she has a young girl accompanist at the piano. Miss Weston sings four songs, one of which the girl joins in. Not an extraordinary pianist in any way and with a habit of missing a note or so when she tries to glance at the audience while playing, the young woman lends no assistance of any value to Miss Weston when doing the duet with her. The pianist's voice is entirely untrained, to say the least about it. A couple of the numbers sound restricted. "No. 2" at the Palace did not afford any unusual opportunity for Miss Weston, but she could not hold a better spot in a big house, and with the present act will appeal more to small big time or big small time audiences. In her "Where did you get that stuff" number, there is an unnecessary and injurious yell. The spot-light is employed constantly and wrongly. *Sime.*

## 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<br>(Joe M. Schenck)           | BERT LEVEY CIRCUIT<br>(Bert Levey)       | PANTAGES CIRCUIT<br>(Walter F. Rode)            |
| FOX CIRCUIT<br>(Edgar Allen)                      | SHEA CIRCUIT<br>(Harry A. Shea)          | B. S. MOSS CIRCUIT<br>(B. S. Moss)              |
| MILES CIRCUIT<br>(Walter F. Rode)                 | FEIBER-SHEA CIRCUIT<br>(Richard Kearney) | GUS SUN CIRCUIT<br>(Gus Sun)                    |
| FINN-HEIMAN CIRCUIT<br>(Sam Kahn)                 | ALOZ CIRCUIT<br>(J. H. Alos)             | MICH. VAUDEVILLE CIRCUIT<br>(W. A. Butterfield) |
| RICKARDS CIRCUIT (Australia)<br>(Chris. C. Brown) |  | U. S. V. M. A.<br>(Walter J. Flinnner)          |

man who can go home to his wife with a smile on his face." At the Fifth Avenue the last half last week William and Mary Rogers used the same "gag." The setting is neatly done in imitation of the Urban scheme, although the curtain or whatever is used for the back drop doesn't look any too well. But the effect is secured. With these girls, their clothes, Mr. Adler and the Gene Buck-Dave Stamper songs that were so popular on the Amsterdam Roof, this show should do very nicely for vaudeville. If it could carry the "Midnight Frolic" billing it would be a big feature in the biggest houses, but as framed the turn can go on its merits, remembering the length of it, and in the smaller cities the act should easily draw business besides. *Sime.*

Dixie Harris and Her Four.  
Songs.  
15 Mins.; One.  
American Roof.

Dixie Harris, assisted by a male quartet, has a turn fresh from the west, where it is to return after a short sojourn around New York. The act consists of published numbers with Miss Harris the leader of the majority, the men handling one in quartet fashion. Her most successful is "Bye Bye," which together with the Hawaiian number with the men playing ukuleles makes the two main items of note. Dixie dresses well with her assistants also appearing in good style. The act, however, noticeably lacks the punch.

Jack Barnett.  
Songs and Piano.  
12 Mins.; One.  
American Roof.

Jack Barnett is a singing pianist with comedy on the side. Opening after intermission on the Roof the first half he was not heavy enough to keep the show upon the high level set by the turns which preceded him. Much time is devoted an international piano playing idea in which he impersonates people of various countries playing "In the Shade of the Old Apple Tree." The idea is not new and suffered accordingly. The best is an Italian number and the oratorio business used at the finish. The latter contains several laughs and could be worked up more strongly. Barnett is but a fair piano playing single best suited to an early spot.

Benton and Grey.  
Songs and Talk.  
14 Mins.; One (3); Two (3); One (8).  
Jefferson.

A man and woman singing, talking and dancing team of the type that will go along in an early spot on the small time. The girl works as though she had at one time been a member of the girl minstrel acts. The "novelty" of the turn consists of her putting on a black-face make-up in view of the audience and impersonating a minstrel man of a decade ago. The man also blacks up and sings a number in fairly good voice. It is a neat little small time act. *Fred.*



**McWalters and Melvin.**  
Sketch.  
22 Mins.; Full Stage.  
Harlem O. H.

This team, apparently stage players, have a reconstructed version of "It Can Be Done," a sketch originally introduced at the Princess theatre and later shown in vaudeville by Charles Evans and Co. The original idea dates back to a story printed in the Saturday Evening Post some years ago and deals with the effort of an adventuress who dresses the stage suggesting an attack, threatening her victim with such a charge unless he accedes to her demands. With the arrival of the solicited help, the victim coolly outwits the woman by displaying the ash of his cigar which is convincing evidence of his inactivity during the "attack." McWalter and Melvin give the finish an added turn, but by all sketch rights, the climax passes with the cigar ash "bit" and this team's version suffers thereby. The man is a secret service operator, the woman originally inferring she is endeavoring to relieve him of some valuable documents. She threatens the "attack" scene, prepares the room and declares her intentions, and after realizing the impossibility of success reveals her identity as one of his co-workers, sent particularly to test his courage. The adjustment is hardly practical. The principals are capable, but should look for something that doesn't bear the stamp of familiarity. *Wynn.*

**Jean Adair and Co. (4).**  
"Maggie Taylor—Waitress" (Comedy).  
28 Mins.; Full Stage (Special Set).  
Bushwick.

Jean Adair, for several seasons in the title role of "Mother," and also in "Sinners," is making her vaudeville debut as a character star in "Maggie Taylor—Waitress," a comedy by John B. Hymer, produced by Lewis & Gordon. Al Lewis staged the sketch. The scene is in an automobile salesroom in a small town. The proprietress of the local hotel has purchased a second-hand machine. She visits the store to make the final payment, bringing with her her head waitress, Maggie Taylor (Miss Adair). Maggie once owned the hotel, but due to the death of her husband and the running away of her son 15 years before lost everything and became a waitress at \$3 per. While her mistress is attending to business matters Maggie goes for the mail returning with it to the store. Maggie is then informed by the proprietress she is going to be discharged, owing to the wish of the drummers for "chickens" in the dining room. This breaks the old lady all up, as she will be forced to become a domestic servant or go to the poor house. A stranger puts in his appearance and purchases a new car for cash. He is the long lost son. There is the fond meeting between mother and son with the two riding away in the new machine. Although a comedy this sketch has a dramatic punch. Miss Adair in the mother role is immense. Her character work is the act's big asset. There is not a moment her work does not hold. Margaret Hoffmann as the proprietress played a grouch to perfection. Daniel Moyles, the auto salesman, does well, and the son as played by Robert Barrat is satisfactory. Lewis & Gordon have staged the piece well. In addition to a special set the act has a regulation automobile on the stage with numerous accessories which add atmosphere. "Maggie Taylor—Waitress" is one of the best vaudeville sketches of the season.

**Marie Ardelle.**  
Soprano.  
8 Mins.; One.  
Jefferson.

Possessed of a high soprano which she uses effectively for small time in four numbers. *Fred.*

**Gallagher, Lewis and Co. (5).**  
Comedy Sketch with Songs.  
22 Mins.; One and Full Stage.  
Harlem O. H.

This new combination (Ed Gallagher and Andy Lewis) have made a commendable effort to create something in the line of a vaudeville production that will sustain their registered professional reputations and successfully challenge comparisons by virtue of the novel proportions of their turn. While they have not been entirely successful, they have, in a rather limited time, accomplished just enough to guarantee the ultimate success of their production, for it needs nothing right now beyond a strengthened finish, and considering the individual capabilities and experience of the couple and the small weakness of the vehicle, there is every reason to believe they will complete the doctoring and take the skit out of the convalescent stage immediately they come to a full realization of its minor shortcomings. Lewis is portraying a crepeless Hebrew, with none of the characteristic comedy implements beyond a dialect. He is clean throughout in dress, mannerisms, speech and "business." Gallagher, as a "straight," has few equals in the vaudeville ranks, his general appearance, enunciation, carriage and ability having long since landed him snugly at the front of his field. Their support includes two women and a third man, the latter merely completing the picture while handling a role of minor importance. The women are, thoroughly capable, particularly the taller, who has her inking with a solo which permits the principals an opportunity to change from street to dress clothes. The smaller girl fits, but runs a distant second to the other in every department. The vehicle revolves around a political theme introducing Gallagher as a political "boss" and Lewis as a recently elected judge. The boss is showing the judge the white lights. They meet two women, a Miss Bustonaby and a Miss Manhattan, the former an acquaintance of the "boss." A trip to the "Giltmore" follows with the body of the turn being shown in the interior. A table scene provides a large quantity of healthy laughs, but this "bit" escapes the classification of the conventional table scene since it is made up solely of light comedy badinage with no rough or low aim for laughs. A marriage ceremony follows with Gallagher and Miss Bustonaby as the principals, the judge officiating, the quartet exiting to an appropriate chorus. The first section and main body of the production are secure in their present state, but the finale hardly maintains the speed and favorable impression created by the preceding portion. A reconstruction of the marriage "bit" is suggested, with a singing finish. Then Gallagher and Lewis can qualify without question. *Wynn.*

**Lewis and White.**  
Songs.  
14 Mins.; One.  
Harlem O. H.

Two girls who can harmonize rather sweetly, but whose real forte is a repertoire of exclusive numbers with an explanatory introductory and lyrical prolog that brings them without the vale of the stereotyped "sister act." In build they suggest the Courtney Sisters, but neither aims at comedy. The opening song explains their presence, followed by a Broadway number and an Irish ditty, suggesting an Irishman's dream of Broadway. They closed with a "Good Bye" song and encoored with a popular composition. Lewis and White show big time possibilities, but should consult a modiste and spend some of their income on dress creations. This is their weakest act at present. They may deem the costumes worn as pretty; attractive, etc., but with a act that stands out because of its originality, they should strive to accomplish the same results in dress. *Wynn.*

**Will Oakland and Co. (3).**  
"Danny O'Gill, U. S. A." (Singing).  
22 Mins.; Full Stage (Special Set).  
Colonial.

In "Danny O'Gill, U. S. A." (by Henry J. Sayers), Will Oakland has selected an ideal successor to his "Night at the Club," the new arrangement being constructed around an episode in the life of an Americanized Irishman who returns to his home in Ireland for a visit and a bride. The scene is typical of the Emerald Isle and shows a panoramic view of the hills backgrounding the home of his youth. John Carmody essays the role of Danny's (Mr. Oakland) father, opens the turn with an introductory speech explaining the expected visit, the news being given to Peggy O'Shea (Ruth Parry), the childhood sweetheart of Danny. He arrives shortly singing in his usual splendid voice "Rocky Road to Dublin" and the succeeding time is devoted to a choice repertoire of Irish ditties and some corking good, light badinage between Danny and Peggy. The latter is particularly good in her portrayal of the colleen role and Carmody's acting of the elder Irishman suggests an ability inherited rather than acquired. Oakland is the ideal juvenile, a bit over that particular classification, but effective nevertheless. The songs all scored in turn as did the dialog. It's a nice little affair, light in theme, but well strengthened by the accompanying atmosphere and nourished with an equal portion of sentiment and comedy. A good Irish playlet can generally carry itself in any company and this is really a good one. *Wynn.*

**Halligan and Sykes.**  
"Somewhere in Jersey" (Comedy).  
12 Mins.; One and Full Stage.  
Colonial.

Billy Halligan, the child Adonis of the profession, and the exceedingly attractive Dama Sykes have finally procured a vehicle that at least approaches something worthy of their ability, and since it has long been an established fact that guaranteed ability and perfected material combine the sole requirements of vaudeville success, this combination can be safely crowned with all the honors of a vaudeville hit. "Somewhere in Jersey" is the title. It opens in "one," concludes in full stage, and revolves around the experiences of a dealer in "wet lots" who eventually sells an interest in his business to the inexperienced miss with more money than business ability. The dialog is particularly bright, full of good points and constitutes a continuous list of real laughs, all carefully weighed by the principals and delivered with just the required force to register. In exiting, however, Miss Sykes might adopt the usual method of retiring through the door, since a practical door is provided and one might suggest that she remove her hat in order to give her audience a view of that justly famous blonde hair. An appropriate song ends the turn and at the Colonial it closed with a reassuring round of applause. The couple show a general improvement that will carry them along in any company. Because of the woeful lack of original material the Halligan-Sykes specialty should receive speedy action. It's sure-fire for the big time. *Wynn.*

**Kanazawa Brothers (3).**  
Jap Pedal Juggling.  
8 Mins.; Full Stage.  
Palace.

Three Japanese acrobats who do the pedal juggling with the barrel, for comedy, in a similar manner to other Jap turns. It's always good for more or less entertainment though pretty well known by the public. For the finish one of the boys juggles another from a foot balance and this gives the turn a strong ending, leaving it a nice enough opening act. The Jap boys look like clean-cut acrobats and work well. *Time.*

**Dorian.**  
Comedy and Songs.  
18 Mins.; One.  
Royal.

"A Comedy Novelty" is the program description. "Novelty"—save the mark—is right. It consists in this: a blackface comedian spends eight minutes on the stage using most of the material first done by Henry Lewis, to introduce an ordinary operatic singer. The blackface person makes his appearance in "one" quite as though he were going to do a monolog. He recites the lines used by Lewis, descriptive of what he is going to do and then goes into an ordinary bit of dance, using the "Stop" and "Go Ahead," as Lewis did. Before singing another number he calls for his "assistants," off stage. The drop is raised and the Royal stage crew is disclosed working on the bare stage. The four (Dorian in overalls among them) men are summoned to the front and the drop in "one" again is lowered. There is some joshing of the stage hands. One attempts to do a specialty and then Dorian (still in stage hand guise) sings his operatic number. Of course, there is applause for his finish with a high note and he returns for more opera. Meanwhile the other three stage hands and the blackface person have disappeared and they never again come into view. The blackface man's name does not appear on the program and there was a good deal of uncertainty in the minds of the audience as to which was Dorian, the comedian or the singing stage hand, each having had about half the running time of the turn. It looks like a Henry Lewis act since Dorian, the singer, is the same who appeared with Lewis himself in vaudeville early this season.

## FIFTH AVENUE.

The Fifth Avenue theatre of late has been doing a very impressive business. That means big business, although the house hasn't much capacity for a vaudeville performance, but it's impressive because it shows what may be done with a policy steadily plugged at. The Fifth Avenue has been giving good big shows for the money. They have contained plenty of new material, it being one of the U. S. O.'s "show" houses for New York, and the new matter has been breaking rather well. But the house has built up a patronage meanwhile that it can hold apparently. It's half between a big and small time gathering, but of a much better calibre than any small time audience. It seems to have the small time idea of vaudeville, but being only the Fifth Avenue, so it looks as though the house had an exclusive clientele besides. It's a very well managed theatre, with an agreeable staff everywhere one turns, and is one of the few vaudeville theatres made pleasant in atmosphere. That may account for its present flourishing condition.

The show the first half did nothing extra in attractions. It wasn't nearly as good as some of the past few weeks. Well balanced bills in the house are probably most difficult to obtain. The feature was a return date for "Finders Keepers," with the original cast headed by George Kelly. It was liked as much as on its first visit. Since then, though, Mr. Kelly has accentuated what seems like stage affectations in speech and mannerisms, until he doesn't give the role the same value he formerly did. Two mixed two-acts, both singing, were on the bill. The first was Brennan and Powell, with a piano played by the woman. The act has changed its numbers about some, but have left themselves open to the suspicion they prefer money songs to others that would be better suited to their vaudeville turn. It's pretty dangerous for a couple like this to attempt that, for they have little beyond a stage presence. That seems enough, however, to stand them instead when they are singing what they should be singing—light, operatic melodies.

The other singing two-act was Newhoff and Phelps, who are now singing only, having dropped their "talking opening." It better becomes the team, for they handle songs very well, especially double numbers capable of being brought out. They have two or three of these in the act at present. The monologue is another point in their favor. Against them is that they took an encore with "Yaka Hula" when they should have been tickled to death to have left that song alone if it could not have been used earlier. They earned the final encore with applause that would have done them much good if they had walked out on it. Newhoff and Phelps are essentially singers. If they will take only the numbers they know they should sing, that's going to help them. The "Baby" song is not one of those for them, not for variety, contrast, versatility or anything else.

Mabel Burke didn't sing the moving bill, song Tuesday night. The Flying Russells closed the show. Lilyan and Boggs, Bob Yocco, "Motor Boating," Harry Lester Mason (New Act). *Time.*

## FOLLIES OF PLEASURE.

(AMERICAN.)

Rube Bernstein's "Follies of Pleasure" is what may be termed a chorus show, and while it isn't a brilliant organization by any means, still it is entertaining. The choristers, of which there are about a score, are as a whole a bit better looking than is usually seen in burlesque (with several rather pretty), but they are a deal more clever in a vocal way. Bernstein has evidently worked up that end of the show, for there are a number of chorus numbers.

One of those coming right after the opening of the second act was the highest thing of Tuesday evening at the Olympic, with the house capacity. This number had the individual choristers singing a number alone, and the stunt, not new of course, was done so well and liked so much that the girls began to offer a second number, one doing thirds. With the chorus doing so well, more attention should be paid to the costuming. Some of the duds are new and acceptable, while some are the worse for wear.

The show lacks in comedy what it makes up in singing. Clyde J. Bates as principal comic didn't seem to get started until near the finish. He surely didn't shine in the first section and his use of his hat as a cuspidor didn't get a laugh, which should be a cue to cut it. Tom McKenna, second comic, did fairly, but scored with a ballad.

Dot Leighton, the prima donna, looked and carried herself nicely, handling her numbers in good fashion. Violet Hillson in the engine role sported some nifty costumes and she, too, sent her songs over to good effect, getting the best with "My Plantation Home" (helped much by the chorus) and "Battling Dan." Mae Mills, too, won favor, scoring with "Syncopeation," which developed into an audience number with the entire company parading the aisles as the finale of the first act.

What became of Audrey Lee, billed outside in a painted eight sheet and also programed? Perhaps the house management changed its mind and refused to take a chance.

## SOME SHOW.

(COLUMBIA.)

Barney Gerard's organization billed under the title "Some Show," is all of that. It has Edmond Hayes in his long familiar but never tiresome comedy characterization of the piano mover and always amusing "side kick," Thomas Snyder. The pair are concerned in a good deal of business that is messy. In any other hands almost it would be nauseating, but this pair take the curve of it by making it funny in spite of its untidy trimmings.

Hayes is apart from the other burlesque comedians. He is funny in his grotesque way without the aid of tangled dialect. Probably he could be funny without being quite so uncleanly. It would make an interesting experiment, anyway. Certainly he need not resort to the scattering of chewed food about the stage.

Snyder is always funny without the aid of a spoken word, probably the only amusing pantomime comedian in burlesque. He won the applause bit of this week's attraction at the Columbia with business incidental to a chorus number close to the end of the burlesque. His "follow-the-leader" stuff with the girls clowning about was really amusing, particularly the wire walker nonsense.

Even his principal women partner has not been particularly fortunate. Martha Edmond was gingery in her dance and handled several hits of "feeding" well enough, besides putting a good deal of life into the numbers she led. Besides that she wore a lot of attractive dresses, but the audience did not spill over applause for her.

Mildred Cecil was punning. She is pretty beyond all standards in the show business. She can do soprano voices a mile ahead of most of those heard in the Columbia organizations and she dresses as well as almost any musical comedy woman that comes to mind. Yet her numbers, with the single exception of "Wicki Wacki" died swiftly or expired to the accompaniment of perfunctory applause.

Indeed the only single woman who seemed to make an impression on the house was a chorus girl programed as Helen Cleveland, who stepped out of the line without a change of costume and sang several sentimental ballads in a teary contralto voice. Helen is not much to look at, but the crowd couldn't get enough of her singing. Marie Jansen, a matronly person, looked well enough in her sedate gowns and worked with a certainty which argued a splendid understanding of the usual burlesque glaring flash. This department must have set the producer back a considerable investment.

The show has been expensively equipped. There are three full stage settings that look as though they might have cost real money, besides as many others consisting of drops or three sided hangings. The dressing from start to finish is bright and selected with an eye to cheerful coloring under the usual burlesque glaring flash. This department must have set the producer back a considerable investment.

Harry Hills is the straight worker. In his own way of handling that unproductive assignment, he was as valuable to the general effect of the show as the comedians. He looked well in evening clothes and did the usual line of joshing smoothly and easily. Billy Wilder was a mediocre German comedian with little opportunity to distinguish himself, the "fat" all going to Hayes and his co-worker, Earl Sheahan was a sort of assistant straight man.

As in the burlesque two young men suddenly came to the front with a sort of rathskeller bit, backed by the chorus. It was impossible to identify them.

## FOR THE MAN SHE LOVED.

(INTERNATIONAL.)

Thompson, better.....Mr. James R. Field  
James Harris.....Mr. Anthony Burger  
Col. Worthington.....Mr. Russell Snood  
Jack Thorne, reporter.....Mr. Walter Allen  
Mary Ballard.....Miss Beth C. Merrill  
"Billy" Worthington, "the man she loved,"  
.....Mr. Francis Sayles

Mrs. Maloney.....Miss Alice Johnson  
Maggie Maloney.....Miss Marguerite Allen  
Chief Inspector Healy.....Mr. Edwin Walter  
"Ship" Shafer, detective.....Mr. Guy Brandon  
"Blonde Mabel".....Miss Florence Pinckney  
Officer Finn, policeman.....Mr. William F. Sexton

Attendance at the Brooklyn Grand opera house last week went back to the audiences that marked the International houses hereabouts at the beginning of the season. Friday night the orchestra floor was about one-third full. Upstairs appeared to be a little better patronized. Perhaps the title, "For the Man She Loved" of the Wood, Wheeler & Alston offering had something to do with the lapse of interest. It had no significance beyond its indication of a mushy melodrama, of the Laura Jean Libbey school.

Instead of being that, the play turned out to be an ordinarily played melo made up of "suggestions" from innumerable sources. There was a police third degree inquisition of a helpless woman which savored of "Within the Law" (and which, it must be said, was by long odds the best thing in the piece), and a murder mystery probably inspired by the mystery device of "Grumpy." Only a hand holding a pistol through the curtains was seen by the audience as a shot was fired.

The first act is occupied with preparation for the mystery which is finally established along about 9:05 o'clock. The second act for some reason is occupied until the last quarter by random "comedy relief" while the point of paramount interest—the murder—is to all intents and purposes forgotten. In this way it is brought about the curious condition that the whole interest of the actor is packed into half of the final act. The "third degree" passages, in which a police official tries to force an innocent woman to confess to a murder of which she was guiltless, held a good deal of dramatic tenseness, but the audience had to sit through an immense amount of tiresome story telling before they got to the "punch" of the play.

The players about meet the average of the other international organizations. This is not extreme praise. Guy Brandon, in figure and manner, realized the bullying detective, one of the few lifelike personages of the cast, but in his sentimental scenes with "Blonde Mabel" he was not so good. Alice Johnson, character woman, as the Irish mother, did fairly well, her over acting being a fault common to comedy actors. The players who address themselves to "popular price" audiences. Beth C. Merrill, the heroine of the piece, was rather a pale sort of person. At times her work was effective, but some of her lines were wooden in delivery.

The three scenes used made a very respectable showing. Care has apparently been used in equipping the piece and the staging has been painstakingly looked after.

The play is far from satisfactory, but at that it is too good for the sort of audience that gathered Friday night in the Brooklyn theatre. They laughed at the wrong times, applauded at the most grotesque bits of mushy sentiment, and drowned out speeches with ill-timed hand claps.

The audience registered apathy toward the plot. It is too interesting to hear what the opinion of the players was concerning that audience. Certainly not apathy.

## PALACE.

Very little ginger in the Palace program this week, but as those matters often break, the house appears possessed of a drawing attraction in its feature, Maud Allan (New Act), who can only make good at the box office, for the prominence given her. A shift about Monday night may have helped the running. If it did, the afternoon performance must have been a wearying one. Another part, to some scattering mirth, but without offering any actual entertainment of value or merit in a farcical sketch (New Act).

The shift about sent Rock and White to the next closing position, bringing Laurie and Bronson into the fourth spot, the younger pair having had to follow 42 minutes of Maud Allan in the afternoon. That ruined the youngsters' chances in the matinee, as seemingly removed at the same time some of their spirit for the night show, for they did not work with their accustomed vim. It was their blizkest chance in the blizkest house, and while unfortunate in a way, they need not regret it. The opening of the turn ran somewhat slowly to the Palace liking, but about midway Laurie and Bronson landed "em and then held the house to a well aimed ending that got its reward.

Cecil Cunningham was in the switch, getting the after-intermission position Monday night and doing very well with it, closing heavily with Jean Havez' dandy idea and lyric in "The History of the U. S. A." Miss Cunningham did but three numbers.

The first three acts retained their programed novelty. Kansas Mothers (New Act) opened nicely. Cecil Weston and Co. (New Act) were second, not getting much, and Moran and Wiser, with their boomerang act, were third. The youngsters, who had been in the audience work and getting a trifle of applause for the bat throwing and catching. The turn is aimed all for comedy. Rock and White, on their return palace engagement, had some new material with their old.

Oleanna's Models closed the show.

The house Monday night looked like a good flat capacity. The afternoon attendance was the best the Palace has held on that day in several weeks, jointly drawn by Miss Allan and Digby Bell.

## ROYAL.

This week's arrangement is the weakest combination the Royal has offered in a long time. Six numbers, with Alexander Carr and Co. as the feature, closing the show in the sketch "An April Shower." Always remembering the Royal shows, however light, are "way above average" for the scale charged at the box office, it still is an uncommonly off week at the Bronx establishment. However, the offering for next week promises an "Anniversary" entertainment of nine numbers, including Kameron's Harmonists, a program name for the house orchestra.

Lillian's (Dog) Comedians, the opening number, were the best thing in the way of entertainment of the first half. The turn runs only eight minutes, but more quick, interesting matter is packed into that short running time than is ordinarily the rule with animal acts. The woman of the two trainers is well dressed. As much cannot be said for the man. This small defect is unfortunate, for the act itself is one of the best small act arrangements that comes to mind.

Larry and Alice, the mixed woman who talk and sing. The songs were well enough, and their harmonizing was agreeable, but their talk was exceedingly dull and threadbare, being made up of ancient cross-fire gags. The woman is a buxom person, and makes a stunning picture in a white broadcloth coat, trimmed with a million dollars' worth of black fur. As much as possible of the talk should go out in favor of better material or more songs.

The other two numbers of the first half were William A. Hanlon and Co. in "The Railroad Hotel," and Dorian, singer, both under New Acts.

Except for the Carr sketch, which monopolized the electric in front of the house, the only after-intermission turn was that of Frank Crumit, singing comedian, who drew the applause honors of the evening. Crumit's simple little offering is altogether charming. He has a natural knack for handling negro melodies in a sympathetic light tenor voice and a most engaging stage presence.

The Keystone comedy "Bombs" began the show and "The Return of Draw Egan" brought it to a period.

## BUSHWICK.

The Bushwick had a corking show this week which drew near capacity business Tuesday night and should do the same throughout the week.

The show was a hit from start to finish with never a dull moment. Nan Halperin held first honors in the billing and second after intermission this young woman found the audience watching her every effort from start to finish. This is the first opportunity Bushwick audiences have had to see the new Halperin turn, and the Tuesday night assemblage was greatly pleased. Jean Adair and Co. in "Maggie Taylor-Waltress" (New Act) closing the first half caught the house with an offering that fitted just right.

Mother, Hayes and Mother, cyclists, opened to an abundance of applause thanks to their well routine turn. Burley and Burley, No. 2, brought forth several laughs with the comedy, but scored mostly through acrobatics. The little chap makes capital use of his limbs for comedy purposes.

Frank Doane and Co. in "The Infernal Triangle," a travesty, kept the show going in a comedy vein in the No. 8 spot. The Doane offering is a well worked out idea muchly enhanced by Florence Short in Doane's support. The audience laughed continually. Carmela and Rosa Pontillo scored a pronounced success with their singing offering next to closing the first half.

Spenser Kelly and Marion Wilder opened after intermission with more singing, but the audience appeared ready for the additional vocal work and made this couple feel at home, especially with the old time numbers which found many admirers. Miss Halperin followed after which the Avon Comedy Four in their rough and tumble "Hunarian Rhapsody" scored a laughing hit. Although the comedy secured innumerable laughs the audience appeared to prefer the singing towards the finish of the turn.

Page Hack and Mack closed the show well after eleven with a fast routine of acrobatics.

## AMERICAN ROOF.

The Roof had the best show in months the first half of this week with the Monday night audience more than pleased with the major portion of the entertainment. The first half of the bill easily outdistanced the later portion in popularity and all-around attractiveness.

Opening with John Le Clair, an old-time juggler, who stayed a bit too long. It showed no great promise, but immediately took an upward bound with Amoroso and Mulvey, No. 2, who are now in "one," greatly to their advantage. The act appears to have more going in the hectoring, some of which could be eliminated in favor of more dancing, the act's main asset. Mile. Amoroso took the house filled considerably for the picture.

Ashley and Alton followed with a couple of their dramatic-singing "Dawn of a New Day" and Alton's top note was the applause bit of the evening.

Kathryn Dahl and Charles Gillen closed the show.

with her whirlwind dancing, putting the act over from the start.

Holmes and Le Vere (New Acts) even outdistanced their predecessors for applause honors, with Alice Hanson capping the climax, securing the largest applause the Roof has heard in many a day. Miss Hanson, with her character number, was a hit from the start. The burlesque Hawaiian bit brought forth screams, especially with the use of the dwarf. "The Bachelor Dinner," with 18 people and a decidedly pretentious offering for a three-day house, closed the first half. The act is a cleverly constructed musical comedy with several pretty girls and capable leads. Jos. B. Roberts, Harry and Rose Gardner are the principals, all doing well.

Jack Barrett, Barber Thatcher and Co. and Dixie Harris and Four, all under (New Acts), with the Seymour Family, closing the show, comprised the second half.

## JEFFERSON.

Monday night at the Jefferson, a night mild out of doors, considering the last of November, was exceedingly chilly in the auditorium. Those seated in the boxes and front rows of the orchestra were forced to place their overcoats over their shoulders or their wraps about their waists, the show was half through. The chilly atmosphere may have accounted for the chilly reception tendered the acts, although the show was nothing to boast about. Eight acts and a five-reel, with a Hearst Weekly, furnished the entertainment. The orchestra floor held about a one-third house, while the balcony was almost capacity.

The Caries (New Acts) opened the show, with scant applause, due to the way the act is laid out. Marie Ardelle (New Acts), a rather buxom-appearing matron, with a high soprano, furnished four ballads, not forgetting "My Hero," in the second spot. The Milani Five, Italian street singers, furnished more songs, with instrumental accompaniment in this case, and were one of the solid applause hits of the show.

Farrar and Marco (New Acts), clever dancers, did the first bit of stepping on the bill. A team worth watching. Benton and Grey (New Acts) were next.

The final three acts of the bill were Lee Beggs and Co. in a comedy dramatic skit of the "Home Sweet Home" order that made the audience laugh at this house. It is small time, but a sure laugh winner in this type of a theatre. Henshaw and Avery in their "Vaudeville Table d'Hôte" (easily the laughing hit of the bill), and the Great Rapoli, closing the bill with his one-man vaudeville offering, doing 24 minutes, to applause all the way.

Edith Tallafarro, in "The Conquest of Canaan," was the closing feature.

## CITY.

Business was off a trifle Monday night. The lower floor was not filled and the second balcony quite weak. This is unusual for the City, which rarely stands. The bill for the first half started off very well, but slumped in the middle, yet quickly recovered when Mabel Harper appeared in fifth spot and cleaned up.

Miss Harper has been in the west for a year. She isn't pretty and admits it, but she is different, is genuinely funny and sports a deal of personality. In addition, she has three exclusive numbers which she sings in her own way and for no one else has two rich melodies. One on "Yankee, Hula," telling of Marie Dooley being hided by her dad, has the line "seven degrees, above the knees, he fanned the breeze." She also does a score of stunts with her hair that bring laughter. Miss Harper looks good for the big time.

Master Gabriel and Co., in "Little Kick," pleased the City crowd very much, and took four curtains. Armstrong and Ford, next to closing, registered laughs freely and held the spot well.

The Wells Oxford Quintet, playing bicycle basket ball, furnished an excellent novelty with the interest worked up well, sent the show off to a good start. Willie Smith, a clever young man, with a falsetto voice which wisely used, followed, and scored soundly. Miller and Keough, in a political boss skit that is bright, also did well on number three.

Then came the news weekly, with Fanchow and Harper, a dancing and violin turn, not strong enough for the spot, though they did exhibit ability to whirl. The Carl Daman Troupe of five, with a routine mostly of very good risley work, closed the show.

## 81ST STREET.

There seemed to have been some sort of a conflict in the use of numbers in the five-act show at the 81st Street. The first half of the week the two acts were singing the same song. A scenic running to about three reels, a new weekly and a five-reel feature completed the bill. The balcony was well filled but the lower floor contained a gap between the various priced sections.

Blanche Sloane opened, getting much better results from the audience here than she did at the Alhambra a few weeks ago: She was a solid applause hit at the finish. Harry Trux and Doris Marvin (New Acts) scored on their voices.

William H. Lytle in "A Night at the Club" closed the first part. The act was a laugh from start to finish. The masonic references throughout were good for giggles. A pantomime poker game at the finish played by the two men was another big laugh.

The feature, Wilfred Lucas in "The Microscope Mystery" opened the second half of the show, with the house seeming to have

## TO CARRY FIGHT FOR OPEN SUNDAY INTO LEGISLATURE

**Appellate Division's Moving Picture Decision Arouses All Managers to An Aggressive Campaign for Liberal State Laws. Seek at Least Local Option.**

The ruling of the Appellate Division of the Supreme Court of the Third District, New York State, declaring Sunday motion picture shows illegal resulted in the closing of every theatre within the court's jurisdiction last Sunday, theatres in other parts of the state being immune as the courts in their division had interpreted the law as not bearing on picture shows, having been placed upon the statute books in 1865, before motion pictures were heard of.

The cities principally suffering were Albany, Troy, Poughkeepsie, Binghamton and along the Hudson.

The ruling coming in the latter part of the week after bookings had been made for Sunday caused a considerable loss to exchanges as well as exhibitors. Talk among the affected exhibitors that the ruling would be carried to the Court of Appeals was vetoed by Lee Ochs, president of the New York State League, who sent a telegram to the president of each local requesting nothing be done until after the meeting of the National Executive Board Wednesday, when plans would be formulated to meet the situation.

An adverse decision in the Court of Appeals would close every theatre in the State of New York Sunday.

During the week, Mayor Mitchell, New York, came out with a statement favoring Sunday films and said he would bring the subject up for discussion at the New York State Conference of Mayors at Albany with a recommendation that each city be given the power to exercise its own discretion in the matter.

Later in the week Assemblyman Clarence F. Welch announced he would introduce a measure embodying such recommendations in the forthcoming session of the Legislature.

A prominent manager of legitimate theatres, and lessee of several playhouses, in discussing the situation this week, felt that the vaudeville theatres would undoubtedly be drawn into the matter and that the owners of legitimate playhouses would seek legislation looking to the opening of all places of amusement on Sundays. He said:

"By what method of reasoning do the authorities permit the performance of Gertrude Kingston at the Neighborhood Playhouse last Sunday, and by the same token, why are the Jewish, Italian and German theatres permitted to give whole plays on the legal Sabbath? If these same performances were given north of 42d street the managers of the theatres would be arrested. It is time for the politicians to quit sidestepping and give an equal deal to all. Under the present conditions it is necessary to be a foreigner to secure special Sunday privileges.

"Then again," he continued, "the baseball magnates will seek the right to give their exhibitions Sundays, on the ground that this form of amusement is just as 'sacred' as others now being permitted. I can safely promise you that at the next session of the legislature there will be a bill calling for at least local option on Sunday performances."

Washington, D. C., Nov. 24.

If the matter of closing picture theatres Sunday ever reaches the Supreme Court of the United States, it will find one member of that important body who is at least personally in favor of

their remaining open. It is none other than Chief Justice White. According to those who should know, whenever it is necessary to find the Justice on a Sabbath afternoon he can usually be found attending a picture show accompanied by the members of his family.

### NEW CHICAGO FILM BUILDING.

Chicago, Nov. 29.

Contracts have been signed for a new 16-story building costing \$650,000, to be erected at Van Buren street and Wabash avenue, which will be occupied by picture firms and allied interests.

The building is sponsored by the Reel Fellows' Club which plans to occupy the uppermost two floors and the basement. Various film companies are being interested, M. Garnett Watkins, secretary R. F. C., representing the club. The new building is to be completed by May 1, 1918.

### KITTY GORDON WITH WORLD.

On Wednesday of the current week it was reasonably certain that Kitty Gordon, who had cancelled her contract with L. Lawrence Weber for a series of pictures to be released through the Selznick Co., would return to the World Film.

### NATIONAL ASS'N. MEETING.

The National Association of the Motion Picture Industry met on Wednesday and had a very lengthy session, lasting nearly five hours. The main discussion was the combating of the threatened Sunday closing. Various schemes were devised and a plan of campaign formulated for staving off further growth of the movement and to seek protective legislation.

Lee A. Ochs, president of the Exhibitors' League, moved to have his National Trade Review appointed the official organ of the moving picture trade, to represent both the exhibitors and the manufacturers. This matter was referred to a committee.

### PICTURES IN FRISCO EMPRESS.

San Francisco, Nov. 29.

The Empress, which has been playing eight acts, besides a feature picture, will shortly discontinue that policy. The intention of Manager Sid Grauman is to remodel the house along the lines of the Strand, New York, after which the theatre will be devoted to the best features.

Work will be commenced within six weeks, and may be completed in another six weeks, although no performances will be lost.

### WITCHING HOUR SELLING.

The State rights for the Frohman Amusement Co.'s production of "The Witching Hour" are said to be in great demand. This week New York State and Northern New Jersey was disposed of for \$18,000.

### Al. Roth Ill.

Al. Roth, who has been associated with D. W. Griffith in a managerial capacity, with both "The Birth of a Nation" and "Intolerance," is ill at his home on Long Island.

### "WAR BRIDES" GOING OUT.

"War Brides" at the Broadway theatre will end its run there Saturday a week, having remained four weeks and accomplished the object of the Broadway showing.

"The People vs. Joe Doe" will begin an engagement at the Broadway Dec. 10. It was first intended to present "20,000 Leagues Under the Sea" on Dec. 10, but the tremendous approval and support given the new film at a private showing last Sunday morning changed the mind of Carl Laemmle, president of the Universal Company, and he executed a quick shift in stellar booking. He will, of course, show the great submarine picture later.

The Broadway, a Mastbaum property, is being operated co-jointly by Mastbaum with Selznick and the Universal. The two latter guarantee the Mastbaum people \$80,000 yearly for two years, practically as rental, playing their own special releases on a percentage agreement with the house.

Between Selznick and the U, there are about 10 big features waiting for the Big Alley showing. Through this it is unlikely any one feature will remain at the theatre over four weeks at a time, and it may be the limit will be cut to two weeks.

The Broadway theatre is valuable to the distributors as a show place through which state rights sales may be effected more advantageously.

### BESSIE BARRISCAL'S OWN CO.

The Bessie Barriscale Film Corporation came into being this week when the Triangle star affixed her signature to a contract, by which she receives a stipulated salary and part of the profits of the concern. Her contract with Triangle ends early in the spring. Miss Barriscale is following the lead of Mary Pickford and other film stars, who have become interested in the commercial side of their exploitation.

While the articles of incorporation have not as yet been filed, it is known the concern will incorporate under New York state laws. It is planned to issue stock to the amount of \$2,000,000, of which one-quarter will be preferred and the other three-quarters common. The cooperative selling end is to be maintained on a large scale.

### IS THIS PRESS WORK?

Denver, Nov. 29.

New Orleans' Charlie Chaplin-visit excitement has been eclipsed in Denver with a report that the film comedian was to come here incognito for the purpose of marrying a Denver girl. Film fans have been watching for Charlie for ten days, but additional facts have been lacking and Charlie is still out of sight.

Two days after the report gained wide circulation the latest Chaplin release went on at a local film house. Foundation for the report is vague, but it has been taken seriously.

### CHANGE AT RICHMOND.

Richmond, Va., Nov. 29.

After a number of attempts to run the Isis as a vaudeville house, then tent pictures and finally "jitney" movies, Jake Wells made the announcement this week that this theatre would, in the future, be conducted along as high-class lines as any theatre in the United States. He expects to make it the home of feature productions and has selected as the opening attractions Mary Pickford in "Less Than the Dust" and Clara Kimball Young in "The Common Law," with "Civilization," "The Battle Cry of War" and a host of others following. A special orchestra has been engaged.

### \$22,500 FOR GEO. ARLISS.

Early in the week it seemed certain George Arliss would enter into a contract with the Herbert Brenson Company, to pose in a special film, for which he is to receive \$22,500.

If consummated, it will be Mr. Arliss' first appearance on the screen.





## WILLAT'S COLOR PICTURES.

A new color process which will project pictures in natural tones without flicker or "fringe," and by means of a single film, is the promise of C. A. ("Doc") Willat, former general manager of the New York Motion Picture Corporation.

The first production of the concern will be exhibited early in February as an independent attraction, playing week stands in theatres under the management of the manufacturers, who are said to have invested \$500,000 already in experimentation.

The project is in the hands of Kalmus, Comstock & Westcott, scientists and engineers of Boston. The capital is supplied by a coterie of seven Boston men and the company is offering no stock for sale, according to the statement of "Doc" Willat to a gathering of newspaper writers in Sherry's a few days ago.

Kalmus, Comstock & Westcott have bought outright and fitted up as a complete laboratory plant a 72-foot Pullman car. It left Boston Sunday morning for Jacksonville, Fla. There the promised picture, a 7-reel dramatic subject, will be filmed, developed and made into positives, the railroad car plant doing the work.

The inventors declare they control 31 patents covering new principles, none of which infringes. Some of the processes have not yet been patented and are being held secret.

Among the basic patents are those covering a special camera, a new method of employing a horizontal arc in the projecting machine and many phases of the mechanical appliances employed in the preparation, developing and printing of the film.

The promoters of the new process declare their method of projecting the two pictures, taken and thrown on the screen simultaneously, does away with so-called "fringing" and "pulsing" (glaring lines and borders of

overrunning colors around figures or objects of strong tints) as well as the flickers that have been among the imperfections of color processes. The absence of flicker, Mr. Willat said, is due to a new shutter and to the fact the speed of the Boston process is the same as that of ordinary black and white films (16 per second).

A. P. Barnard, president of the Kine-macolor Co., was asked to comment upon the set of facts given out by Mr. Willat. He said:

"I am not familiar with the principles or process in which Mr. Willat is interested. All I can say is that Kine-macolor owns the American rights to the Lee-Turner patents covering the filter shutter and the Smith-Urban patents, covering the principle (which I believe is basic) of projecting through color filters two or more pictures to make one picture on the screen. Of course, if the new color pictures you describe infringe on either of our patents, we will seek legal remedy."

The Lee-Turner patent, Mr. Barnard added, expires soon, while the Smith-Urban rights have 11 or 12 years still to run.

Another color process in existence is the Gaumont process. It was purchased by Eastman, the film manufacturer of Rochester, and is said to repose upon his shelves, although artistically the pictorial effects are nearly perfect. The difficulty of maintaining enough skilled operators to work the films is said to have discouraged the promoter. A fourth concern in the field of color motography is known as the Prisma Co. of New York.

Jacksonville, Fla., Nov. 29.

The Technicolor Motion Picture Corporation of Boston arrived here yesterday on a special car under Director W. Burton Westcott and will commence work immediately on a seven reeler, "The Little Skipper." They will probably remain here all winter.

## STANLEY'S INCREASED CAPACITY.

The Stanley, on Seventh avenue near Forty-second street, one of the Mastbaum controlled chain of picture theatres, is going to have its seating capacity increased without interfering with business for over two weeks.

The Stanley now seats 680, playing to 10:15. With the enlargement the house will hold 1,150. Repairs may be started next week. The same interests holds surrounding property.

As the only house of any size remaining in the Times square district that plays a varied short reel picture program, the Stanley has been doing an overflowing trade, which made the increased capacity a necessity.

## MAE MARSH HAS "POLLY."

The first feature, in which Mae Marsh is to be starred under the direction of Samuel Goldfish has been selected. It is "Polly of the Circus," in which Mabel Taliaferro appeared on the legitimate stage. It was secured through the Selwyns, who are interested with Mr. Goldfish in the venture.

Chicago, Nov. 29.

Mae Marsh is in Chicago. She came to attend the opening of "Intolerance" at the Colonial last night. With Miss Marsh were her five sisters and Mother Marsh. This is the first time the Marsh family has been in Chicago together. It comprises Mae and mother; Marguerite, who played with Mae in Fine Arts pictures Mildred, Frances and Leslie, convent girls.

Miss Marsh has severed connections with the Fine Arts, as previously reported in *VARIETY* and in February inaugurates her new film starring venture under Samuel Goldfish's direction.

David Wark Griffith was here in person for the "Intolerance" opening. He saw that all the preliminary preparations went through without a hitch.

## MORE FILM STARS.

Willie and Eugene Howard will soon begin a series of one-reel comedies, the stories for which being built around Willie's funny characterization of a "Yiddish messenger boy." The series will be completed before the brothers take to the road with "The Show of Wonders," now at the Winter Garden which will probably be in February.

## JUDGMENT AGAINST FOY.

A final judgment of \$950 was awarded Jack McKeon by a local justice in his suit against Eddie Foy for commissions due on a 20-week engagement secured for Foy by McKeon with the Keystone Motion Picture Co. Foy accepted the engagement from McKeon, but after the completion of his first picture refused to continue and was released from his contract by the picture people, after paying liquidated damages.

Foy paid McKeon \$1,500. He sued for the complete amount and the \$950 judgment closes the case.

## A COMMUTER'S THEATRE.

Chicago, Nov. 29.

A commuter's theatre is a new wrinkle that came to light today. Rock Island commuters are planning to build a picture house readily accessible to Washington Heights, Beverly Hills and Morgan Park. A film supervisor will make out the program. Every stockholder will have an annual ticket of admission for himself and family.

## WANTS SHORTER PICTURES.

Chicago, Nov. 29.

A number of outliving picture houses would welcome the return of the shorter films with open arms. The managers declare that high film rentals for features and no diversity to their programs are not giving them the profit of other days.

## FILM HOUSE DEAL CLOSED.

The deal which turns over to H. G. Heckacher and his associates the Barney Estate plot, situated just above 49th street on the eastern side of Broadway and extending through to Seventh avenue, upon which a palatial motion picture house will be built, was consummated early this week.

The construction of the house, which will be called "The Temple" and which will be of convertible type (so that it may be used for legitimate plays), will be done by Russell B. Smith, C.E., with Bob Hall, both having been active in the building of the Rialto.

The site includes the building tenanted by a motor car concern, whose lease provides a three months' notice clause. But notice will not be given until Monday, becoming operative on Jan. 1. Ninety days from that date actual work will be begun, although it is possible that preparations will have started before that time on part of the plot, which is empty and also excavated.

The annual ground rent is \$100,000 yearly, but the Heckacher company will have seven months free, dating from January 1, 1917. The builders do not expect to turn the house over completed until December of next year. The approximate cost of the new theatre is \$280,000, but will probably reach \$300,000.

## SUIT OVER SCENARIOS.

Louisville, Nov. 27.

A suit was filed in the federal court at Covington by Victor N. Miller, asking \$5,000 damages from the Universal Film Company. Miller alleges that two scenarios "Brennan of the Moor," and "The Eel," were used without his consent and without payment. The papers in the case say that both stories had been submitted by the plaintiff to the Universal and rejected but that he later saw them on the screen.

At the Universal offices an official said he was aware of Mr. Miller's complaint, but that they had not been informed that suit had been started. He was of the opinion that the plaintiff was seeking publicity. Both the pictures in question are two reels, "Brennan of the Moor" being accredited to Grace Cunard, whom the company had taken up the matter with. Word from Miss Cunard at Universal City was that the scenario had been taken from an old poem. An investigation regarding the authorship of "The Eel" is on now with no report as yet from the west. A letter from the plaintiff shows that Victor Norman Miller controls a Cincinnati publication known as *Scribo*, which is devoted to "Literature, Science, Politics, Art and The Photo Drama."

## LASKY'S ROAD SHOWS.

Lasky's "Joan of Arc" is soon to be shown on Broadway, there being several houses under consideration. The feature will not be released through the exchanges at first, as a number of road shows will be sent out.

## Turned Loser Into Winner.

Schenectady, N. Y., Nov. 29.

The Orpheum, lately taken over by Charles Robinson and Max Spiegel, has become a winner, reversing all predictions made when this former white elephant changed hands. The new owners installed a high grade picture policy, touched up the house and netted \$400 their first week.

## Stock Co. Experiment.

Denver, Nov. 29.

The Denham stock is experimenting with a camera in the hope of producing "Pay Day" with its own players on its own stage, filling in the celluloid parts of the story.

## Announcing A New MUTUAL STAR Miss Marjorie Rambeau

**P**URSUANT to its new, Star policy for the year 1917, the Mutual Film Corporation announces, as the first acquisition for the new Mutual Star Productions, the engagement of Miss Marjorie Rambeau. Miss Rambeau has been lauded by America's foremost critics for her beauty and talent. Last season she was the featured star in "Sadie Love"—a successful Broadway play. This season she scored a tremendous triumph in "Cheating Cheaters"—another Broadway success. As the star of a series of new Mutual Star Productions she bids fair to attain even greater popularity. Early in 1917 Miss Rambeau will appear in a number of big feature productions to be made under the direction of Frank Powell and to be released thru the 68 exchanges of the Mutual Film Corporation thruout America. Detailed announcements will be made later. Miss Rambeau is the first of a number of prominent stars to be signed for Mutual Star Productions for the year 1917. Other players of first magnitude are now being engaged and will be announced as rapidly as contracts are signed. The new, Mutual Star policy for 1917 will enable exhibitors to secure the biggest and best productions that unlimited capital can produce.

## Mutual Film Corporation



JOHN R. FREULER, President

Sixty-eight Exchanges In America

WILLIAM A. BRADY  
in association with  
WORLD PICTURES  
presents

**ROBERT WARWICK**  
**MOLLIE KING**

**"All Man"**  
Written by  
WILLARD HACK  
Directed by  
EMILE CHAUTARD

# BLUEBIRD

PHOTOPLAYS, (INC.)



Present


The Drama of a Woman Who Trusted  
and the Price She Paid

## "The Price of Silence"

With Dorothy Phillips and Lon Chaney  
From the Story by W. Carey Wonderly  
Directed by Joseph De Grasse


Book through your local BLUEBIRD Exchange or Executive offices  
**BLUEBIRD Photo Plays (Inc.)**  
1600 Broadway, New York

# The Love Pirate



**Theda Bara**  
**WILLIAM FOX**  
**THE VIXEN**

Blue Ribbon Feature



J. STUART BLACKTON  
AND ALBERT E. SMITH  
Present

Peggy Hyland  
and Antonio Moreno  
in "Rose of the South"  
by Arthur Train

A Five Part Love Drama, Rising Like A Requiem  
Above The Smoke And Fury Of Battle...

Directed by Paul Scardon

# VITAGRAPH

V-L-S-E-W

## NEWS OF THE FILM WORLD

Bessie Love and Clara Williams are the stars of the Triangle feature releases for Dec. 24. Bessie Love appears in a Fine Arts production of whimsical human interest entitled "The Heiress at Coffee Dan's," written by Bernard McConville and directed by Edward Dillon. Clara Williams is starred in a Kay Bee play of the primitive forces of life in an Austro-Italian war setting called "Three of Many," written by C. Gardner Sullivan and directed by Reginald Barker.

Work on the first production of the Anchor Film Corporation, "Hell Hath No Fury," is now under way under the direction of Charles Earl Bartlett. Last week Mr. Bartlett left New York, taking with him Grace Davison who is to star in the picture, and Lawrence Hayes, personal representative of James A. Stiles, general manager of the Anchor films. He will locate in Los Angeles at the Signal studios.

A. H. Jacobs, who is producing Gouverneur Morris' great story, "When My Ship Comes In," for the International, left this week for the Mexican border in Arizona with a complete staff of assistants and members of the cast to make the pictures called for in the plot of the story in their proper atmosphere.

"Bringing Up Father," that famous pictorial comic created by George McManus, may now be seen in animated form in films released by the International. The first of this series has just been released and others will follow at regular intervals as part of the International's animated cartoon service.

Among those who have been showered with congratulations as a result of their masterful work toward the success of The Frohman Amusement Corporation's extraordinary release, "The Witching Hour," Anthony Kelly, the author of the photoplay version, was in the foreground.

When the history of the motion picture industry is written, there will undoubtedly be included in its pages a portrait of the first motion picture exhibitor in the United States. If the historian does his work aright, the name under that portrait will be William Fox.

Roy Stuart is the latest leading man to be added to the Triangle-Fine Arts stock company. He has been specially engaged to play opposite Lillian Gish, in place of Keith Armstrong, who has been obliged to leave the coast and return to his home in Chicago for an indefinite period, because of the serious illness of his mother.

The new illustrated titles for the World film's special Clara Kimball Young service have been so exceptionally well received that the corporation has permanently engaged the corps of artists chosen for this work, and they will decorate all future World-Brady picture plays.

The Goldfish-Seiwyn combination, which has Mae Marsh and George M. Cohan for feature pictures, is said to have offered Renold Wolf a salary of \$15,000 a year to act as its press agent. In other quarters it was said the salary set for the position is \$125 a week. Percy Heath and several others are being considered for the post.

The World Film Corporation sold an automobile last Saturday for three dollars to a junk dealer. It was a complete car, but considerably contused and fractured, having taken active part in a collision in which Marie Dressler was the central figure for the picture play, "Tillie Wakes Up."

Another new picture house has been added to the Ascher Brothers' chain in Chicago. They opened the Lane Court theatre on Center street at Lane court last Saturday, the opening picture being "The Wager" (Emily Stevens).

Charles Gunn has begun work as leading man in the Ince-Triangle five-reel picture, "The Snarl," with Bessie Barriscale and Howard Hickman. This is his first appearance as leading man under his new two years' contract with Thos. H. Ince.

Oliga Petrova has been criticised by Metro exhibitors for wearing a wrist watch in nearly every scene in which she appears. When the complaint was laid before the screen star she is alleged to have suggested the cancellation of service to the said exhibitors.

Metro announces that, Dec. 25, it will release, simultaneously through all its exchanges, the first episode of "The Great Secret," the 14-episode dramatic serial in which Francis X. Bushman and Miss Beverly Bayne are starred.

The Harper Film Corporation, of which Mr. J. Parker Read, Jr., is general manager, has appointed Mr. Morgan Robertson its representative in Porto Rico, for the purpose of there handling "Civilisation." Robertson will arrive in Porto Rico on Dec. 10.

Marie Empress, who has the stellar role in B. S. Moss' new photoplay sermon for parents, "The Girl Who Doesn't Know," is a great grand niece of Edmund Keane. "The Girl Who Doesn't Know" represents the December release on the new Moss one-month policy.

Richard Lambert, in addition to his press work for John Cort and the watching of his show, "The Blue Envelope," is doing the publicity for "20,000 Leagues Under the Sea," the Universal feature which opens at the Broadway on Dec. 10.

The week's flock of rumors had it that Frank A. Munsey, the magazine and newspaper publisher, would soon enter the manufacturing end of the film business. Munsey would neither deny or affirm the rumor.

The Sanger Picture Plays Corporation's new studio is rapidly nearing completion and will be a matter of only a short time now when Eugene B. Sanger will begin work on his first release.

Ethel Clayton is to be the sole star of "A Law Unto Herself," an approaching World-Brady picture. Miss Clayton will be supported by Rockliffe Fellowes, Arthur Ashley and Henry Hull.

Robert North, manager of the Colonial studios, states that Olga Petrova's contract expires with L. Lawrence Weber March 17, and that he neither has nor had an option of any kind on her services after that date.

With a combination of capital headed by Julius Lichtenstein, Morris H. Tobias, has organized a corporation to exploit and book the "Witching Hour" in New York and New Jersey.

June Caprice's fifth photoplay for William Fox is now well under way. Next week the company will leave for a well-known winter resort in Florida, to snap some exterior scenes.

John W. Noble has completed in two weeks "A Reverie in a Station House," a Rolfe feature, based on Ella Wheeler Wilcox's poem.

Douglas Fairbanks and his company are in San Diego, hard at work in the San Diego exposition grounds in Fairbanks' new comedy drama, "Blaze Derringer."

Charles J. Meegan, formerly with General Film, has been placed in charge of the advertising and publicity of the Kleine-Edison-Selig-Essanay service.

Thomas A. Wise is the first of the comedians signed by Mutual for screening in their series of seven Star comedies. He will appear in a character called "Grouchy."

Artcraft expects to release the first George M. Cohan picture some time in February. His first appearance will be in "Broadway Jones."

C. Gardner Sullivan, most prolific photoplaywright of the day, is in New York on a vacation—the first in two years.

Claire Alexander, leading woman for George Ovey in Cub Comedies, was taken ill last week. During her absence Goldie Colwell will play the comedy leads.

Phil Lang, scenario editor of the Kalem Company, has gone to Los Angeles where the scenario activities of the Kalem Company will be centered hereafter.

A series of 12 separate plays bearing on the subject, "Is Marriage Sacred?" will be released by Essanay, with Marguerite Clayton and Edward Arnold featured.

Arthur M. Landau, until recently supervisor of sales with the Universal Film Company, is in charge of the booking of Julius Steger's new production, "The Libertine."

The Metro releases for December consist of four photoplays and an equal number of one-act comedies.

A. P. Waxman is now managing William Fox's Terminal, Newark, N. J. He formerly managed the Bronx Strand.

The mother of George M. Middleton, director for the California Motion Picture Corp., died at Redwood City, Cal., last week.

John B. Clymer has returned from the Coast where he was associated with the Morosco scenario department.

COMING METRO PICTURES

B. A. ROLFE presents

**JULIUS STEGER**

in

**"The Stolen Triumph"**

The sublime story of a tragic disappointment done into a METRO wonderplay in 5 Acts.

By Maxwell Karger

Directed by David Thompson

Released on the Metro Program Dec. 11th

Is this your Theatre?

YOUR PATRONS VERY CRITICAL

YOUR AUDIENCES 60% WOMEN

YOUR PRICES 10c AND OVER

Then these are the Consistently Clean, Artistic, Dependable World Pictures Brady - Made specially for you. Coming Releases Dec. 4 to Dec. 18:—

**ALL MAN** Clean, healthy, humor story, with the spice of jealousy. Incidental to the story—a head on train collision, and a daring feat of life risking and saving. Never a story with more general appeal.

**RISE of SUSAN** Clara Kimball Young was never more attractive. The story itself, with its beautiful setting and polished acting must be described as charming. Yet there are tragic episodes startling in their intense reality.

**BROKEN CHAINS** Every human emotion plays its part. One's sympathy is aroused, and complications which hold one breathless work to a fine climax.



## NEWS OF THE FILM WORLD

Seven Seiznick-Picture productions will be released in December, January and February. "War Brides" will be given general release next week to be followed Jan. 1 by Clara Kimball Young's second Seiznick picture, offering, "The Foolish Virgin." The third feature is Norma Talmadge in "Panthea," directed by Allan Dwan, which will be first shown in the middle of January. Miss Young's third Seiznick picture, an adaptation of David Graham Phillips' novel, "The Price She Paid," is now in the course of preparation under the direction of Charles Giblyn and will be issued in January. For February there will be Robert Warwick in "The Argyle Case" and Herbert Brenon's second Seiznick pictures production presenting Florence Reed as the star in an adaptation of Victor Hugo's "Lucrétia Borgia." Miss Young's fourth offering, a film version of Eugene Walter's "The Easiest Way," is expected to be finished under the direction of Albert Capellani in time for release late in February or early in March.

Mary Pickford's admirers will be afforded an opportunity of seeing her in person when she appears at the benefit to be given by the Seaside Home for Crippled Children this (Friday) morning at the Strand theatre. Although Miss Pickford is extremely busy at this time in the production of her forthcoming Artcraft photoplay, "The Pride of the Clan," she will postpone activities long enough to be of assistance to the crippled youngsters. Miss Pickford seldom appears in public for any other than a charitable cause and daily turns down large sums for her personal appearance at gatherings of every description. During the past week Miss Pickford has refused offers that would have netted her \$20,-

000 had she accepted. Such a cause as that of the crippled kiddies, however, always finds her a willing helper.

The most expensive "prop" ever used in connection with a motion picture production, it is said, appears in the forthcoming B. S. Moss release in which Marie Empress has the stellar role. It is a painting by Rembrandt entitled "Portrait of a Man," and was recently purchased from the Reinhardt galleries by William A. Clark at the cost of \$180,000, according to mention made in the newspapers. The picture was in the Charles Sedelmeyer collection, of Paris. Through the kindness of Mr. Clark, Director Charles E. Bartlett was able to secure the loan of the painting for an important scene in the photoplay, and, incidentally, an excellent view of this costly "prop" is obtained in one of the "close up" scenes.

William Fox has begun an advertising campaign of large proportions on the Annette Kellermann film, "A Daughter of the Gods," beginning with a page ad in "The Times" on Monday last. This will be followed by a full page in all the morning dailies in New York and Brooklyn, appearing one at a time on successive Mondays. The average cost per page is \$1,000, with the price higher in some papers. By an arrangement with Frank Carruthers of the World, a Kellermann calendar will be given away with the Sunday edition of Dec. 17. W. C. Thompson is in charge of the Kellermann film publicity.

An unusual honor has been accorded "Jaffrey," the International's Golden Eagle Feature, in which C. Aubrey Smith and Eleanor Woodruff are the stars. "Jaffrey" recently played a week's engagement at Gor-

don's Olympia theatre in Boston. Because of the insistent demand of the patrons of the house, the management has just engaged "Jaffrey" for a second run, which will also be one of week's duration. This is believed to be the first time that a feature has had a second run of a week in any theatre in Boston.

The Palace Hotel, San Francisco was the scene of an international photographic salon held by the California Camera Club last Saturday. The leading photographers of both continents were represented, with the jury of selection being Sadakichi Hartman, New York; W. E. Dassonville, Bernard Maybeck and Xavier Martines. Small contributions of prints were shown from Denmark, England, Scotland, Canada, Japan and almost every conceivable spot in the United States.

Violet MacMillan, who has just finished the Southern Keith Circuit for Mr. Jules Delmar, jumped from Charleston, S. C., direct to Universal City, where she is to be starred in Universal films for the next six weeks, after which she resumes her vaudeville tour. Miss MacMillan uses her regular current released Universal films in her act and it is her desire to have new releases—hence her return to Universal City.

Mr. and Mrs. Judson retired last week from the management of the Empress theatre, Medicine Hat, Alberta, and it has been taken over by William B. Finlay, who is largely interested in the Monarch picture house. Harry C. Willis, ventriloquist and vaudeville artist, who has been connected with the Monarch, will manage the Empress, which, it is announced, will play only the biggest of feature film productions and road attractions.

Greater Vitagraph has appropriated a considerable sum for the exploitation of "The Chattel," "An Enemy to the King" and "The Man of Mystery," through the advertising columns of the Saturday Evening Post. The first copy, a full page, will appear in the issue dated Dec. 16. This full page advertisement will be followed by three other ad-

vertisements of a half page each, in the issues for the succeeding three weeks.

Basili McHenry, at one time connected with circus attractions, is now at the head of the McHenry Film Corp., putting on local pictures in small towns, using amateur artists in the cast and getting big returns. This week he is offering "Twas Schooldays" at the Auditorium in Newark, Ohio. Akron, Ohio, is his headquarters, where he has a studio and a bunch of assistants who help him in his work.

The nation-wide advertising campaign on Pathe's great military mystery serial, "Pearl of the Army," will be the largest yet instituted. The campaign on "The Shielding Shadow" set a new mark, but that on the Pearl White production will surpass it in the introduction of a number of original business builders of a special nature.

Mary Pickford and her supporting cast in "The Pride of the Clan," the forthcoming Artcraft Pictures release, have again returned to Marblehead, Mass., to retake several exteriors as a result of the recent accident which befell the company when the old fishing schooner sunk during the taking of an ocean scene.

One of the novelties in paper announcing the playing of a film feature at a theatre was unveiled at the New York on Tuesday when Esanay's "The Breaker" was being shown there. The regular three and one sheets of the manufacturer contained the notice that the running time of the film was one hour and twenty-three minutes.

The Yorke-Metro Company have closed negotiations with author James B. Hendryx for the screen rights to his popular novel, "The Promise," published by G. P. Putman, of New York and London.

"The Perils of Our Girl Reporters" is the title of a new 15 chapter series to be released by Mutual Dec. 20, each chapter being a complete story involving the adventures of the girl reporter on the metropolitan daily.

## COMING

GRACE CUNARD  
and FRANCIS FORD

in



BOOK IT NOW. You can get the story, the cast, every detail of production, and the complete and elaborate ready prepared advertising campaign from the BIG, FREE (to Exhibitors only) "PURPLE MASK BOOK." Just off the press. If you do not receive a copy within ten days, write to your nearest UNIVERSAL Exchange, or to

Universal Film Mfg. Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

## TRIANGLE

RELEASES FOR WEEK OF DECEMBER 3<sup>rd</sup>

WILLIAM DESMOND & DOROTHY DALTON

IN  
"A Gamble in Souls"

KAY BEE

A virile, powerful story of the wilderness. There is the smash and whirl and rush of the sea, breath-taking shipwreck, and the primal battle of two souls with God, the only Watcher. Love spreads over the land and sea and every-thing comes true. The author has built up a remarkable series of situations in which the interest is held in suspense to the end.

MAE MARSH and ROBERT HARRON

IN  
"The Wharf Rat"

FINE ARTS

All of Mae Marsh's alluring qualities, her cleverness and humanness are combined in this, her first attempt at playing the boy. She disguises herself in boy's clothing to shield her grandpa from the long arm of the law, and the story built around this situation is one of continued action, suspense and real live people.

Keystone  
Comedies

Two half miles  
of—just  
laughs.

FA

K

## DRIVEL OF THE FILMS

By J. A. MURPHY

Author of "Adam Sowerguy."

Henry Simitter, who recently established a picture show on an open lot with no equipment except a sheet and projector, reports that he has played to standing room only ever since opening.

"On the Banks of the Floss"—Scenic—On same reel with "Milking Whales in the Arctic"—Educational—Released Jan. 4th—Vacuum Co.

Toofew, Pa.—The New Cod theatre opened Saturday to large attendance. The architecture of this amusement palace is of the period of Louis XVI.—The films were of the period of 1906.

"The Shriveled Soul"—A spectacular "chapter play," is well under way at the Goshall Studios. A number of Eskimo dogs are used in the production and a troupe of trained fies have been engaged to keep the dogs lively.

In an effort at realism in a death scene, Myrane Larune fell backwards down a flight of steps and laid rigid and staring, facing the camera until a film formed over his eyes. He was reprimanded for wasting film.

Bertha Gillioudy returned to the coast last Tuesday. She has not as yet entered into the work of production but will spend a couple of weeks selecting a suitable vehicle for her diversified talents.

Beautiful Stephanie Yog, who is ever ready to assist the needy, presented a poor garbage collector with a handsome manure set.

Bertha Gillioudy returned to the coast last Tuesday and started work at once on a new serial which is now more than half finished.

Old Mutterly, who is affectionately known as "Mutt," has purchased the Arctic theatre in Yuma, Arizona. He will install a monster organ requiring three men to play it, and a thirty piece orchestra requiring five men to play it.

In order to be safe from intrusion while making a secret production of "The Phantom Whistle," The Angora Co. rigged an aerial studio supported by a group of captive balloons. Last Thursday ten extras, looking for work, sailed in on box kites.

Geartn Cogs, camera man, has completed an interesting series of motion pictures of different vegetables. The principal part was portrayed by a Mexican jumping bean.

Sellen Cheapley has been making a tour of the Thousand Islands in search of suitable locations for "The Spirit of the Whistle," now in course of production by the Swanker Co. Nine hundred and twenty of the islands have been inspected thus far.

"Scenes in a Spuff Factory"—Industrial—On same reel with "Pants Pressing in Rivington Street"—Released Feb. 8th—Hypo Co.

An elaborate production of "The Mysterious Whistle" will be made by the Hocus Co.

J. C. Mack, who is now manager of all of the Bovolopus exchanges, says he owes his advancement to his uniform, and general courtesy. A uniform certainly helps some.

Handel Maul has nearly finished filming "The Magic Whistle" for the Febrile Features Co.

Joe Vot has resigned from his position with the Rutabega Co. He was the oldest employee in point of service, having been with the company ever since its organization, which was nearly three months ago.

The motion picture rights for "The Haunted Whistle" have been acquired by the Bovolopus Co.

Nute Wunck risked his life and sustained several severe injuries saving four valuable negatives from the fire in the cutting room of the Diaphragm Co. The head of the firm wired his congratulations.

The new serial by the Ochre Co. will be released under the title of "The Ghost in the Whistle."

Belda Skivius sailed for Indianapolis last week and the entire force of the Sciatica Co. assembled on the pier to bid farewell to their favorite. Porter Duff represented the head of the firm, who was unable to be present. Kayster Baniff, the manager, also unable to be present, was represented by a messenger boy. A number of extras were engaged to represent a large stock company. Mayor Mitchell was represented by several police officers.

Gluten, Iowa.—The Grummet Amusement Co., incorporated to operate the old Court House as a picture theatre, has a capital of five hundred dollars, divided into five hundred shares, at a par value of one dollar. The debt limit is placed at ten thousand dollars. The local merchants have decided upon a much lower limit.

## IN JACKSONVILLE.

Herbert Richmond, Kalem player, suffered a fracture of his hip and ankle Friday while performing one of his "dare devil" stunts in the "Grant, Police Reporter" series. The camera caught the accident, which will be produced as it occurred. Mr. Richmond is resting easy in St. Luke's Hospital.

A. Berrigini, a representative of the Kiever Pictures Company, paid a brief visit to Jacksonville one day this week and completed arrangements with the Garrick studios for stage space for an indefinite period. Victor Moore and a company of Kiever players will arrive within the next thirty days.

Francis X. Bushman and Beverly Bayne will arrive in the city shortly for a stay of thirty days, according to Richard Garrick of the Garrick studios. Arrangements have been made with Mr. Garrick for stage space during their stay.

Lucille Taft, former Gaumont player, is the latest addition to the movie colony in this city. She is now with Amber Star Co. under the direction of Bill Louia.

The Kalem players produced a playlet in St. Augustine Tuesday night for the benefit of Father Connally's Catholic Church. A banquet was tendered the players after the performance.

Hughey Mack and a company of Vitagraph players will arrive in the city during the coming week. They will remain here until May 1. They will produce one and two-reel comedies at the Garrick studios.

The Prince, one of the moving picture theatres showing Fox features, will be entirely remodeled and will be rechristened the Rialto. It will be patterned after the Rialto in New York.

The Moving Picture Exchange is conducting a scenario contest.

The local movie and theatrical people will give a grand ball and vaudeville show Monday night at the Duval County Armory under the auspices of the Amateur Actors' Society. "Goldy" Goldstein is the promoter.

The newly organized Screen Club has secured comfortable quarters in the Arcade and a grand opening is planned for Dec. 1.

Billy Blade is here from New York. He is now connected with the Eagle Co.

Louis Burestein, manager of the Vim studio, is in the north on a business trip. Leah Baird and Company will return with him.

Storm Boyd, manager of the Kalem Co., announced that the Kalem players will give a benefit for the Screen Club in the near future.

## BOSTON'S BALL A SUCCESS.

Boston, Nov. 29. There were 125 beauty contestants at the third annual movie ball of the Motion Picture Exhibitors' Association of Massachusetts last Wednesday night, and a crowd of more than 7,000, slightly under the expectations.

The winner of the beauty contest, which carried as a prize a chance to be featured in a film by the Atlas Film company, to be produced at its Newton, Mass., studio, was Beatrice Roberts, of Winthrop, a 16-year-old high school girl. The film men studied the 125 with especial vigilance, as the success of Doris Grey, last year's winner, brought out some real lookers. Alice Noah, Lillian White and Nona Lee were all given honorable mention, Miss Lee being signed up by the Unicorn scout that night. Mayor Curley and Former Governor Walsh led the grand march, June Caprice accompanying the mayor. Violet Mersereau entertained Prof. Hugo Munsterberg, the world famous psychologist, during the evening.

Among those who were present from the film world were Alice Joyce, Rose Tapley, Harry Morey and Adele De Garde, of the Vitagraph Company; June Caprice, Stuart Holmes and Ewan Justice, of the Fox Film Corporation; Grace Darling, Betty Howe, Mr. Gulick and Mr. Berger, of the International Film company; Margaret Gale and Eric Mayne, of the United Film Corporation; Florence La Badie, Doris Grey, Gladys Hulette, Mr. and Mrs. Harry Benham and Mr. Beatty, of the Than-houser Film Corporation; Jack Sherrill, George Fawcett and the Sherman Elliott company, of the Frohman Corporation; James Morrison, Frankie Mann, Zena Keefe, Anna Nilsson, Louise Vals and Mr. Chadwick, of the Ivan Film Corporation; Lucille Lee Stewart and Huntley Gordon, of the Ralph Ince Company, Violet Mersereau, King Baggot, Mr. and Mrs. Billy Quirk, Wally Van, Ormi Hawley, Samuel Grant, Capt. Charles E. Kimball and Mr. Milliken of various other companies and corporations.

## "BIRTH" IN AUSTRALIA.

According to George Bowles, there are three "Birth of a Nation" companies still playing in Australia and another in New Zealand. Bowles expects to return home by way of the Fiji Islands and Hawaii.

On the way to Australia Bowles booked "The Birth" at Honolulu, but there were two negro regiments there at the time and through their influence the picture was stopped by the authorities.

**RIALTO** 2000 4th Street  
Continues from Dec. 1st  
15c—25c—35c  
THE TEMPLE OF THE MOTION PICTURE  
Douglas Fairbanks in "THE MATRIMONIAL" and Selected Keystone Comedy

**Expert Cameramen**  
**FURNISHED**  
Phone: Bryant 6933  
**CINEMA CAMERA CLUB**  
102 Times Bldg., N. Y. C.



## THEATRICAL PROPERTIES

Let us develop your ideas. All we ask is that you call and explain to us what you would like to have. We will do all the rest with the guarantee that you will be well satisfied with what we will turn out.

EVERYTHING FOR THE STAGE  
and the  
PHOTO PLAY STUDIOS

226 WEST 41st STREET NEW YORK CITY  
Tel. Bryant 8914

Pathé

A serial with a patriotic message—  
A star with tremendous drawing power—  
A production that is all quality—

**Pearl of the Army**  
The military-mystery serial

featuring  
**Pearl White**

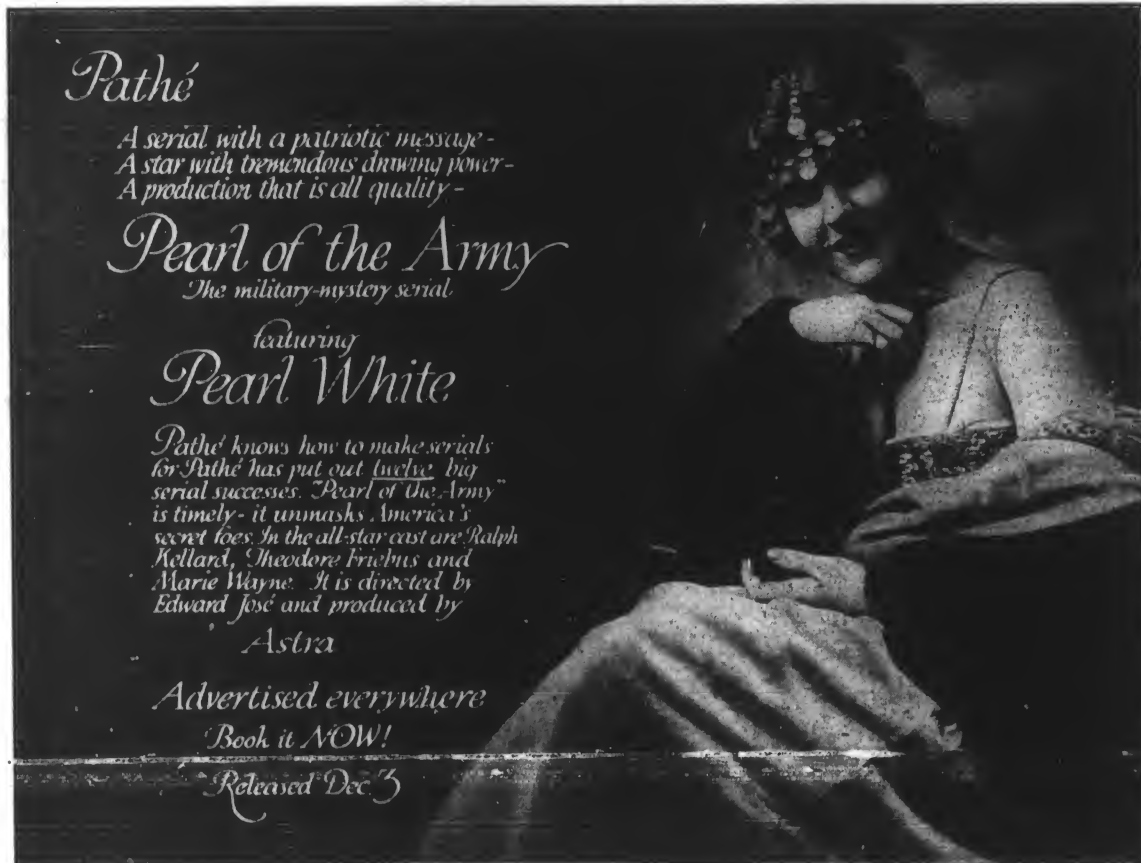
Pathé knows how to make serials for Pathé has put out twelve big serial successes. "Pearl of the Army" is timely—it unmasks America's secret foes. In the all-star cast are Ralph Bellard, Theodore Frichus and Marie Wayne. It is directed by Edward José and produced by

Astra

Advertised everywhere

Book it NOW!

Released Dec. 3



## NANETTE OF THE WILDS.

Nanette Gautier.....Pauline Frederick  
Constable Thomas O'Brien.....Willard Mack  
Joe Gautier.....Charles Brant  
Andy Joyce.....Frank Joyner  
Harry Jean.....Wallace MacDonald  
Baptiste Flammarion.....Macey Harlan  
Sergeant Major O'Hara.....Daniel Pennell  
Marie Beaudet.....Jean Stewart  
Constable Jevne.....Robert Conville

Pure, unadulterated melodrama of an exceedingly cheap type is "Nanette of the Wilds," a Famous-Players feature, written by Willard Mack in which Pauline Frederick is starred, with the author as the principal member of her supporting cast. The picture is a "bad baby," and even Miss Frederick cannot do anything to save it. Regarding this feature there is a little story that has drifted from the studio, to the effect that the director who produced it met with so many difficulties placed in his path by author and star, that he would not permit his name to be placed on the picture. Those that saw the feature cannot blame him. Mr. Mack took the Canadian Northwest Mounted Police and their work as the basis for his story. He has made Miss Frederick the daughter of a bootlegger who is smuggling American booze into the lumber camps of Canada. He chose for himself the role of the heroic "copper" who runs down the bootleggers and incidentally unravels a double murder mystery. In construction the story is poor. The murders are played up in the forefront of the story and later they become only incidental to the capture of the whiskey smugglers. Miss Frederick hasn't the type of role that she shines in. Not only is the role of the star a poor one as to type, but it does not give her enough to do. As to Mr. Mack's acting—the least said the better. He overacts for the most part and his close-ups are far from impressing. The picture is not up to the Paramount standard. Fred.

## THE SIGN OF THE POPPY.

Alvin Marston.....Hobart Henley  
Chang Marston.....Gertrude Selby  
Edith Marston.....Mina Cunard  
Jerry Marston.....Wilber Highby  
Rex Durant.....Robert Clarke  
Hop Li.....Garland Briden

In point of acting, atmosphere and adherence to proper detail, Bluebird has a first rate release for Dec. 4 in "The Sign of the Poppy," written by J. G. Alexander, directed by Charles Swickard, photographed by Harry Maquire. But the story is far-fetched, if not exactly improbable. It recalls "The Masquerader" and numerous other tales that have gone before. A wealthy trader residing in China incurs the wrath of the leader of a gang and one of his twin children is stolen. The stolen boy is brought up to hate his white brother, who is reared in luxury. At the opening of the picture the more fortunate son returns from his honeymoon in time to find his father dying, with the sign that the crime was committed by his old Chinese enemy. Then occurs a series of complicated situations, wherein one brother poses as the other, the Chinese-reared one having murdered the tong leader and the other losing his memory through a blow on the head. In the end the more fortunate one recovers his reason and the dope-crased murderer kills himself, confessing all as he dies. It is gruesome at best, but absorbingly interesting. JoJo.

## THE WHARF RAT.

Polly, an orphan.....Mae Marsh  
Eddie Douglas.....Robert Harron  
Mrs. McCracken.....Josephine Crowell  
Grandpa.....Spottiswoode Althen  
The Watchman.....Wm. S. Browne  
Flo, the watchman's daughter.....Pauline Starke  
Roy, Polly's stepbrother.....Jack Brammell

In future Mae Marsh should eschew boy roles and stick to the sweet little girl stuff in which she is one of the greatest screen stars. Miss Marsh has a personality that asserts itself in picture, but the moment she claps a close cropped wig on her little head, as she does in "The Wharf Rat," all of that personality is lost, and in its stead there appears a little thin lipped cruel face, that no one could find sympathy for. Anita Loos wrote "The Wharf Rat," which was produced for the Triangle-Fine Arts by Chester Withey. It is the story of a stepchild, abused by the stepmother, her final escape with her grandfather, and the tracking by detectives, the finding and another escape culminating in her marriage to a youth that she fell in love with while she was impersonating a boy. There are moments when the picture takes on the aspect of a real thriller, but generally it is in the usual feature class with nothing to mark it as extraordinary. Miss Marsh's name, to those who have seen her before, will attract them to this picture. Fred.

## MARTYRDOM OF PHILIP STRONG.

Philip Strong.....Robert Conness  
Sarah Strong.....Mabel Trunnelle  
Irma Strong.....Janet Dawley  
Brother Man.....Bigelow Cooper  
Mrs. Alden.....Helen Strickland  
William Winter.....Frank Lyons  
Dunn.....William Wadsworth  
Hikes.....Herbert Prior  
May Hikes.....Olive Wright  
Loreen.....Edith Wright  
Hooks.....Brad Sutton

This picture, judging from the stars in it, was evidently made by the Edison Company about a year ago. The one thing that fixes the time is the fact that there are several scenes in which there is snow on the ground. The author of the tale is the Rev. Charles M. Sheldon and the story is one of the type of

"The Passing of the Third Floor Back" or "The Servant in the House," with a character representation of Christ in it. The name of the author, coupled with the fact that the picture is of this type might lend itself naturally to local press work, but there is one fault and that is with the moral the yarn teaches, seemingly that "the reward will be paid in Heaven" after no end of earthly hardships and suffering. In this case Philip Strong (Robert Conness) is the pastor of a fashionable church. He is married and has a wife and daughter. His father-in-law is a wealthy man, and the pastor's wife is ambitious hoping to see her husband a bishop some day, because of the added social prestige it will give her. But the pastor is diverted from his path of simply preaching to the wealthy by the appearance of a wanderer, who comes to the door of his home and represents himself

as "Brother Man." His tale of the sufferings of the poor cause the pastor to give up his church and devote his time to work in the slums. The result is that he loses his wife, their child dies and because he takes an out-cast into the parish house of the slum mission, the tongue of scandal wags and he is soon without a congregation. At the time the reconciliation between his wife and him is to be effected he dies before she can reach him. Later an allegorical picture is shown with the pastor about to enter the Kingdom of Heaven welcomed by the figure of "Brother Man" who leads him to the path to glory. Mabel Trunnelle plays the role of the wife. The picture is released by Paramount without any clue as to the producer, but suspicion points at the Edison Company, and while the feature would have been a good Edison, it is a poor Paramount. Fred.

# TRIANGLE

## DISTRIBUTING CORPORATION

IN answer to many inquiries, H. E. Aitken, President of the Triangle Film Corporation, and W. W. Hodkinson, President of Superpictures, Inc., 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 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. Hodkinson, 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 1459 Broadway, New York.



1459 Broadway New York

VIRGINIA NORDEN

Management,  
OLIVER MOROSCO



## BIG TREMAINE.

John Tremaine, Jr. .... Harold Lockwood  
Isobel Malvern ..... May Allison  
Redmond Maiverh ..... Lester Cuneo  
Judge Tremaine ..... Albert Ellis  
Mrs. Tremaine ..... Lillian Hayward  
David Tremaine ..... William Epe  
Samuel Leavitt ..... Andrew Arbuckle  
Mammy ..... Josephine Rice  
Julia Cameron ..... Virginia Southern  
John Nolan ..... William De Vaul

"Big Tremaine," a Yorke (Metro) production, book by Marie VanVorst, picturized and directed by Henry Otto, is a modern, Americanized adaptation of "Under Two Flags," minus the military atmosphere. In this case the hero (Harold Lockwood) is entrusted with the delivery of bank funds to a neighboring town. His brother steals a portion

of it and the hero goes away for seven years, returning with the stigma still upon him. His brother had died meantime, leaving a confession, which, at the crucial moment, his widow produces to clear the hero's name. Well photographed, acted and directed, making for a satisfactory program release. *Jolo.*

## THE BREAKER.

John Widder...  
Alice Treadwell...  
Piazzi.....

.....Bryant Washburn  
.....Nell Craig  
.....Ernest Maupain

Essanay five reeler based on the story by Arthur Stringer picturized and directed by Fred M. Wright. The theme has not the essential picture punch. It is based on a counterfeiting plot in which an innocent house to house canvasser selling filters is implicated through taking to his home a suitcase from

an Italian customer who had purchased a large number of his filters. The suitcase contains counterfeit bills. A girl is put on the case to round up the band and to watch the canvasser who is believed to be in with the Italians. She soon learns of his innocence, although the fake money is in his possession. She gets the bills from him and thereby removes all chance of his arrest. The gang is rounded up and the girl and the one she had befriended live happily ever after. For a five-reeler this is mightily lacking in interest. The story may have done for a magazine, but not for pictures. The cast is headed by Bryant Washburn and Nell Craig with Ernest Maupain the leader of the counterfeiters. No other names of characters are given. Evidently a jobbing cast was used other than for the three leads. "The Breaker" will only do as a very ordinary program feature.

## BROKEN CHAINS.

Harry Ford ..... John Tansy  
Harry Ford (later) ..... Carlyle Blackwell  
General Gwynne ..... Herbert Barrington  
Dr. Fitzhugh ..... Stanhope Wheatcroft  
Paul Tom Lincoln ..... Herbert Delmore  
Sampson ..... Henry West  
Mason ..... Louis Grisel  
Jefferson ..... William Sherwood  
Georgia Gwynne (later) ..... Madge Evans  
Ethel Clayton  
Bessie Fitzhugh ..... Jessie Lewis

A five-part Peerless (World) dramatic subject by Joseph R. Grismer and Clay M. Greene; scenario by Mrs. E. M. Ingleton, directed by Robert Thornby, and featuring Carlyle Blackwell and Ethel Clayton. As to its acting and the handling of incidents the story is interesting enough, but the whole subject as a unit is hampered by too much matter, and its interest is scattered. The subject also concerning racial fights in the South, political struggles as between the blacks and whites, and abuses arising out of the convict contract system, treads on dangerous ground. The film puts over a punch a minute. Some of the dramatic situations are not altogether convincing, but the theatrical devices for making them seem so are ingenious. At any rate the moments of "strong" dramatic interest are intense enough and frequent enough to compel interest. On this ground the feature should satisfy the large following of the two stars. The plot: Capt. Ford, U. S. A., with a troop of cavalry, is hunting moonshiners in the South, when negroes steal the ballot box from a polling place. A local citizen refuses to bribe the negroes to restore the ballot box and horsewhips the leading negro conspirator. The negro murders the white in such a way that the crime is fixed on the Captain, and he is sent to prison for life. A contractor puts him to work on the roads, but when he escapes the Southern girl who loves him contracts for his services and gives him an opportunity to prove his innocence. At length the negro is made to confess when the murder is re-enacted before his terrified eyes, and all ends happily.

## KINKAID, GAMBLER.

Nellie Gleason ..... Ruth Stonehouse  
Jim Kinkaid ..... R. A. Cavin  
George Arnold ..... Raymond Whittaker  
Romero Valdes ..... Noble Johnson  
Latty Frank ..... Harry Mann  
McPherson ..... Harry Griffith  
Murphy ..... J. H. Knowles  
Nochita ..... Cleo Loring

There is enough action in this Redfeather (Universal) feature and the direction is good, done by Raymond Wells, who wrote the story. But either the story weakens or the scenario is at fault, for the picture misses the development indicated at the beginning. Withal it has an interest that holds throughout. Ruth Stonehouse, as Nellie Gleason, a skilled female detective, is excellent. R. A. Cavin as Jim Kinkaid and Noble Johnson as Valdes, his Mexican partner, are also good. Nellie is sent down to the Mexican border to "get" Kinkaid, who is accused of robbing George Arnold of \$10,000 and then skipping to his gambling establishment just over the line. Nellie frequents the place, and her attempts at playing faro interest Kinkaid who falls in love with her. She often gets Kinkaid over the boundary to sit with her on a bench. Kinkaid taking the "gambler's chance." But when the time comes to deliver him over to secreted detectives, Nellie discovers she has fallen in love with Kinkaid. But she does her duty, and then womanlike cries about it. And consistent with womankind, after she has had her lover incarcerated, she steals the key to the lock-up and frees him, both fleeing over the line. The last scene might have been placed elsewhere or eliminated. It shows two detectives who had arrested Kinkaid, locked in the cell he had occupied for a few hours, battling each other in true rough-house style.

## THE ROMANTIC JOURNEY.

A five-part Astra to be marketed under the Pathe Gold Rooster trademark. It was directed by Fitzmaurice with William Courtney and Alice Dovey playing the principal parts. The feature has some thrilling moments of mystery and action revolving about the adventures of an heiress (Miss Dovey) held in the power of a Far Eastern hypnotist, and of a millionaire dilettante who undertakes her rescue. The hypnotist is a dealer in curiosities and much of the story develops in his luxurious establishment in an American city, where he is surrounded by Hindoo servants and all the paraphernalia of Oriental mysticism. This supplies a capital background for the story's high colored incidents. Some of the adventures, indeed, are so highly colored that they edge rather dangerously toward travesty, but the mystery atmosphere is very effective. Mr. Courtney makes a first rate hero and Miss Dovey, it need scarcely be said, is a charming heroine in distress. Photography and scenic setting are excellent.

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## THE SECRET KINGDOM.

This is the Vitaphone's much talked about serial, which has several big names connected with it and upon which there is little doubt but that a considerable sum has been expended. The authorship lies with Louis Joseph Vance, a writer of note. Featured are Charles Richmond, an admittedly excellent actor on the legitimate stage and who made a reputation for his good work in "Bought and Paid For," and Dorothy Kelly, reputed to be a Vitaphone star. Mr. Richmond naturally plays the hero, but his co-star, Miss Kelly, enacts the role of the villainess, "Madame Savats." The first two episodes, all together there are fifteen, are in three reels each, the balance being in two reels. Each episode has its own title featured, as in chapters of a book. The story begins as a costume play, but the scene switches to the American southwest in the second episode, then jumps around the country apparently, as all serials do. The making has already consumed ten months, so said Mr. Richmond, who made a speech at the private showing of four episodes, and it will be several weeks before the final scenes have been filmed. The first episode concerns the fictitious kingdom of Alania, supposed to be in southern Europe, but there being a mixture of Italian and Spanish costumes, its location must remain a mystery. The prime minister effects the slaying of the king and queen, elevating himself to the throne. He also plans to do away with the crown-prince, a child, but Captain Barreto of the palace guard escapes with the youngster and eventually reaches the American southwest. The second episode is dated twenty years later, the boy now a man known as Philip Barr, who knows nothing of his royal blood. The Princess Julia of Alania touring America stops off in the western town while the engine is being repaired and when Philip saves her from the clutches of the bad man of the district, the two become enamoured of each other. Madame Savats and her husband also arrive as secret agents of the king, formerly the villainous prime minister, who has traced the rightful heir to the throne. The pair attempt a variation of the "badger" game and in a gun fight Madame Savats' husband is killed, as is Captain Barreto. Philip departs for Chicago there to see the Princess. He is led into a trap laid by the Savats woman, who is aided by a local rascal in the pay of her country. But Philip escapes with the Princess, who follows to aid him, they managing a get-away-down an elevator shaft. In one of these early episodes there are several negroes in the picture, as rough-neck assistants to the Chicago bad boy, which is rather unusual in features. Just whether "The Secret Kingdom" is superior to other serials that have been shown is hard to say, and from the episodes shown it is also difficult to predict whether the new serial contains more thrills than the others, but, doubtless, it has just as many. But as far as the acting goes, that is in safe hands. In the first episode the photography was somewhat faulty, lacking clarity, but that was corrected largely in succeeding episodes.

## A GAMBLE IN SOULS.

Arthur Worden.....William Desmond  
Ferdie Mayne.....Dorothy Dalton  
Gus Hanson.....P. D. Tabler  
Tom Leonard.....Charles French

The love story of a cabaret girl and a missionary worker forms the basis for his five-reel Triangle-Kay Bee feature, which was produced by Walter Edwards from a story by Lanier Bartlett. William Desmond and Dorothy Dalton are the stars of the production. The principal action of the yarn takes place on a desert island, which, of course, gives opportunity for a lot of that Robinson Crusoe stuff that seems always to get over with the film fans. Arthur Worden (Wm. Desmond) is preaching at a Mission on the Barbary Coast in San Francisco at the time the story opens. His stay there is limited as he is to journey to the Orient for the Cause. He is stopping at a boarding house where all the cabaret workers of the section seem to have quarters. Just how anyone can picture a preacher picking out a theatrical boarding house for his quarters is a mystery, but in this case it serves to bring about the meeting between the hero and the heroine, and the latter has no great opinion regarding the former. In the cabaret where she is working she meets an Australian manager who offers her a position in the Antipodes and she accepts, arranging to sail with a number of other girls. On board the same liner is the preacher, who is evidently going to China by the way of Australia, even though the Missionary Societies are usually pretty "tight" on traveling expenses. The steamer is wrecked at sea. And such a wreck as this one was! There were more laughs in watching the little model of the steamer going down than there would usually be in a Keystone. The preacher and the cabaret singer are cast up on a desert isle, evidently being the only two survivors. Here after a time the two build huts, and the girl runs around in a grass costume of the approved style worn by the Hawaiian hula dancers. As a matter of fact the director overlooked a bet when he forgot to have a whale cast ashore from the wreck so that the girl could pull a dance. Of course a third person is cast up on the island, so that the triangle may be formed. He is the mate of a wrecked trader and tries to kill the missionary so he may possess the girl, but the missionary is only stunned and returns to the hut in time to save the girl. Then their love asserts itself and a passing vessel rescues them. There is nothing to this picture that will pull it out of the class of the ordinary feature.

## THE MISCHIEF MAKER.

Effie Marchand.....June Caprice  
Al Tournay.....Harry Benham  
Jules Gerzard.....John Reinhard  
May Murrey.....Margaret Fielding  
Madame Briand.....Inez Marcel  
Her Sister.....Minnie Milne  
Henry Tournay.....Tom Brooke  
Mrs. Marchand.....Nellie Slattery

It seems that the only excuse for this picture is that it gives opportunity to show a status of a nude woman several times during the action. The feature is a five-reeler starring June Caprice, turned out by the Fox Film Corporation under the direction of John G. Adolph from a scenario written by Alfred

Solman. It is evident the Fox people have gotten to the realization that in Miss Caprice they haven't got the star that they counted on and they are going to resort to slight suggestion of the salacious to put her over in all of her pictures. The story is one of those light weight things that carries the suggestion that no great amount of thought has been expended on its writing. The plot is one that has served time and time again both in pictures and on the stage. The mother of a girl and the father of a boy decide that the families should be united. Neither of the younger folks has seen the other, the girl is at a boarding school and the boy at college. When they are informed by their parents of the decision regarding their future, both rebel. Later they meet through accident and elope and are forgiven by the parents.

Of course there must be a villain to make the story complete and in this case it is the art instructor at the school, who is fond of chickens. He manages to persuade one of the youngsters to pose for a nude figure which he models, and then finally gets Effie Marchand (June Caprice) to pose for the head. Of course that isn't all that he wants her to do, but she repulses his advances, and the girl who originally posed for the nude, being jealous, the two tip off the heads of the school that Effie posed for the entire figure. Result Effie is expelled and runs off and marries the hero who rescued her from the arms of the artist. Miss Caprice does better in this role than in the majority of features in which she appears, but she still has a long way to go before she actually establishes herself in the ranks of the stars.

Fred.



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(Continued from page 17.)

2d half (One to fill)  
The Bimbo  
Job Browning  
Rawson & Clare  
Cooper & Smith  
Imperial Tr

Springfield, Ill.  
MAJESTIC (wva)  
Wilson & Wilson  
Harris & Nolan  
Jane Connolly Co  
Bob Hall  
Mrs Eva Fay  
Kremka Bros  
2d half  
The Ferrers  
Bob Hall  
Hal Stevens  
Kane & Herman  
Society Circus  
(One to fill)

Springfield, Mass.  
PALACE (wbo)  
Morley McCarthy Sis  
Mr & Mrs Kello  
Grace De Winters  
Bab Dalley Co  
Big City 4  
"Holiday in Dixie"  
2d half  
Nolan & Nolan  
Fisher & Rockaway  
Ching Le Maids  
N Fagan & Girls  
Madame ?  
Carl Eugene Troupe  
PLAZA (lowv)  
B & L Walton  
Jack Barnett  
Fennell & Tyson  
Adams & Gubi  
Martyn & Florence  
2d half  
5 Harmony Girls  
Henry Fletcher  
(Three to fill)

Syracuse, N. Y.  
TEMPLE (wbo)  
Rettler Bros  
May Curtis  
Mack & Earl  
Harpin Wells & H  
Scarpino & Varvans  
"Miss Hamlet"  
Joe Towle  
Mile Herman Co  
Uiken, N. Y.  
COLONIAL (wbo)  
W & M Rogers  
Marcelle  
Perillo & Fabrito  
(Two to fill)  
Jack Onri  
Nordstrom-Pinkham  
Co  
Ed Dowling  
E Emmett Co  
Vancouver, B. C.  
ORPHEUM  
Nellie Nichols  
"Lots Of It"  
Pink's Mules  
Mr & Mrs J Barry  
"Volunteers"  
5 Belgium Girls  
PANTAGES (p)  
Asaki Japa  
Wood Melville & P  
Howard & Rose  
John T Doyle Co  
Joe Whitehead  
Hardeen  
Victoria, B. C.  
PANTAGES (p)  
"Betting Bettys"  
Olive Briscoe

Terry Haute, Ind.  
HIP (wbo)  
Wilton Sisters  
"Women"  
Mystic Bird  
Altman & Loder Co

Bell Ringers  
Smith & Kaufman  
Sigbee's Dogs  
Vincennes, Ind.  
LYRIC (wva)  
Rostantio & Shelly  
Fiddler & Shelton  
Barry & Nelson

Virginia, Minn.  
LYRIC (wva)  
(8-9)  
P Pedrini & Monks  
Carl & LeClair  
Harry LaToy  
6 Colonial Belles  
ROYAL (wva)  
Rice Bros  
(One to fill)  
2d half  
Wollie & Couchell  
Blair & Crystal

Waco, Tex.  
AUDITORIUM (inter)  
(0-7)  
(Same bill playing  
Austin 4-5)  
Simmon & Bradley  
F & L Bros  
"Midnight Follies"  
Moore Gardner & R  
"Garden of Aloha"  
Kramer & Kent  
Emerson & Baldwin  
Washington, D. C.  
KEITH'S (wbo)  
Eddie Foy Co  
Julius Tannen  
Natalie Ait  
Cartwell & Harris  
Fineman & Edwards  
Lewis & White  
Three Bobs  
Mirano Bros

Waterbury, Conn.  
POLI'S (wbo)  
Wilson & Larson  
Sylvester Family  
Fisher & Rockaway  
Gertrude Van Dyke B  
McCabe Lewis & F  
Barnold's Dogs  
2d half  
Seabury & Price  
Claude Sauer  
T & S Moore  
McCabe & Bradford  
Big Chicago  
"Holiday in Dixie"

Waterloo, Ia.  
MAJESTIC (wva)  
"Jr Follies"  
2d half  
Hubert Dyer Co  
Mabel & Woods  
Darrall & Mansford  
Medlin Waite & T  
Robbie Gordons

Wilkes-Barre, Pa.  
POLI'S (wbo)  
Hughes Mus 3  
Farrell Taylor Co  
"Fun in Sanitarium"  
5 Immigrants  
Kennedy & Burt  
Palfrey Hall & B  
2d half  
Okla 4  
Alvin & Williams  
Chas Rogers Co  
Ward & Van  
Paul Gordon  
"New Producer"

Williamsport, Pa.  
FAMILY (wbo)  
Hill & Eckert  
Montrose & Allen &  
"Girl in Gown Shop"

Devine & Williams  
Wray's Manokins  
2d half  
Hallen & Rice  
M & D Nobles  
"Wanted, A Wife"  
(Two to fill)

Wrentham, OrpHEUM.  
Fay Templeton  
Al Shayne  
Duffy & Lorenze  
Ronald Ward & F  
Parke & Conway  
Bansone & Dallis  
"Discontent"  
PANTAGES (p)  
Kinkaid Kitties  
Travitt's Dogs  
Jones & Johnson  
Great Leon  
Margaret Ford  
Eckhoff & Gordon  
STRAND (wva)  
Lee Kellors  
Knight & Carlisle  
Al Abbott  
Copeland & Payton  
"Car Girls"

Worcester, Mass.  
POLI'S (wbo)  
Nolan & Nolan  
Stephens & Brunelle  
Leroy Lytton Co  
Madame ?  
Carl Eugene Troupe  
2d half  
Kane Bros  
McCabe Levy & F  
Mr & Mrs Kello  
Ward & Wilson  
"See America First"  
PLAZA (wbo)  
Caron & Farnum  
Jack Reddy  
"We Us Co"  
Jones & Gray  
Mammy Jany's B'day  
2d half  
Castelane Bros  
Morley & McCarthy Sis  
Anthraxie Slinging 4  
Hosier Girl  
(One to fill)

Yonkers, N. Y.  
PROCTOR'S (wbo)  
Cycling Brunettes  
Alderman Dent  
Piller & Douglas  
Andy Rice  
Nordstrom & Pinkham  
Harry Girard Co  
2d half  
Blanche Sloan  
Gallagher & Martin  
Brooks & Bowen  
Princeton 5  
(Two to fill)

York, Pa.  
O H (wbo)  
Raymond & Wilhart  
Hallen & Rice  
Honey Boys  
Gordon & Day  
(One to fill)  
2d half  
Wray's Manokins  
Chuck Haas  
"Health Review"  
Germaine 8  
Youngstown, O.  
HIP (wbo)  
The Blondes  
J & B Morgan  
Julie Ring Co  
Morris & Allen  
Dan Burke Co  
Al Herman  
Marx Bros Co

"Americans" 4-5 Binghamton 6 Oneida 7-9  
International Falls N Y 11 Star Toronto.  
"Auto Girls" 4-5 Erie 6 Ashtabula 7-9 Park  
Youngstown O 11-New Castle 12 Johnstown  
13 Altoona 14 Harrisburg 15 York 16 Reading  
Pa.  
"Beauty Youth & Polly" 4 Olympic New York  
11 Majestic Scranton.  
"Behman Show" 4 Gayety Pittsburgh 11 Star  
Cleveland.  
"Bon Tons" 4 Star & Garter Chicago 11 Gay-  
ety Detroit.  
"Bostonians" 4-6 Bastable Syracuse 7-9 Lum-  
berg Ulta N Y 11 Gayety Montreal.  
"Bery Ryequeers" 4-6 Cohen's Newburgh  
6-9 Cohen's Poughkeepsie 11 Miner's Bronx  
New York.  
"Broadway Belles" 4 Gayety Philadelphia 11-  
13 Broadway Camden 14-16 Grand Trenton.  
"Burlesque Revue" 4 New Hurling & Seamons  
New York 11 Orpheum Paterson.  
"Cabaret Girls" 4 Gayety Brooklyn 11 Aca-  
depy Jersey City.  
"Charming Widows" 4 Gayety Baltimore 11  
Gayety Philadelphia.  
"Cherry Blossoms" 4 Lyceum Columbus 11  
Newark 12 Zanesville 13 Canton 14-16  
Akron O.  
"Darlings of Paris" 4 Englewood Chicago 11  
Gayety Milwaukee.  
"Follies of Day" 4 Miner's Bronx New York  
11 Empire Brooklyn.  
"Follies of 1917" 4 Gayety Milwaukee 11  
Gayety Minneapolis.  
"French Follies" 4 Academy Jersey City 11  
Gayety Philadelphia.  
"Follies of Pleasure" 4 Majestic Scranton 11  
Gayety Brooklyn.  
"Ginger Girls" 4 Gayety Chicago 11 Majestic  
Pt Wayne Ind.  
"Girls from Follies" 4 Savoy Hamilton Ont  
11 Cadillac Detroit.  
"Girls from Joyland" 4-5 Amsterdam Am-  
sterdam 6-9 Hudson Schenectady 11-12  
Binghamton 13 Oneida 14-16 International  
Niagara Falls N Y.  
"Globe Trotters" 4 Star Cleveland 11 Em-  
pire Toledo.  
"Golden Crook" 4 Gayety Toronto 11 Gay-  
ety Buffalo.  
"Grown Up Babies" 4 Star St Paul 11 L O.  
"Hasting's Big Show" 7-9 Park Bridgeport  
11 Colonial Providence.  
"Hello Girls" 4 Trocadero Philadelphia 11  
Olympic New York.  
"Hello New York" 4 Olympic Cincinnati 11  
Star & Garter Chicago.  
"Hello Paris" 4 Standard St Louis 10-12 O  
H Terre Haute Ind.  
"High Life Girls" 4 Newark 5 Zanesville 6  
Canton 7-9 Akron O 11 Empire Cleveland.  
"Hip Hip Hurray Girls" 4 Gayety Montreal  
11 Empire Albany.  
"Howe's Sam Show" 4 Empire Newark 11  
Casino Philadelphia.  
"Irwin's Big Show" 4 Grand Hartford 11  
Jacques Waterbury.  
"Lady Buccaneers" 3-5 O H Terre Haute Ind  
11 Gayety Chicago.  
"Liberty Girls" 4 Gayety Buffalo 11 Corin-  
thian Rochester.  
"Lid Lifters" 4 Gayety Minneapolis 11 Star St  
Paul.  
"Majestics" 4 Casino Boston 11 Grand Hart-  
ford.  
"Majestics of America" 4 People's Philadelphia  
11 Palace Baltimore.  
"Marion Day Show" 4 Columbia New York  
11 Casino Brooklyn.  
"Merry Rounders" 4 Gayety Washington 11  
Gayety Pittsburgh.  
"Midnight Melodians" 4 Gayety Omaha 11 L O.  
"Military Maids" 4 Century Kansas City Mo  
11 Standard St Louis.  
"Million Dollar Dolls" 4 Empire Toledo 11  
Lyceum Dayton.  
"Mischievous Makers" 4 So Bethlehem 5 Easton  
6-9 Majestic Wilkes-Barre Pa 11 Star  
Brooklyn.  
"Monte Carlo Girls" 4-6 Broadway Camden  
7-9 Grand Trenton 11 So Bethlehem 12  
Easton 13-16 Majestic Wilkes-Barre Pa.  
"Pace Makers" 4 New Castle 5 Johnstown 6  
Altoona 7 Harrisburg 8 York 9 Reading Pa  
11 Gayety Baltimore.  
"Parisian Fillets" 4 Buckingham Louisville 11  
Lyceum Columbus.  
"Puss Puss" 4 Gayety Kansas City Mo 11  
Gayety St Louis.  
"Record Breakers" 4 Howard Boston 11-13  
Orpheum New Bedford Conn 14-16 Worcester  
Worcester Mass.  
"Reveries" 4 Berchel Des Moines Ia 11 Gay-  
ety Omaha.  
"Review of 1917" 4 Empire Cleveland 11-12  
Erie 13 Ashtabula 14-16 Park Youngstown O.

"Roseland Girls" 4 Empire Brooklyn 14-16  
Park Bridgeport.  
"September Morning Glories" 4 Star Toronto  
11 Savoy Hamilton Ont.  
"Sidman Sam Show" 4 Columbia Chicago 11  
Berchel Des Moines Ia.  
"Sight Seers" 4 L O 11 Gayety Kansas City  
Mo.  
"Social Follies" 4-5 Holyoke Holyoke 6-9 Gil-  
more Springfield 11 Howard Boston.  
"Some Show" 4 Casino Brooklyn 11 Empire  
Newark.  
"Speigel Review" 4 Empire Hoboken 11  
People's Philadelphia.  
"Sporting Widows" Jacques Waterbury 11-  
13 Cohen's Newburgh 14-16 Cohen's Pough-  
keepsie.  
"Star & Garter" 4 Casino Philadelphia 11  
New Hurling & Seamons New York.  
"Step Lively Girls" 4 Gayety Boston 11  
Columbia New York.  
"Stone & Pillard" 4 Palace Baltimore 11  
Gayety Washington.  
"Sydney Rose" 4 Gayety Detroit 11 Gayety  
Toronto.  
"Tango Queens" 4-6 Orpheum New Bedford  
Conn 7-9 Worcester Worcester Mass 11-12  
Amsterdam Amsterdam 13-16 Hudson  
Schenectady N Y.

"Tempters" 40 L O 11 Englewood Chicago.  
"Thoroughbreds" 4 Star Brooklyn 11-12 Holy-  
oke 13-16 Gilmore Springfield Mass.  
"Tourists" 4 Majestic Ft Wayne Ind 11  
Buckingham Louisville.  
"20th Century Maids" 4 Lyceum Dayton O  
11 Olympic Cincinnati.  
"U S Beauties" 4 Cadillac Detroit 11 L O.  
"Watson Billy" 4 Corinthian Rochester 11-13  
Bastable Syracuse 14-16 Lumber Ulta.  
"Watson Wreaths" 4 Orpheum Paterson 11  
Empire Hoboken.  
"Welch Ben" 4 Gayety St Louis Mo 11 Colum-  
bia Chicago.  
"White Pat" 4 L O 11 Century Kansas City  
Mo.  
"Williams Molle" 4 Colonial Providence 11  
Gayety Boston.

## LETTERS

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

Advertising or circular letters will  
not be listed.  
P following name indicates postal,  
advertised once only.  
Reg following name indicates regis-  
tered mail.

A  
Alaskans The (C)  
Alberta Great  
Allen R (C)  
Allen Richard (C)  
Alvares & Martell  
Anderson Hilma (C)  
Andrews Miss Cecil  
Andrus Wm  
Asher Hermine  
Arns The  
Arns Grace (C)  
Arns Von G (C)  
Arnold Dick  
Arnold & Florence  
(C)  
Arnold Geo (C)  
Arnold Louisa  
Arnold B & (C)  
Avaling & Lloyd

B  
Baker Mr & Mrs Bert  
Bannon Joe  
Barrington Nancy  
Bartell Frank  
Barton Joe  
Bassett & Bailey (C)  
Bassett Henry (C)  
Baumgartner (C)  
Baumgartner (C)  
Beatty Kathryn (C)  
Bennett Geo W  
Bennett J H (C)  
Bennett J Leroy  
Bennett W  
Bernard Herman  
Bernard Dean (C)  
Bernard Babe  
Bernard Dean (C)  
Bernard Mike  
Bernard Ben  
Bertrand Dixie  
Bimbo Blanche (C)  
Birmingham Vivian  
Blair Margie  
Blissard Alice  
Blues The (C)  
Bogart & Nelson  
Booth Laura  
Booth Jessie (C)  
Bradley Helen (C)  
Bradley Kathryn (C)  
Bright Miss Billie  
Brooks Laura  
Brooks Herbert  
Brough & Lyons (C)  
Brown Babe  
Brown Bothwell  
Brown Ada  
Buchman Wm (C)  
Bunell Harry  
Bunell Evelyn  
Burke Bros & Kendall  
(C)  
Burke Dan & Co  
Burke Walter C  
Burton Olsson  
Butler Leo F  
Byron & Miller  
Byron Mrs Frank  
Byron Jack

C  
Calvert Vane (C)  
Cameron Hazel (P)  
Campbell Allen  
Carlin Bob  
Carus Emma  
Casad Mr & Mrs  
Frank  
Casus A B  
Casidy & Longton  
Casidy Billy (C)  
Chassey Edw  
Chester E F (C)  
Clairmont Joseph  
Clark Hazel  
Clark Walter  
Claudius Mrs D  
Clyde Miss Bobby  
Cleveland R B (C)  
Clifford Franklin  
Clifford T H (C)  
Cole Bert  
Cole Billy  
Collins Courtney (C)  
Conboy Marjorie  
Connolly May (C)  
Conrad & Loewer

D  
Daich S  
Dale Fred (C)  
Dare Patricia O  
Darling Jessie  
Darpe Alfredo (P)  
Davis Annie (C)  
Davis Florence  
Davis Hal  
Davis J H Co (C)  
Dawson Sid (C)  
De Grange Oliver  
De Haven Al Milo  
(P)  
De Homan Walter  
De Laine Muriel K  
Delmont Al  
Delmont's Musical (C)  
De Milt Gertrude  
Demeter Gertrude  
De Vos Nan  
Deyar Billy  
Dickens Bert (C)  
Dillon Lillian  
Dodd Jimmie  
Dodge Jimmie  
Doherty Lillian  
Donita Miss (C)  
Douglas Blanche  
Douglas J C  
Douglas John O R  
Dowling Eddie  
Doyle Phil  
Du Bois Wilfred (C)  
Duffy Dick (C)  
Dunbar Chas B  
Dunbar Ralph  
Dunedin Miss  
Dynes Billy  
Dyson Letitia

E  
Earle Frances  
Earle Francis  
Earnest A T  
Ebe Wm  
Eckhoff & Gordon (C)  
Edwards G  
Edwards Gus (C)  
Ehrlich Sam  
Ehrm Marie  
Eichenbough C G (C)  
Eldon Mr & Mrs H  
Elliott Billy  
Elliott Bobbie  
Ely Alma  
Ely Dan  
Emerson Grace C  
Ernest Jessie  
Esmeralda Miss  
Evans Beattie  
Evans E J  
Evans Emmie  
Evans Masie (P)  
Evelyn Fay (C)  
Everatt & White

F  
Fairchild Mattie (C)  
Farley & Roberts  
Farrington Betty H  
Fassio Bert  
Fay Gertrude (C)  
Ferriere P F (P)  
Ferry Mr & Mrs Wm  
(P)  
Fiske Freeman  
Fleming (P)  
Fleming Miss Caddy  
Fleming Kathleen  
Flint Douglas A  
Foley John  
Foley John J  
Follette & Wicks (P)  
Folsom Gertrude L Co  
Fontaine Assalia  
Ford Mrs

## WANTED

High class, novelty, singing,  
dancing and musical acts for  
"THE MARIGOLD FOLLIES."

If your act has got the punch,

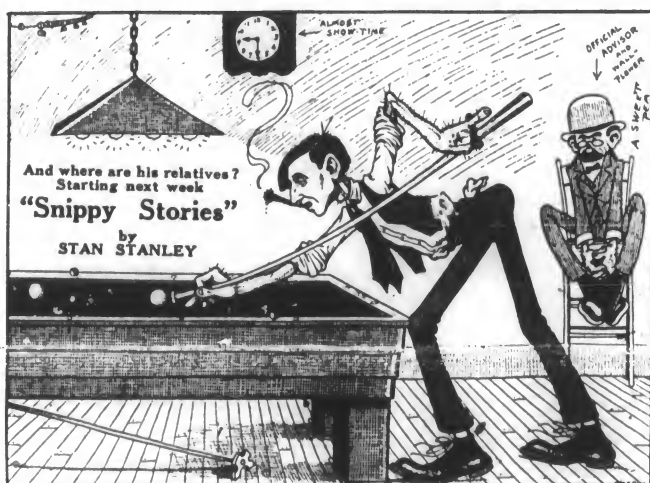
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CARLOS SEBASTIAN  
BISMARCK GARDEN

Broadway and Grace Street  
CHICAGO, ILL.

## BURLESQUE ROUTES

Dec. 4 and Dec. 11.  
"A New York Girl" 4 Empire Albany 11  
Casino Boston.





PROCTOR'S  
5th AVE.  
DEC. 4



# OFFICER VOKES

THE SINGING  
POLICEMAN

— INTRODUCING —  
**DON**  
THE FAMOUS  
INTOXICATED  
CANINE

ALL NEW  
14 Minutes Of  
LAUGHS

— AND —  
**APPLAUSE**

ASK PAT CASEY

PROCTOR'S  
5th AVE.  
DEC. 4

PROCTOR'S  
5th AVE.  
DEC. 4

# FARBER GIRLS

(CONSTANCE and IRENE)

SOCIETY'S DAINTY ENTERTAINERS IN "DAINTY  
BITS OF VAUDEVILLE"

## HEADLINING

For the next 22 weeks over the

# ORPHEUM CIRCUIT

Having accepted a consecutive route throughout the west  
in preference to the several production offers tendered  
them.

Ford Bertie  
Ford Mrs Max  
Ford Miriam  
Ford Miss Ray  
Ford Ingram  
Ford Eddie  
Frances Miss Billie  
Frank Herbert  
Franklin Trizie  
Franceska & Jackie  
(C)  
Francesca The  
Frey Henry  
Frisco Lou Chiba

J  
Jackson Anna  
Jackson Stewart  
Jackson Thos B & Co  
Jasper (C)  
Jenks St (P)  
Jerome & Raden  
Johnson Majer  
Jolice Florence  
Jolice M F  
Jonathan  
Jones Edith  
Journon Randall (C)  
June Dava (C)

K  
Kane Morris  
Kane H Harrison  
Kanting Clara  
Kennedy Dorothy  
Kennedy M (Tel)  
Kessner Rose  
Kimball Maude Co  
(C)  
King Mrs C  
King Emil M  
Kinsey Bill  
Kirby Tom  
Kirby Tom (C)  
Kirk Ethel  
Kob A  
Kramer S G  
Kurtz Harry B

L  
LaBelle & Tony (C)  
Ladore Jeanette  
LaMar Theima (C)  
La Rue Ethel  
Laurie Joe (C)  
LaVere Chas (C)  
LaVine & Janan (C)  
Lawrence V (C)  
Lawson Mrs (C)  
Le Compe Olive  
Leighton Bert  
Leighton Bert M (C)  
Lerner & Ward  
Le Roy Great  
Lewis & Folber  
Lewis Jack B  
Lindsay Roy (C)  
Livingston Mrs R  
Lloyd Emma  
Lott John  
Love Bryan  
Lovett Eddie  
Lydon Audrey (C)  
Lyon Wanda (C)  
Lyrio Four (C)

M  
MacAllister Beanie  
(C)  
Macon Elsie (C)  
MacDonough Ethel  
Macka Scotch  
Mack Dorothy  
Mack Joe  
Mack Olive  
Maile & Mable  
Manfield Dick  
Maruden & Nason (P)  
Marshall Lew (C)  
Martin Bradley (C)  
Marx Julius  
Mason Chas A  
Mason John D (C)  
McDonald Walter  
McDonald James  
McDonald Marie  
McIntyre The  
McNamara Ted (C)  
McNamee Norman  
(C)

Meirose Bert (C)  
Melvin Paul (C)  
Melville W J (C)  
Mercereau Louise  
Merrille Reg  
Millman Dollie  
Miller E P (C)  
Miller Rent (C)  
Mills Marie  
Mitchell B A (C)  
Monde James  
Mooney Jack (C)  
Moore Irene (SF)  
McZrell Maudie  
Morton Ad  
Munsey Edna  
Murphy John  
Murphy John T  
Murphy Leslie  
Murphy Sen Fran (C)  
Murray Lala  
Murray Lala  
Myers Billy  
Myers Edw (C)

N  
Nava & Nava (C)  
Nelson Harry (P)  
Nebitt & Clifford  
Nease Gus  
Nevall Jane  
Newberry Lillian  
Newport Hal  
Nicholas Sisters (C)  
Nicherson Ed C (C)  
Noble Ruth  
Nonette  
Nordstrom Clarence  
Norton Thomas W  
Norvall Elzara

O  
Ohrman L C (C)  
O'Malley John  
O'Reartha Bert  
Orville Chas T  
Overing Ethel  
Overing Ruth

P  
Palmer Baby Q  
Palmer Lucille (C)  
Parnice Lee (C)  
Park Mrs E A  
Payton Corne  
Pearson Violet  
Pell Robert  
Perkoff Arthur  
Phillips Mrs C  
Phillips Edna  
Piazza B  
Pierce Blanche  
Pollard Jack  
Ponting Cecilia  
Ponini & Costini  
Poole Mollie  
Porter Edw D  
Preston B H  
Preston Bobby (C)  
Prince & Deerie (C)  
Princeton Jack  
Prominent  
Pryor Frank

R  
Ramona Natacha (C)  
Ramsey & Kline  
Raddin  
Raddin Frances  
Reilly Chas Co (C)  
Rempel Beanie & Co  
Rettor Bros  
Ripley Raymond R  
Roach Virginia

Roberts C J (C)  
Robertson Wm C (C)  
Rogers John  
Rogers J P  
Ronde Claude  
Rose Leo (C)  
Rose Sam  
Rosen George  
Ross & Straut  
Ross Daniel O  
Ross Eddie  
Rosella Albert I  
Rull Mr  
Rull Alex  
Rull Mrs Alex  
Russell Bunnie  
Russell Jimmy  
Russell Mrs W J  
Ryan Mrs H B

S  
Sachentruch Jerome  
Santell Rudolph (C)  
Salvaggi Madame  
Seaton Chas  
Sewell Helen  
Shay Allen B (C)  
Sheck Eugene  
Shelita Mr  
Sherrow Bertha (C)  
Simmons James (C)  
Simpson Mr (C)  
Simpson Georgia (C)  
Sinai Norbert  
Sinclair Frank  
Singer Beatrice  
Singer Leo Baron  
Smith Hilda  
Smith Larry  
Smith Marga (C)  
Solar Willie (C)  
Solitare Louise  
Spaulding Harvey  
Speece Charlie  
Spinnell John  
Stafford Mrs J M (C)  
Stanley Allen  
Stearns Leonard (C)  
Steele Lillian  
Stein Ted (P)  
Sterling & Love (C)  
Stevens & Hollister  
Stevens Mr & Mrs J  
Steward Fred (C)  
St John S Reed (C)  
Stomps Perry  
Stoud Mrs Bob  
Stromberg Pat  
Stryker Inez (C)  
Stuart Marie B  
Sullivan Arthur  
Sullivan Florence  
Swin Frank H (C)  
Sweet Al  
Sylvester Family

T  
Tallman Fred M  
Taylor Mrs E M  
Taylor Hortense  
Teedowita (C)  
Terry Frank  
Thibault Tom  
Thomas Raymond  
Thompson Mr H  
Thompson Wm H  
Thorne Harry  
Tivola (C)  
Tivola  
Tivoli Alice  
Tokio Japs (C)  
Tonge Lucy  
Towle Joseph  
Tracy Anna Q

U  
Una Mille (C)

V  
Van Chas A  
Velle Le Bobble (C)  
Vert Hazel  
Victoria Princess  
Vincent Sid (C)  
Vivian Edith (C)  
Volunteers The (C)  
Vorman May

W  
Walsch Billy (C)  
Walters Wilmer  
Ward Will  
Warren Ruth  
Wayne Billy  
Wayrol Marie (C)  
Webber Laura  
Webber Eddie (P)  
Webbs Walter  
Webster Anna  
West Harold (C)  
West Joe Royer (C)  
West Mrs Sam  
West & Van Sicken  
(C)  
Western Mary (C)

Weston Harry Co  
Weston Lucy  
Weston M  
Weston Wm A  
White Bobbie (C)  
White Jack  
Wildish Chas M  
Willard Morris  
Williams Grace  
Wilson Billy  
Wilson Daisy (SF)  
Wilson E (C)  
Wilson Ethel (C)  
Wilson Franklin & Co  
Wilson J Hunter  
Wilson Nettle  
Winston Capt W  
Wise Celuna (C)

Wood Edna (P)  
Wright Mrs N  
Wurnella (C)  
Wyer Forest G

Y  
Yansamete Tony  
Young Janet  
Yulr Mae (C)

Z  
Zatterfield (C)  
Zella Vina (C)  
Zeno Bob  
Zinn Al  
Zira Lily

## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.  
Mark Vance, in charge.

## CORRESPONDENCE

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

There is talk in Potosi, Wis., the opera house recently burned will be rebuilt.

Boudini Brothers have a brother that is being held a prisoner of war in Austria.

The "elster act" of Davis and Wilbur has dissolved vaudeville partnership.

Frank Reynolds is suing James Krause, Milwaukee, for salary claimed to be due him.

Jack Boylo (Boyle and Howard) was able to leave the American Hospital last week.

C. B. Primrose is reported as putting out "One Girl's Experience" on the Lee night's east after the first of the year.

A wild west paper which has recently published regularly in Chicago is reported having moved its plant to Mexico.

There's one thing about Will Rosalter. He is always dressed in dark clothes and a boiled shirt when on deck at his songery.

"Hit the Trail Holiday" (Fred Niblo) is scheduled to open its Chicago engagement at the Grand, Dec. 17.

After being classified as a "loop bound" for two years Jess Freeman has moved out to the Wilson Avenue neighborhood.

The new Friedlander tab will be entitled "Two Is Company." James Lee and daughter head the tab.

Fred Lecompte, who went to a local hospital and was operated upon for appendicitis, is getting along, but will be confined several weeks longer.

Reports have it that E. P. Churchill must resign his job "The East Side" as he is understood to have made a number of changes in the show that have not helped it.

Print George returned from another of his western jaunts Monday and is in Chicago to get fresh instructions from his Association chiefs for his next journey.

# 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 TO-NIGHT

The greatest comedy novelty song in ten years. Don't miss this wonderful opportunity to place a bunch of laughs in your act.

BY CHAS. McCARRON AND CHRIS SMITH

## DOWN IN HONKY TONKY TOWN

The most unique rag song in years. There is nothing on the market that compares with "Honky Tonky," or can take its place. It is even better than "Ballin' the Jack" by the same writers.

BROADWAY MUSIC CORP., WILL VON TILZER, Pres. 145 W. 45th St., N. Y. C. CHICAGO: 145 N. Clark St.

GEO. W.

CARRIE

### BARBIER, THATCHER and CO.

In "THE WAY OUT"

Direction, ARTHUR HORWITZ

NOW PLAYING LOEW TIME

Harry—**HOLMES and LEVERE**—Florrie

PRESENTING THEIR COMEDY SKIT

"THEMSELVES"

By TOMMY GRAY

Direction, ARTHUR HORWITZ

Returning West to play Western Vaudeville Time

### DIXIE HARRIS

AND THE ALL STAR FOUR

The J. C. O'Brien Georgia Minstrels are quitting the road from late reports. One of the companies is already through while the other is slated to close next week in Georgia.

Kathleen Clifford, at the Palace last week prior to taking up her film work, grabbed Mitch Lacalis's offer to play his Wilson Avenue theatre, Miss Clifford opening there Monday.

Beehler & Jacobs are in hope that peace with Mexico will mean peace with Villa so

that they can get him into that vaudeville contract they once had almost framed with the bandit chief.

Bart McHugh dropped in from Phillytown the latter part of last week and visited Johnny Dooley and father. Incidentally he booked Kuter, Hughes and Kuter for their first Chicago showing, Dec. 25, at the Hip.

The Virginia, Kenosha, Wis., is going to deviate from its accustomed "split show" policy, and starting Dec. 4 plays the Woolfolk Musical Company for six consecutive days.

The Elsie Ferguson show goes to New York after its local engagement at the Blackstone, opening there at the Hudson in "Shirley Kaye." Miss Ferguson has flatly refused to go into pictures.

The story is going the rounds here that following the barring of Jim Marco (Marco Twins) from the Association floor that he has secured eight shares of stock in the Kedzie (Association house) on the west side.

"The Boomerang" at Powers last week, smashed all previous records for box-office receipts when it totaled about \$16,000 on the week. The management is preparing to give a series of extra matinees to take care of the heavy advance.

Marie Sexton, connected with the Mmie. Carlitta and William Howland act, was seized with ptomaine poisoning at the Hotel Morrison Monday night, but was improved yesterday. Her condition isn't serious.

The business at the Palace was one of the biggest of the season, but of course did not surpass the week several seasons ago when Mr. and Mrs. Vernon Castle played there, and there were two or three "extra shows" to bring up the receipts.

Starting Dec. 8 the James Lee stock company will open at Tulsa and will split time with Oklahoma City, Lee not joining the new Friedlander show as first reported. Lee was all signed, but a new arrangement was made whereby Lee's own stock was booked by Interstate Representative Mills in Oklahoma.

Frank Clark, since his return from the wilds of Muskegon, Mich., is still talking of the game he and Billy Clark bagged up there. The latter by the way has purchased a Scripps-Booth car from Kyrie Bellow Pearce, and plans to use it on fishing trips at Muskegon next summer.

Starting Sunday (Dec. 8), the Haymarket, playing burlesque, will offer two acts of

vaudeville in conjunction with its regular weekly burlesque show, Richard Hoffman, W. V. M. A., being commissioned to engage them for a full week's contract. The vaudeville addition will fill in between burlesque parts.

Helen Murphy, who still looks after the local Interstate offices and incidentally handles her own booking agency, leaves for New York this Saturday for an extended business and pleasure trip. Miss Murphy has been "threatening" to take this trip for some time, but business matters prevented.

The new Friedlander tab, first "Salamander Sally" and then rechristened "Two Is Company" when a new book was brought into play, will be known as "The Suffragette"—that being its title some years ago when Nan Halperin starred in it—and the opening date has now been set for Dec. 10 at Michigan City.

"Walkin' Th' Dog" contests are still very popular on the south side. Manager Lou Weinberg, Avenue, turned people away at his first show last Thursday night, and had few empties on the second. His "dog walking" was conducted under commendable circumstances. The Grand (same neighborhood) is still offering similar contests to good results at the B. O.

Saturday last, a wire sent from Champaign, Ill., at 2:22 p. m., informed Sam Tishman that Fiddler and Shelton would go to Joliet to open there Sunday. Some minutes later, a wire filed at 2:40 o'clock said that Joliet was off, Fiddler and Shelton saying one of them was forced to remain in Champaign for eye treatment. Tishman substituted another act.

Eddie Shayne, a director in the American Hospital, is displaying a facility of the check for \$1,000 which his Association co-worker, Kerry C. Meagher, gave the Hospital Nov. 22 to perpetuate the memory of Mrs. Meagher, who died suddenly in Chicago re-

# DEMAR AND SWAN

PRINCIPAL Feature DANCERS

IN "The Girllies Gambol" AT THE PALACE SOON

Management, NED WAYBURN



**Max Ford**

(Four Fords)

Playing for W. V. M. A.

Booked Solid

Direction, SIMON AGENCY

And His  
lil' Pal

**Hetty  
Urma**



WALTER

OPENING AT LOEW'S AMERICAN DEC. 4

JULIA

# CLINTON AND ROONEY

IN "WHAT EVERYBODY LIKES"

Pat's Little Sister

Loew Time

Direction, M. S. EPSTIN

cently. The Meagher donation means that a children's room will be fitted up. Mrs. Meagher always having a great love for the kiddies.

There's a new vaudeville house in Muskegon, Mich. As "opposition" to the Regent booked by Charles Crowl, U. B. O., the Empress opened last Saturday with a five-act show booked by James Matthews, Chicago. The Empress will play on the "split week" plan. The opening show was attended by a party of Chicagoans. Several of them live in Muskegon in the summer.

The Association through George Van is proud of its wild animal display at the Fair, where 14 cages of wild beasts are on exhibition for the kiddies as a special holiday attraction. The Fair had a similar show last season, but not nearly as large as this year. The animals came in from Horne's Zoo, Kansas City, and are displayed in regular circus style. The Boston store also has a wild animal display. Rhoda Royal's elephants being engaged.

Dick Brower, treasurer, Star & Garter theatre, and his assistant, were called up for an examination by the city health authorities last week as the result of a man entering the house last Wednesday who had smallpox, according to the city officials. He said he gave the box-office boys a one-dollar bill. Fearing that the bill might have contained germs, the authorities gave the boys a full examination

which resulted in them getting a clean bill of health.

Harry Holman took advantage of an open week on his Orpheum route between Kansas City and St. Paul last week to jump into Chicago and play the role of Bill Rogers in a new comedy sketch entitled, "Oklahoma Folks." He may call it "Old Bill Rogers," but anyway Harry tried it out at the Lincoln here. Holman is putting out the Rogers act with Ed. Beach featured in the lead. Holman is going to stick to his "Adam Killjoy" skit for the remainder of the season. Joe Freeman has been given the booking of the Beach Company, which includes five people.

Thanksgiving week brought some "special show" changes to Dick Hoffman's books. At the Metropolitan, Watertown, S. D., vaudeville



was laid on the shelf for the week, while a stock company filled in the week. The Virginia, Kenosha, Wis., swung its split around so that a new show was booked in for Sunday (Dec. 3), with the acts opening Friday and playing through to Sunday. The house thereby used two shows in four days, the management thinking to draw more money on the special change. The Wilson, Beloit, played four shows instead of three, getting four days instead of three on the change, the Friday, Saturday and Sunday show opened on Thanksgiving instead. All this meant a little more work for Hoffman.

Ray Whitfield starts a change of routing on his western time Dec. 8 with his road show. The new order will do away with that heretofore bad jump between Tulsa and Wichita which wasn't a long one in distance, but always proved a big inconvenience. Instead of the acts going from Kansas City to Wichita and to Tulsa, they will hereafter jump from Topeka to Wichita and then into Kansas City and then Tulsa. There has been no through train between Tulsa and Wichita and a layoff was necessary at Perry, making acts reach Tulsa too late for shows sometimes, and making rehearsal invariably out of the question. The rearrangement enables an act to get out of Kansas City into Tulsa, and get a good rest in the bargain. The rearrangement sends the road show as follows: First, St. Joe, then in turn to Topeka, Wichita, Kansas City, Tulsa,

Oklahoma City, Fort Worth and then on through Texas. Means more work for Whitfield, but he claims he is equal to the emergency.

AUDITORIUM (Cleofonte Campanini, gen. dir.).—Grand opera (third week).  
BLACKSTONE (Edwin Wappler, mgr.).—  
"Shirley Kaye" (Ethel Ferguson), doing fairly (third week).

COHAN'S GRAND (Harry J. Ridings, mgr.).  
"The House of Glass" (Mary Ryan) opened Monday night.

COLONIAL (Norman Field, mgr.).—"Intolerance" (film) opened Tuesday night.

CHICAGO (Frank O. Miller, mgr.).—"The Blue Paradise" (Cecil Dean), appears to be holding up (eleventh week).

CORT (U. J. Hermann, mgr.).—"Fair and

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**GREY and  
OLD ROSE**



# "Everybody In Show Business Who Can Read, Reads Variety"

The above is a quotation taken from a letter written the paper by a person who wanted certain information made known to the profession.

It tells the whole story of Variety's present circulation, which not only includes all show business but goes very much outside. Variety has never made any attempt to secure readers from the lay public. It does not believe a trade paper should have them, since it is printed solely for the trade it represents, but that does not prevent lay people from buying the paper. There seems to be more and more of them buying it weekly until Variety now gives an advertiser not alone a complete circulation in theatricals but carries an advertisement to the public.

"Everybody in show business who can read, reads Variety" tells, besides, why Variety as a single advertising medium for the profession is so complete in itself the expense of using a paper other than Variety is money wasted. If Variety can't reach, none can, and Variety reaches, giving show business the first paper it ever had where the members of the profession could rely upon a single publication to reach everybody they want to see their announcement.

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Warmer," still hitting it up (seventeenth week).

COLUMBIA (E. A. Wood, mgr.).—Rose Sydell Show.

ENGLEWOOD (J. D. Whitehead, mgr.).—"Frolics of 1917" (burlesque).

GARRICK (J. J. Garrity, mgr.).—"Kattika" (T. Roy Barnes), drawing big (second week).

GAYETY (Robert Schonecker, mgr.).—"The Tourists" (burlesque).

HAYMARKET (Art. H. Moeler, mgr.).—"Merry Maidens" (burlesque).

IMPERIAL (Will Spink, mgr.).—Thurston (magician) show.

ILLINOIS (Rolla Timponi, mgr.).—Sir Herbert Tree replaced "Alone at Last" Monday night.

LABALLE (Harry Earl, mgr.).—"Masque of Life" (film) (second week).

NATIONAL (John Barrett, mgr.).—"The Peddler" (Joe Welch).

OLYMPIC (Geo. Warren, mgr.).—"Her Market Value" started out well Sunday night.

POWERS (Harry Powers, mgr.).—"The Boomerang," up at top notch (third week).

PRINCESS (Sam Gerson, mgr.).—"Go to It," opened auspiciously Sunday night.

STAR & GARTER (Chas. Walters, mgr.).—Al Reeves "Beauty Show."

STUDEBAKER (Louis Jones, mgr.).—Last week of "20,000 Leagues Under the Sea" (film).

MAJESTIC (Fred C. Eberts, Mgr.; agent, Orpheum).—Business very good Monday afternoon. Nat Goodwin headlined and no doubt was a draw. There were many women in the audience. Evidently wanted to give the personal Nat the "once over," as his matrimonial career is now a matter of court record from coast to coast. Goodwin as a monologist isn't a world beater by a long shot, but he has a pretty good line of stories and a stage presence that go hand-in-hand with a stage rep and a penchant for getting married that is always good stuff when publicity is always to be considered. Nat pulled an old boy or two, but gave 'em a Goodwin twist that made 'em sound funny anyway. Nat followed an "animal act" and, strange to say, did not walk out of the bill when he found that his entrance had just been preceded by prancing ponies and leaping dogs. Perhaps Nat doesn't bank on spending his remaining days in vaudeville or he might have jammed in a kick that might have upset the bill. The Three-Du-Per Boys opened the show. Some workers. Doing practically same old line of stepping routine, but hitting it up for applause results. Edna Munsey was second. True to her "name," she sure looked like a magazine cover in that first outfit she wore—some striking color—but she wore it becomingly. She made several changes and showed that she has a good dressmaker somewhere that isn't afraid what she patterns for this young woman. In addition to looking young, peppy and fresh, Miss Munsey showed a voice that seemed best when soaring into the top notes. Routine seemed to run to a sameness. Act applauded. Ralph Dunbar's Tennessee Ten—eight men and two women—all colored—stopped the show cold. Too early spot for this turn. A lot of speed, a lot of sass and a noisy instrumental finish that put the turn over. May not be Dunbar's classiest act, but has sounded more applause than any of his other turns seen

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P. S.—We also have one of the classiest acts for vaudeville or a production that you have ever seen. We will listen to reason.

at the Majestic in the past year. Those darlings go some. One of the girls has a splendid voice—high and musically sweet—the Majestic audience applauding her enthusiastically on her numbers. That acrobatic boy who did the funny stuff as the band leader was a host in himself and one encore after another was in demand. Dunbar has a hustling, hardworking bunch in the Tennessee Ten and it put a lot of pep into the Majestic bill. Made it pretty hard for other acts to follow. An act that the Majestic folks seem to revel in and they got much satisfaction out of it. Well arranged for jazz effects. The Misses Campbell followed. Did very well, all things considered. The sisters are not using any stage setting—working in one with the merry old piano nearby. Routine changed considerably from last appearance and seemed to be stronger, as far as the Majestic applause was concerned. Howard's animals interrupted the bill at this point. Changed diversity of bill. Slowed things up, but closed strong notwithstanding. Then came the original Nat Goodwin. Nat was appreciated. His "Danny Deever" recitation was the most appreciated, as it showed Nat at his old game—acting. William Gaxton offered "Kisses." Much depends on one's imagination. Pretty long to the point, but enjoyed for the most part. Gaxton worked hard to

please. That sepulchre black setting was a hard one to picture as just the sort where a fellow would camp out and work up a kissing game with the girls. Gaxton carries quite a company, which included Emma Campbell, who did a characteristic "bit" effectively. A hit was registered by Anna Wheaton and Harry Carroll. There had been much singing ahead, but that mattered little. This pair, a big favorite here—sailed right along to a merry hit. A new song impressed and has a catchy swing. Frank Wilson, straight cyclist, closed. Many walked out, but those remaining saw Wilson do some corking good stunts on the bicycle.

McVICKER'S J. G. Burch, Mgr.; agent, Loew).—There was something wrong with the bill somewhere Monday. Something missing. It failed to maintain an even equilibrium and most of the time was wobbling like a horse with a bum leg. One or two acts—maybe a third—did well as far as McVicker's was concerned, but the show did not make the impression that many others have that have been seen at the house during the past six months. Hard to tell where a world of enthusiasm would come from when one must consider that McVicker's show this week depends on ventriloquism, mesmerism and a



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prohibition lecture to carry it through. Harry Coleman and his convict dummy and the prison drop did very well—caused laughter and received applause—Coleman being well received. On mesmerism Dr. Pauline had seven subjects and he worked them at will for the usual big laughing results. One or two of the boys stood out as "subjects" and their work alone insured Pauline's effectiveness as a man who can work "cataleptically." Pauline several times remarked that he was not doing a hypnotic act. Once Pauline stopped long enough to reprimand someone in the audience, who had twice made a re-

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mark out loud that did not please him one bit. The prohibition lecture came when the Willis Hall Co. offered Ralph Kettering's "Booze." The way everything turns out reminds one of Laura Jean Libbey's old Fireside Companion tales. Kettering knows his politics and with one state after another sweeping into the dry column "Booze" comes in very handy now as a sure knock against the demon rum. A talkative barkeeper ejects a bum (Willis Hall). He takes time to stay on the sidewalk and carry on quite a confab with the barroom serf. Then a Salvation Army woman intercedes and keeps the bum from taking a ride. Along comes a young man in evening clothes—walking and making believe he was drunk—must have been drunk, for he carried on a long conversation with the bum and even wanted to take him personally and buy a drink. Then comes the bum's dramatic recital of how he took to the Boozie Route, and as he tells his life narrative a transparency is revealed at the side of the stage and back of three people, two men and a woman, enact the bum's crisis as it happened ten years ago. Of course the bum denounces the old demagogue to go inside with the young man and, much to his surprise, finds that boy is a married man, with a family. Well, making a long story short, the Sal-woman is none other than the bum's wife and the young man offers to take the bum home with him—didn't even stop to ask the bum's name—and everybody seemed fixed up when the curtain went down but the barkeep and he came on at the finish and learned that he was losing the best bum that he ever kicked out of his bar. And he had been taking the man's money for ten long

years. Of course the bum and his wife locked arms and swore to live happily ever afterward. The supposition is they moved out of the wet city into a dry state. Kettering should have no trouble in getting William Jennings Bryan's personal endorsement. Bryan could appear in the act himself on the Chautauqua stages, as that speech against the curse of mankind—when a fellow has had his share and finds they are still making it—is a corker for prohibition. Hall, however, did hully work as the bum. He was handicapped by a role that covered ten years of hitting bar rails and cramming free lunch. That fight with that gink making a play for his wife would drive any man to drink. Bollerakaters—Collier and DeWilde—opened the show. Harry Coleman was second and held close attention. Archer and Belford did well, with the man doing one of those Edmond Hayes "plane moving" bits that was funnily worked up. Quinn and Taffory pleased with their dancing. As singers they were good dancers. After the stage lecture against drink by the Hall Co. appeared a Metro traveling, followed by Lind, the female impersonator. Beatrice MacKenzie and Co. got away slowly, but once she got to singing with that whistling accompaniment the score was never in doubt. Let closed up nicely. Pauline then got his "subjects" to working for a comedy scene. After 2 o'clock appeared Karl Emmy's pets.

PALACE (Harry Singer, mgr.; agent, Orpheum).—For some reason the audience didn't take the bill very much to its heart Monday night. Several acts fared unusually well, 'tis true, yet the show itself was not there with its accustomed speed and ginger. A switch in two turns did not help the bill, in fact apparently hurt it, as the nature of the acts was such that a faster one was placed ahead of the other, thereby slowing up proceedings. The show came close to being an "all women bill." Herbert's dogs, including the leaping greyhounds, opened the show nicely, and that little clown dog caused considerable laughter. Herbert had his right hand bandaged, but put his dogs through their paces without any slip. Charles Olcott was second with his musical comedy imitation that got away slowly but rounded up a good laugh at the close. "Pet-ticoats" with Grace Dunbar Nile, pleased. Miss Nile seemed to be working under difficulty and at times it was hard to hear the little lady's words. Paul Stanton also was so throaty at times that his words were smothered. The finish of the little farce received its usual laughing hurrah. Jim Donahue and Alice Marion Stewart found the folks a tough proposition but finally thawed them out with their "Pet-ticoats" and "The Little Lady." The audience enthusiastically applauded. This long-legged boy sure goes some on those dancing appendages. Muriel Worth—on a Chicago girl—surprised the home folks with her attractive dancing turn. All of the girl's relatives were there in bunches, including a lot of friends, who sent the lit-

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tle dancer a handsome floral remembrance. Miss Worth not only had her relatives and friends applauding but the rest of the audience joined in spontaneously. On looks, dressing and work Miss Worth showed true artistic worth and won her audience completely. That wardrobe she revealed showed that Miss Worth has a good dressmaker. Each creation was a gem in itself. Miss Worth danced advantageously to the augmented strains of a harp and violin and the two musicians she carries helped fill out her stage environment. Miss Worth is "making good" with her new act. The Palace audience applauded her heavily. Violet Dale was carded for the sixth position but changed spots with Belle Baker in "No. 8." Miss Baker was in good voice and there never was a question as to the results once she swung into her raggedy numbers. George Nash and Julia Hay held attention with "The Unexpected," which seems too long for vaudeville. It is of melodramatic hue up to the finish, when a farcical ending reveals "the unexpected." Both Nash and Miss Hay work hard to put the sketch over. After Miss Dale had worked like a heaver with her imitations, which were well received, Earle Reynolds and Nellie Donegan displayed their skill on rollers to advantage. Miss Donegan's outfit elicited "travelling comedian" and "hard work for the skaters," but they made the best of it.

GRAND (W. A. Johnston, mgr.; agent, Low Center).—Booking a house with white and black acts in a black belt is no picnic. Yet week after week the Grand runs right

along, and judging from the way the culls, gentlemen and ladies packed the Grand last Thursday night the house must be making money. And that audience, while largely composed of negroes, had a goodly smattering of whites, and the house was as orderly as any of the pop vaudeville houses within the Loop. Out in lights were the names of Brooks and Bowen. Everybody out south way knows Shelton Brooks and Clarence Bowen. On top of their popularity is a comedy act that had the audience laughing one minute and applauding the next. Realizing that these colored entertainers are very big favorites and good entertainers Low Center kept them all last week and his house was enriched thereby. The show ran late, the first one getting a bigger play of patronage than the second. It was 9:50 before the first vaudeville turn, Henry and Adelaide, appeared. This turn did exceptionally well on its d'neing and this in a neighborhood that turns out good dancers and fox trotters. "My Auntie's Story," a "dancing" or "telling" with dancing all the while was applauded. The turn scored. Flora Rayfield—a chicken in years to all appearances, with a girlish face and a long braid of hair down her back—worked hard with a song routine that was well received. Miss Rayfield became a favor-



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Anyone can use it. It will serve equally well opening or closing an act.

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"YAAKAHULA HICKEY DULA"

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its before she had left the stage after her "At the Angels" Ragtime Ball" number. Peary and Hawthorne offered "The Turning Point." A little skit wherein a married woman fakes a "stew" to make her hubby sore and think more of his freckle thereafter.

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Audience seemed to enjoy it immensely. At 10:37 Brooks and Bowen appeared and carried the old house away. Everything they did was welcomed with enthusiasm. That piano boy with those single numbers of his knocked 'em awitwer, while the other's singing and dancing registered. These boys could have staid on an hour as far as the Avenue was concerned. Three Flying Lorens closed the show. Good closer.

AVENUE (Lou Weinberg, mgr.; agent, W. V. M. A.).—Business bussed all to the profit side of the ledger the last half. The Avenue had Peppie & Greenwald's "All-Girl Revue," and as the tab gave a good account of itself the returns for the remaining days of the half week were never in doubt. The "All-Girl Revue" is giving the sort of entertain-

ment the pop houses delight in, and when it is considered that there are only women offering the tab there is the usual outside interest in such a novelty. The tab is so changed from last season as to principals that it is practically a new show. The carnival finale is retained, but is worked differently from last season. The show opens with a lot of monkeyshines in a little travesty entitled "Eva's Birthday Party," which enables Alice Dudley, Henrietta Wheeler, Hazel Marshall, Louise Elliott, Adelaide Melnotte, Sadie Gerber and Cecil Engel to work harmoniously. Of course Miss Wheeler gets plenty of opportunity to make much comedy out of the Topsy role, while Miss Dudley's Uncle Tom characterization was all that could be desired. The Vassar Quartet pleased

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Milwaukee "Daily News," Nov. 17, 1916:

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Gen. Pisano, the target expert, has a rather elaborate setting and enters the scene with a great amount of flourish. He varies his program in almost every conceivable manner, and some of his shots come very near the danger zone.

The young man and the young woman assisting the rifle expert evidently have more confidence in his ability as a marksman than the more fortunate ones who remain in the audience. They permit him to shoot a .22 caliber bullet within a half an inch of their foreheads, while the audience waits breathlessly, expecting to see one of the assistants topple over, plugged through the head. But this hasn't happened—yet.

immensely, comprising Misses Engle, Marshall, Dolly and Elliott. Their numbers were well received. A terpsichorean dream was offered by Marita and members of the revue.

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which was one of those fantastic interpretations wherein the classics are called upon for a dancing revel of the girls in scanty attire. Doyle and Elaine, from vaudeville, billed as "the girls with the jiggly feet," with piano, songs, "jazz band" instruments and their dancing, stopped the show cold. The Avenue audience applauded its head off

and the girls had a hard time getting away. Bully good act for the revue and one that injects a lot of fire into the olio section. The show concludes with a conglomeration of "bits" entitled "A Night at Maxim's." Here it is that Alice Dudley shows that she is there with characteristic songs, doing both Irish and Yiddish numbers to a sweeping hit.

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Miss Dudley put in some comedy licks in this section that brought the house to her feet. Her mugging, walking, mimicking and dialect were surefire. She had that Avenue bunch rooting hard for her every time she said or sang anything. Hazel Marshall uncorked a voice that is musically sweet and of high range, her yodeling in the "Slivory Moon" number being rewarded with much applause. Miss Marshall is a blonde, of pleasing appearance and having stage ease befitting the professional singer. Male impersonations were well carried by Miss Wheeler as a bell

hop, Louise Elliott, Cecil Engel and Adelaide Meinotte. The "Broken Heart for Every Light on Broadway" number was effectively rendered and Jessie Howard came on for the last two numbers with the company and registered solidly. The revue worked the "Pretty Baby" number to good advantage and the audience clamored for more. Miss Howard also did well with the "Carnival Ball" number at the close. Just before quitting time Miss Dudley scored substantially with two songs. The "All Girl Revue" is not a two-dollar show by a long shot, but at pop prices there should be no comebacks on the road or anywhere.

### BALTIMORE.

By FRANCIS D. O'TOOLE.  
MARYLAND (F. C. Schanberger, mgr.).—Ellis and Bordonn headline, and are easily the best on the bill; Ellis on his last visit here was disliked so much in the balconies that he was laughed off the stage, but his stage manners have undergone a change and

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he has a very attractive partner and the pair score nicely. Will J. Ward and his five symphony girls have an entertaining musical programme, which is well received. Mrs. Geo. Hughes and company present a fair sartorial sketch. Johnny Ford and Billy Smith have a fair act that belongs more on the pop than in the larger houses. The same could be said for many of the acts playing here recently. Pistol & Cushing, minstrel comedians. Hallen and Huester, fair. Lovenberger Sisters and Neary Brothers work hard and merit the applause they receive. Australian Creightons in juggling, and Mirano Brothers, acrobats, are also on the bill.

FORD'S (C. E. Ford, mgr.).—Julian Ellinge returns in "Cousin Lucy" with new gowns and music, and is well received by a large and enthusiastic audience.

ACADEMY (H. Henkil, mgr.).—A pretty little musical comedy which will open in New York next week in "Her Soldier Boy." It is of the light opera type, but it also contains many of the earmarks of a delightful musical comedy. And with all new scenery and costumes and a number of new faces, it is a treat to this city, which is becoming accustomed to the shows of this type only after New York and several of the other large northern cities are tired of them. John Thomas sings the role of Alain and makes it a very telling one with his sweet voice.

AUDITORIUM (International Circuit).—"The Little Girl that God Forgot" is offered in a pleasing manner and is full of heart interest and thrills. Cecilia Jacques plays the title role in a charming manner and proved very acceptable to the fair sized audience.

LOEW'S (G. McDermott, mgr.).—Tom Davies and company present the domestic sketch "Checkmated," which is full of farcical situations and humorous lines. Dave Thureby, an English character artist and singer, carries off the hit. "The Sorority Girls," a musical comedy. Pearl and John Regan dance well. Mumford and Thompson have a singing skit. Reddington & Grant tumble cleverly. The Delbridge Trio sing.

NIXON'S (C. Thropp, mgr.).—Strain's Comedy Circus, "Your Daughter," a dramatic playlet; the Tierney Four sing; Bixley and Jacobs in characterizations; "Great" Sterk appears in a wire act; Belmont and Herl sing and play the piano.

GARDEN (G. F. Schneider, mgr.).—Chas. J. Hill in a new musical offering, "Wake Up, America," headlines. Other acts include: The Keystone Trio; Savannah & Georgia in a blackface act; Dorothy Sother Company in music; Carl Swinson and Company; Ethel Costello; and Archie Lloyd, a local boy, in songs.

HOLIDAY STREET.—"The Broadway Girls."  
PALACE.—"The Merry Rounders."  
GAYETY.—"Hello Girls."



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Cantwell and Walker (who, I understand, are prominent in the profession, and generally recognized as reputable people with ability to originate their own material) played on western programs with me for eight weeks, during which time the speech and business above mentioned were continually used by me.

I now understand CANTWELL and WALKER have added this section of my routine to their act and make this public appeal to managers, agents and artists to assist me insofar as they can in the legitimate protection of what is really my own.

This portion of my act is copyrighted and I propose to prosecute all infringements to the full extent of the law.

## SOPHIE TUCKER

Following the funeral services held Tuesday afternoon in New York at the Masonic Hall, the body of Joseph Brooks, veteran theatrical manager, and of the founders of the Klaw & Erlanger syndicate, who was killed Monday by a fall from the window of his apartment, was brought to this city for burial. Those who accompanied the body to Baltimore to act as pallbearers included A. L. Erlanger, Marc Klaw, Daniel Frohman, A. W. Dingwall, William H. Crane, A. J. Simmons, Henry Dorian.

#### BUFFALO.

GAYETY (Chas. Taylor, mgr.).—Billy Watson and his "Beef Trust," capacity business. Next, "Liberty Girls."  
GARDEN (Wm. Graham, mgr.).—"Fashion Girls," doing nicely.  
ACADEMY (Jules Michael, mgr.).—Split week pop vaudeville, including Johnny Fo-

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garty's Dance Revue, Van Camp Trained Pigs, Hadden & Hadden, Ernest & Louise Cortez, and Norman Sper, war correspondent, first half. Bill changed last half.

MAJESTIC (Chas. Lawrence, mgr.).—"That Other Woman," gripping drama, doing satisfactorily, with attendance well above normal. Following, Gus Hill's "Follies of 1917."

TECK (John Oishei, mgr.).—E. H. Sothern in "If I Were King," to very good attendance. First company in several weeks other than musical comedies appearing here.

STAR (P. C. Cornell, mgr.).—John Mason in "Common Clay," well received here, with the receipts above standard. Next week, George Arliss in "The Professor's Love Story."

SHEA'S (Henry Carr, mgr.).—Well assembled bill, with headline honors going to Blossom Seeley and Co. Leon & Adeline Sisters, open well; Artie Mehlinger, good; Dong Fong; Gus & Harry Haw, well received; Bert Hanlon, hit; "Prosperity," very good; Whiting & Burt do nicely; Booth & Leander close strong.

LYRIC (H. B. Franklin, mgr.).—Good bill, which includes Louise Kent & Co., well ap-

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#### ST. LOUIS.

By REX.

Local critics were very much alarmed as to the welfare of "A World of Pleasure," which opened at the Jefferson Sunday. "Police are needed," quoted one, who characterized the production a regular burlesque show, but a bit prudish. Nevertheless, there was an urgent demand for seats and a second week's engagement will doubtless be required to meet the demand.

"The Mission Play" was held over at the Shubert-Garrick and did capacity business.

Manager Buckley of the Columbia surrounded Ruth St. Denis with an elaborate bill and did big business. Dooley and Rugel, big hit; Janet Adair; Branda Fowler & Co.; Lockett & Waldron, and Sylvia Loyal equally appreciated.

The rejuvenation of the Park Opera Co., under the direction of Charles Sinclair, fes-

plauded; the Regent Four, pleasing; Does, the man who grows, good; Frank McGovern, very good; Taylor & Howard, hit; Ralph Bayhl & Co. offering "Surprise," well received. Pictures.

OLYMPIC (Bruce Fowler, mgr.).—Program headed this week by "The Broadway Revue," musical melange, and followed by Mile. Camille's Dogs, very good; Richard Hamlin, pleasing; Davitt & Duval in "Holding Out," a hit; the Parise Duo, clever. Feature pictures.

The Garden theatre opens next week with stock burlesque under the same management.

Beulah Benton and Irene Vincent are at the Park Hof, engaged indefinitely.

# 3 KANAZANA BROS.

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Last week, at the Royal Theatre, New York, Variety said:

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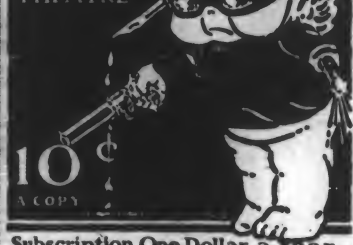
Direction, Hughes & Smith

## OUTLAW

Vol. 1 DECEMBER, 1916 No. 9

A Rascal and a Rogue in many ways

But Faithful to the THEATRE



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THERE IS A

## MESSAGE

FOR THE

## VAUDEVILLE PROFESSION

IN THE

DECEMBER NUMBER

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turing Billy Kent in "The Rich Mr. Hoggensheimer," has resulted in capacity business.

"Rebecca of Sunnybrook Farm," as presented by the Players at the Half-Dollar theatre, Grand and Olive, is easily the best in which Miss Olive Templeton has been featured. The house is enjoying big business.

STANDARD (Leo. Reichenbacher, mgr.).—"Lady Buccaneers," to big business. Next, "Hello, Paris."

GAYETY (Ben Parry, mgr.).—"Ben-Thomas," to usual business. Next, "Ben Welsh."

AMERICAN (Harry Wallace, mgr.).—"The Hour of Temptation," a real melodramatic offering at popular prices, did well on the week. Coming, "The Peddler."

EMPERESS (Chlo. Heib, mgr.).—Bobby Gordon; Harry Gilbert; the Dohertys; Filis Family; Mario & Duffy; Embe & Alton Jarow; and Amets, with pictures, to capacity business. Management announces best business since house has opened.

GRAND (Harry Wallace, mgr.).—Gallieri Four; Helen Beerdorf & Co.; Leroy & Mabel Hartt; Hays & Neal; Barnes & Robinson; Lavine & Iman; Karl Karey, and Zemeter & Smith, interspersed with movies, to good business.

"Ramona" film, capacity business at the Grand Central. The film is to be held indefinitely.

## LEO HENNING

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Florence Mackie, formerly prima donna of the Park Opera Co., has brought suit for \$135, salary alleged due her. Miss Mackie says the suit represents one week's salary. The company agreed to give her two weeks' notice and gave her but one, she says. Miss Mackie denies she is engaged to wed Emmet MacDonald, a chorus man with the Park Co. She is to return to her home in Boston in the near future.

The three-day engagement of the Boston National Grand Opera Co., scheduled for the Odeon, Dec. 7-9, has been postponed until the last week in January. Losses sustained by other opera companies is believed to have resulted in the postponement. St. Louisians are not taking to grand opera as in the past.

## ST. PAUL.

By C. J. BENHAM.

ORPHEUM (E. C. Burroughs, mgr.).—Fay Templeton, exceedingly well liked, headline; Al & Fanny Stedman, good; Dunbar's Darkies, pleasing; Irwin and Henry, good; Dancing Kennedy are well liked; John & Winnie Hennings receive favorable applause; Harry Holman & Co. are pleasing also. The Orpheum travel pictures are well liked.

HIPPODROME (Geo. Booser, mgr.).—Arthur Levine & Co.; Van Cello; Wilbur West & Co.; Ling & Low; Cecil & May. Pictures constitute first half of week.

METROPOLITAN (L. N. Scott, mgr.).—"Experience" is pleasing bill for week. Opened to good house last night and endorsed by hearty approval.

STAR (John Kirk).—Pat White, an old time favorite, drew big house as opening, and pleased.

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ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—Craig Campbell, appreciated in his singing number. Bert Fitzgerald, hit. James Mullin and Alan Cogan brought good laughing returns. Gautier's Animated Toy-shop corking closing novelty. Mr. and Mrs. Gordon Wilde, going big and scoring emphatically. "The Dancing Girl of Delhi," and Sarah Padden and Co. in "The Clod," repeated last week's success.

EMPERESS.—Great Vernon Co., interesting. Murray K. Hill, entertaining. "Little Jim" closed big. Puchini Bros. passed. Flynn and McLoughlin, youthful and neat pair. Original Four, applause winners. Omar Sisters, fair. Three English Dancers opened nicely. "The Cossack's Whip" replaced the advertised picture feature called "The Love of Venus," the authorities objecting to the latter.

PANTAGES.—The feature which occupied the closing spot is "O, the Women," musical comedy tab with Florence Moore, Harrington Reynolds and Robert Finley. It put a capital period to the entertainment. Princess Jue Quon Tai, Chinese mezzo-soprano, showed considerable improvement. James Grady and Co. were well received. Warren and Templeton received substantial returns. Ollie and Johnny Vank opened exceptionally well. George Stanford was replaced by Lee Zimmerman, who secured big returns.

CORT (Homer F. Curran, mgr.).—"Hobson's Choice" (second week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—"Intolerance" (eighth week).  
ALCAZAR (Belasco & Mayer, mgrs.).—"Dramatic Stock" ("Potash & Perimutter").  
WIGWAM (Jos. F. Bauer, mgr.).—"Del S. Lawrence Dramatic Players" (82d week).  
PRINCESS (Bert Levey, leasee & mgr.).; agent, Levey).—Vaudeville.  
HIPPODROME (Edwin A. Morris, mgr.; agent, Ackerman-Harris & W. V. M. A.).—Vaudeville.

The new \$1,000,000 bathing beach and amusement park at Alameda is opened.

Through being unable to dispose of state rights for "It May Be Your Daughter," Louis Weiss decided to leave town rather hurriedly last week. Earlier he was almost on the verge of playing a theatre with it himself, but through accidentally finding out some bad reports he again thought differently. His state right price was probably too high for the buyers around, and naturally he could not do any business, although he intends returning within a couple of weeks, at which time he will either sell or personally conduct a house for its showing.

Jack London, the noted author, who lately turned some of his best fictions into screen versions, died in Glen Ellen Nov. 23. Death came suddenly, he being confined to his bed about one day. A widow and two daughters survive.

Louis London, recently returned from Australia, is booked for the Orpheum Circuit.

"Following the close of the present season, Herbert Floyd will disband his present 'girl act,' "Peaches in Pawn," which he has been playing over the Pantages Circuit, with intentions of doing a single next season. Frank Orth (Orth and Dooley) is writing the new act.

# NOTICE

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## TO MANAGERS AND AGENTS

We wish to notify everybody that the act of LANE and O'DONNELL is no more. The act is now known as CHAS. O'DONNELL and ETHEL BLAIR, "The Lunatic Tumblers." Mr. O'Donnell is the original comedian and has been for 12 years. The act working Loew time is a "copy" and we hereby warn agents and managers to that effect.

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Eugene d'Avigneau, director of the San Francisco Opera and Drama Society, left for New York on a business trip.

John McCormick, the Irish tenor, while appearing in a number of concerts here, contributed to the St. Edward's Church by purchasing a window.

The Oakland picture fans were given the opportunity to enter the new Turner & Dehuken theatre this week. The building, with a seating capacity of 4,000, cost, \$375,000, and is playing Paramount features.

"The Heart of a Thief," the late Paul Armstrong's final piece, will be presented at the Wigwam for the first time in San Francisco.

"Paolo and Francesca," presented at the Playhouse, San Francisco's "Little theatre," marked the second performance of the Players' Club given at that house. The cast included Dion Holm, Homer Sussdorf, James Flisk, Francis Buckley, Mae O'Keefe, Pauline Hobbler, Emilie Parent, Virginia Sciaton and Reginald Travers, who directed the piece. It was a double cast.

Oakland's theatre list expanded last week with the opening of the new Bishop, devoted solely to stock. It has a revolving stage.

A divorce complaint has been filed against R. L. Black, of a downtown cafe, for being unfaithful and cruel, with another woman also mentioned. Mr. Ethel M. Black, the plaintiff, is asking \$75 a month alimony.

A benefit of a number of vaudeville turns for the San Francisco Newsboys' Club, to aid their organization financially, will be given Dec. 7.

"Fair and Warner" will be presented at Cort early in December.

Frank Keenan Wallace has joined the Wigwam players.

While Cantwell and Walker and the Ward Bros. were recently at the Orpheum, they had everybody around the Continental lobby interested with their golf fever. A regular morning call was left for 7.30 at which time the crowd would gather and go over the hills to the links. There they would do duty to the vaudevillians by chasing the balls across the green. "One Button" Phil Friedman even got the habit.

Elsie White was unable to open at Pantages last week, due to an operation for two ingrowing toe nails she was forced to undergo while in Portland, Ore.

"The Garden of Allah" will be the next attraction at the Columbia following "Intolerance," which is scheduled to close this week.

Marshall Black, a well known politician of San Jose, recently paroled before his ten-year sentence expired, immediately opened a picture house in that town.

While playing the "Libertine" at the Empress recently, Sid Grauman probably realized the possibilities for an extraordinary week at the box office, and prior to the opening had the town well plastered with some dandy bills, besides placards and extra sized "copy" in the dailies. A contest was also held to gain local interest, three prizes being given to the best titles offered to replace the original.

Al Nathan was somewhat responsible for the idea.

The new Shapiro-Bernstein song number, "Be Good to California, Mr. Wilson," has received some prominent publicity in the dailies.

While at the Orpheum, Josie Heather was in receipt of an extra large basket of flowers presented to her by Irene Lucy (McDevott, Kelly and Lucy), and Mrs. Robert Ward (Ward Bros.), with whom she has been traveling for eight consecutive weeks.

Last week marked the last of Jack Halliday and Eva Lang, who have been continually performing the past three years with the Alcazar Stock Co. without losing any time. They will reopen again around Christmas. In the meantime Jack Bryce and Eva Dennison have been engaged.

PRINCESS.—Within the heart of the Fillmore district, Bert Levey appears to be running a paying proposition in the Princess. Thursday night last week with but four acts, three single reels and the latest Chaplin release, "Behind the Screen," a good sized attendance was on hand. The show formed a pleasing evening's entertainment, with the vaudeville running along suitable small time lines. The four acts showed up well enough to play fairly good houses in the east. The prices of admission are 10-20, with the entire show running about two hours. Jeanne Malbon opened with song numbers that could stand a slight changing, for in the present routine she does not display sufficient "pep" to aid herself to any extent. The greater portion of her songs are light operatic pieces, with considerable being lost through not possessing any stage presence, although her appearance is well looked after. Damon and Laurence followed with dancing, closing with a Hula number that even ran beyond the limit of the "couch." The boys upstairs went wild over it. The girls might be censured in another house. Some of the steps, however, appeared to be the real thing, but a toning down would be the best. The turn on the whole needs a good deal of rearranging to help in the running which at present is very jumpy. It is noticeably lacking in speed. The opening is a minutet with appropriate colonial costumes. Following is a Scotch number by one, with the other member offering a toe dance, fairly well accomplished. A slow singing number than holds up proceedings, with the Hawaiian dance for the final. They show possibilities that should be taken advantage of, but before that can be done, the girls should make themselves appear more at home before the lights. Barney O'Mara did exceptionally well with a routine of Irish numbers. O'Mara has a dandy appearance and displays considerable knowledge of delivery. Comparing his work with the remainder of the acts, it easily outclassed anything else on the program. He could, however, change the opening portion by inserting his talk earlier, rather than coming after singing three numbers. McClure and Dolly closed with an equilibrist offering, detracting from their work to a certain extent by not coming out of their positions speedy enough to encourage the applause returns. Consequently, they are losing the cream of their work. The girl lacks the finish, while the male member partially overcomes this with some excellent work. He might, however, display a bit of showmanship absolutely essential in this style of an offering. A new

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Will Dorothy Page please communicate with A Friend, VARIETY, New York?

bit is interesting and very well done, upon a device framed on the style of a rocking chair, upon which he does a handstand, swinging from side to side and balancing himself. This is effective and was productive of good returns. A neat looking special set of purple velvet sets them off well. When the girl puts some snap into her work, and the act is kept continually working for a length of time, they will prove a corking closing turn.

## IN AUSTRALIA.

Sydney, Oct. 24.  
War news overshadows everything else in Australia, although the theatres and picture houses are all doing a good business. There has been a little slump lately on account of the agitation over prospective conscription. Australia has already sent to the trenches or has under arms some 300,000 men. The Allies, however, are calling for more, and on Saturday the official notice of the conscription act as to whether there shall be conscription or not. The cities are thronged with soldiers and troop ships are constantly leaving for Europe.

"The Birth of a Nation," notwithstanding its strictly American theme, has been a big success over here. You would be surprised to

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know how well posted Australians are on American national matters. In one of the principal parks of Sydney is a statue of Abraham Lincoln.

Just at present Madge Fabian, an English actress, is playing to capacity at the Criterion theatre in Edward Sheldon's play, "Romance," which has been running for six weeks. "To-night's the Night" is at Her Majesty's and is also playing to capacity. The Tivoli and the National are the leading vaudeville houses, and both do a big business. Vera Pearce, Jack Cannon, Thelma Raye, Walter Weems, George Welch and Billy Rego are on the bill this week at the Tivoli, and the National is featuring Dorothy Harris, Chris Richards, Estelle Wordette and King and Thornton. An Italian Grand Opera company which came from "THEATRE" had a long and successful season at the Sydney Grand opera house. At the Theatre Royal a local play of the type of "Sis Hopkins," called "While the Billy Boils," is ending a long and prosperous run.

Sydney is a city about the size of Boston and although it has no transient population, the people are great theatre goers, and any

play that they like can run here for months.

Hale Hamilton and his wife, Myrtle Lannell, have been playing in Australia for nearly a year in a series of American farces—"Wallingford," "It Pays to Advertise," "The Boomerang," "Too Many Cooks," etc. They have been a big hit and have been personally very popular. They sailed last week for New Zealand, where they play eight weeks and return home Dec. 26 on the "Makura."

## BOSTON.

By LEN LIBBY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Maggie Cline, headline, although less of a novelty than on her previous appearance. George Williams, the Keith's regular property man, carried his part humorously enough to save her act by a riot finish. Guy Weadick's Stampede Riders in closing, fell down badly. Difficult act to stage effectively. The La Vars opened snappily; Stone and McEvoy, went fair; Charles Kellogg, encroaching as ever; Toney and Norman, good; Claude Gillingswater's "The Frame-Up," interesting sketch; Ray and Gordon Dooley,

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By HARRY L. NEWTON

At the Harlem Opera House the first half of this week (Nov. 27), AND A HIT.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop. Satisfactory.  
GORDON'S OLYMPIA (Frank Hookallie, mgr.).—Pop. Good.  
PARK (Thomas D. Soriero, mgr.).—Pictures. Excellent.

GLOBE (Frank Meagher, mgr.).—Pictures. "War Brides," with Nasimova on second week to poor business as compared with advertising outlay. "20,000 Leagues Under the Sea" next week looks good.

MAJESTIC (E. D. Smith, mgr.).—Last week of Lew Fields in "Step this Way." Fair. Taylor Holmes in "Bunker Bean" opens Monday for a probable run.

SHUBERT (E. D. Smith, mgr.).—Last week of Al Jolson. Best business of the week. "You're in Love" next week, being a metropolitan premiere.

PLYMOUTH (E. D. Smith, mgr.).—"Very Good Eddie" on its 16th week, holding up wonderfully well.

WILBUR (E. D. Smith, mgr.).—"The Cinderella Man" on its third week. Ideal production for an intimate house.

PARK SQUARE (Fred E. Wright, mgr.).—Leo Ditrichstein in "The Great Lover" opened Monday night to a corking house and should be able to remain for a run.

COLONIAL (Charles J. Rich, mgr.).—Fifth week of "Sybil." Falling off.

HOLLIS (Charles J. Rich, mgr.).—Last

week of Arnold Daly in "The Master." Poor. Metropolitan premiere of "Take Your Medicine" next Monday.

TREMONT (John B. Schoeffel, mgr.).—Raymond Hitchcock in "Betty" opened Monday night. Good.

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—"Hip Hip Hooray" picking up, business being nearly satisfactory.

CASTLE SQUARE (John Craig, mgr.).—"Peg o' My Heart" may do record gross of International season at this house. "Mrs. Murphy's Second Husband" next week.

COPLEY (G. H. Pattee, mgr.).—"Arms and the Man," as produced by Henry Jewett and his English players one of the real dramatic surprises of the season. Next week, "The Admirable Crichton" will be replayed by request.

CASINO (Charles Waldron, mgr.).—"Dave Marlon's Show." Excellent.

HOWARD (George E. Lothrop, mgr.).—"The Tango Queens." Capacity.

GALETTY (Charles Batcheller, mgr.).—"Irwin's Big Show." Good.

### JACKSONVILLE

By F. D. RICHARDSON.

ORPHEUM (H. C. Fourton, mgr.; U. B. O.).—Current week. Staley and Berbeck Co., featured; Fred Weber and Co., fair; Heckman, Shaw and Campbell, applause hit; Brown and Jackson, laughs; Vivian and Arsenian, pleased. Last half includes Willard Simms and Co., Minnie Allen, Kelly and Galvin, the Ishikawa Japanese Troupe, the Asana Concertina Students.

DUVAL (H. C. Fourton, mgr.).—Nov. 25-26, "The House of Glass," to good business. Nov. 30, May Irwin in "33 Washington Square."

ARCADE.—Paramount features with one act. Music.

REPUBLIC.—Triangle features. Music.

PRINCE.—Fox features. Music.

Frank Dixon, lecturer, will appear at the Morocco Temple Monday night under the auspices of the Morocco Temple Band, being the third number of their lyceum course.

The Annual Duval County Fair opens here Dec. 4. Johnnie Jones' Carnival Co. will be one of the chief attractions.

### LOS ANGELES.

"Scott Palmer, Pantages manager in San Diego, was in town this week.

Grace Travers came out of retirement to play "Mrs. Temple's Telegram" at the Burbank, but just for one week.

James Gordon, the famous comedian, appeared at several charity entertainments during his stay here.

Ines Plummer, who was brought here as leading woman for the Belasco, is now at the Burbank.

Richard Dix is leading man at the Morocco,

succeeding Eddie Lowe, who went to New York.

Arthur Bernstein, Hip assistant manager, is back from New York.

Melvin Bartlett is around on crutches. His broken ankle is almost healed.

### NEW ORLEANS.

By O. M. SAMUELS.

ORPHEUM (Charles E. Bray, Southern Representative).—Best bill of the season. Marion Morgan's dancing interlude transcends all the terpsichorean efforts vaudeville has disclosed. Valentine and Bell started proceedings brightly. Richards and Kyle elicited hearty appreciation. "Speaking to Father" remains a classic in vaudeville writing. Claire Rochester proved a triumph. Rockwell and Wood struck a responsive chord. Lohse and Sterling neat closing turn.

TULANE (T. C. Campbell, mgr.).—"Common Clay."

CRESCENT (T. C. Campbell, mgr.).—"The Old Homestead."

LYRIC (Lew Rose, mgr.).—Stock burlesque. LAFAYETTE (Lloyd Spencer, mgr.).—Vaudeville.

ALAMO (Will Guerlinger, mgr.).—"Jimmie Brown's Revue."

Ballet Russe opened at the French opera house yesterday.

Aiseda, a hypnotist, is appearing at the No Name. He is much funnier than the boys who assist him, but doesn't know it.

Don Phillipini will be at the head of the band of 35 pieces which will grace the Strand, when the south's most pretentious picture theatre opens in February.

Sim Bordeaux is the latest acquisition to the Lyric's burlesquers.

Josiah Pearce is minus his car. It was stolen.

Pearce's Trianon broke all local picture records for 1916 with "The Little Girl Next Door," a "white slave" film.

"The House of Glass" starts at the Tulane Sunday. "Which One Shall I Marry?" occupies the Crescent.

Virginia Tyson, wife of L. E. Sawyer, the burlesque manager and formerly in charge of the Majestic here, is recovering from a severe illness in a Philadelphia hospital. Miss Tyson is expected to return shortly in a two-act.

Lucile Carter, Daven Mallen, Raymond Wylie and Marie Walsh will head Lee Herrick's revue when it opens at the St. Charles.

Abc Kaufman says a relative wired Hughes he was the proud father of triplets. Hughes

wired back: "Can't send congratulation until there is a recount."

Michtenberg's Globe opens Dec. 16 with Clara Kimball Young in "The Common Law."

Jazz Parade of the local stage hands, which preceded their ball, served to help the annual frolic break all records. Automobiles were loaned the participants by Charles E. Bray, Tom Campbell, Santos Shields, Hauser, the theatrical printer and writer.

Ina Caldwell is dancing at the Todo.

BHile Madden left the revue at the Alamo Sunday.

### PHILADELPHIA, PA.

B. F. KEITH'S (H. T. Jordan, mgr.).—There was entirely too much show for one's money at the Monday matinee, but after Manager Jordan got through blue-pencilling the only fault in the bill was eliminated, and it averaged up well with the best bills of the season. The failure of Nora Bayes to appear made no difference, so far as the show went, for Nora could not have registered a bigger hit than Dorothy Jardon did Monday. Miss Jardon looked like a million dollars in gorgeous clothes and seemed to be in better voice than usual. At least the audience felt that way, and after she had finished her regular program brought her back for an extra number. Miss Jardon is going after the applause thing with a red-white-and-blue costume for a finish that tickled the patriotic ones, but she did not need the flag-dress after her "Carmen" song. Lew Dockstader ought to have been "in soft" following the headliner, but after doing just about enough of his "Political Boss" talk, closing with a big laugh, he made the mistake of coming back for about five more minutes and it was a bad five minutes for the veteran minstrel. He has about 18 minutes of great stuff and gets all there is out of it for big laughs. Beatrice Herford, held over for a second week, shared a liberal amount of the honors with three of her splendid stories. Morton and Moore worked a little too long with their tomfoolery, but Jimmy Morton looked as if he had been living the "laugh-and-grow-fat" life and was trying to work some of it off. These boys are handing out more of the "old jax" than ever, but get away with it in fine shape. Ploer and Douglas set alone just fairly well until the burlesque on Harry Ploer and Gaby Deslys, when they jumped into the hit class at one leap. These young people have a good idea for their act, but Douglas needs to freshen up his comedy and gags, some of it being in the aged class. Miss Ploer makes a bright showing with a lot of clever "ad lib" work. Dorothy Granville, "The Squarer" is not the best James C. Nugent has written for vaudeville, but Nugent is a clever artist and never does anything badly. In "The Squarer" he works slower and at times the piece seems to drag, but there is an abundance of good material in it and it is given the benefit of careful and skilful playing, so that the sketch was a hit. Dorothy Granville does a very pleasing bit of character song

## 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

FALL MAIL DEPOSIT AND FORWARDING CO.,

Carlton St., Regent St., S. W., London

For uniformity in exchange, the Fall Mail Co. will accept deposits for VARIETY at four shillings, two pence, on the dollar.

There is no danger of loss to the player is averted. VARIETY assumes full risk and acknowledges the Fall Mail Co.'s receipts as its own receipts, for all money placed with the Fall Mail to VARIETY'S credit.

# 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.

work in her "Types of Women" and she was very well liked in an early spot. Mr. Mack at the piano could help his contributions to the act by arranging a more popular melody than the one used Monday afternoon. The Terada Brothers gave the show a nice start with their show perch act. The Japs give this sort of an act a boost by doing their foot juggling at the top of the perch. It is showy stuff and was warmly appreciated, even by the early arrivals. The Four Holloways had the closing spot and Monday afternoon it was a tough position for them. This is their first appearance on this side in more than four years and they are wasting a lot of time with tricks and attempts at comedy which have been passed up by other wire acts. A lot of their work is first class, however, and there is ample of it to enable them to pick out about 14 minutes of it and have a speedy act that the managers will like. Keith's announced an extra matinee Thanksgiving afternoon at 4.30 in order to catch the Cornell-Penn football rush. The regular matinee being advanced 30 minutes.

COLONIAL (H. A. Smith, mgr.).—"The Open Sesame of Love" with Saharet, the dancer, featured heads the holiday week bill. Others are Bessie Rempel Players in "Cheaters," Work & Over, Oliver's Comedians in "The Chowder Party," and "The Mediator" on the screen.

NIXON (F. G. Nixon-Nirdlinger, Mgr.).—"Harvest Days" the topline. Others are Olga Nishka & Co., Wells, Norworth & Moore, Mabel Johnson, Decker & Co. in "The Twister," the Fox picture, Valeska Suratt in "Jealousy."

BROADWAY (J. Cohen, Mgr.).—"The Giant Fear," a musical tab with George Auger featured, is the headliner, with the following vaudeville acts: Venita Gould, Helen Page & Co. in "The Follies of the Tempter," Cycling McNutts and the new Fox release, June Caprice in "The Mischief Maker."

## WORKING WITH

Mary had a little act.  
She called it some swell single;  
I do stuff like Tanguay, Mary said,  
And dance like Thomas Dingle.  
She put it on in all its glory—  
Over at the Amphion—  
The three front rows fell fast asleep  
Before the act was done.  
So they tied the can to Mary—  
But she did not start a ruckion.  
Over their heads, the poor boobies, she said,  
Me for a Broadway production.

When the Gray Trio meet the Doris Lester Trio.  
for the sake of Jack Marley, get acquainted.

To the Durkin Girls:  
Two girls that do a dandy act.  
Sweet, quaint and simple,  
One specialty is roly eyes,  
The other, Irish dimples.

U—dying resolve to  
B—e a panic  
O—n my first big time date (Feb. 18).

To the Doris Lester Trio:  
Soap, Jersey City, Soap, Wilde, Soap, Doris Lester.  
Soap, Bobby Soap, Wall Street, Soap.

Leona Le Mar—The girl with a thousand eyes:  
Acts may come and acts may go.  
Short, tall, fat and thin.  
Managers do not need a 1,000 eyes.  
To see Leona pack them in.

The useless part of the Stetson and Huber act—  
Was in an awful hurry in Pittsburgh when I worked  
with him.

What I'm thankful for—  
The BIG TIME. My agents—Sam Kassy and Jack  
Flynn. Working with the U. B. O. All my friends.  
Being booked until April. My ad in VARIETY.

**JACK MARLEY**

## "A HOLIDAY IN DIXIELAND"

10 PEOPLE

WILL MASTIN, VIRGIE RICHARDS and CHICK OWENS, the boy with the wonderful legs.  
Poll time Nov. 27 DIRECTION, Hughes & Smith

NIXON'S GRAND (W. D. Wegefarth, Mgr.).  
—Four Casters, Ketchum & Cheatem, Robbins,  
Elephants, Bernard & Janis, Howard & White,  
Mason & Murry, pictures.

KEYSTONE (M. W. Taylor, Mgr.).—Bobby  
Heath & Girls; Earle's Diving Nymphs; Great

Howard; Brandwell, Sedan & Bell; Bob Ten-

ney; the Azimas and "The Shielding Shadow."  
WILLIAM PENN (G. W. Metzel, Mgr.).  
—"Across the Border" presented with a com-  
pany of 12, headlines the bill of the first half.  
Others are: Five Kantors; Telegraph Trio;  
Granville & Mack, and "Atta Boy's Last Race"

the film feature. Second half: Douglas Fairbanks in "American Aristocracy" is the featured film, with a strong vaudeville bill headed by "The Melody Monarchs and Mids." Others are John G. Sparks; Phina and Her Picks; Lew Wilson.

CROSS KEYS (Sablosky & McGurk).—"The Fashion Plate Misses" tops the bill for the first half, with Don Failano; Nevina & Gordon; Jack Symonds; Eva Wescott & Co., Gruett, Kramer & Gruett. Second half—"The Bonnie Sextette" in three scenes is featured.

## SAN DIEGO, CAL.

By TOM.

Al Watson, formerly manager of the Republic, Los Angeles, is the new manager of the Spreckels Hippodrome here, succeeding Gardner Bradford, who is on the publicity staff of the Hip circuit in Frisco.

Film companies are overrunning the Panama California exposition grounds. Douglas Fairbanks and company are working on a Fine Arts picture there, and the Pollard company is permanently installed on the Isthmus.

The Strand, birthplace of several Morocco's western productions, has been fitted up for road shows this winter.

Reports from Universal City are that Manager Davis is considering the proposition of moving to the exposition grounds here when the fair closes Jan. 1.

The Tijuana, Mexico, races and other attractions are drawing many members of the profession these days.

The big Lubin plant at Coronado is closed for the time being.

## SAXO=SEXTETTE

This Week (Nov. 27)—Temple, Hamilton

Next Week (Dec. 4)—Dominion, Ottawa

ONE OF THE BEST SAXOPHONE ACTS PLAYING VAUDEVILLE

BILLY, CHAS. and WALTER  
MARKWITH BROS.

GEO. A.  
SHARP

RALPH H.  
MEADE LEWIS, Mgr.

SAM B.

— Direction, MAX HART.

## THE STANDARD ATTRACTION

## PAMAHASIKA'S Performing Pets

BIRDS, DOGS, CATS, MONKEYS. The most famous bird and animal entertainment in America. For particulars address,  
George E. Roberts, Manager, 2327 North Sixth Street, Philadelphia, Pa.



# GENERAL THEATRE AND THE ITALIAN FRONT

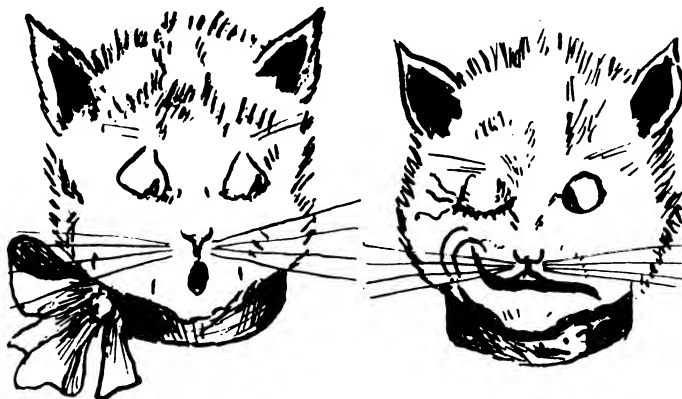
Milwaukee "Leader," Nov. 17.  
PALACE  
Gen. Piasco does some shooting. That takes leading. They look like a piker. Some of the stunts make the audience hold its breath.

HEADLINING IN THE WEST

## A-KAT-A-LOGUE

DECIDED NOVELTY

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Alex Sparks-Ali Harry and Co.



**BOTHWELL BROWNE**

IN

**HIS REVUE OF EXOTIC ART DANCES**

Assisted by **FRANCIS YOUNG**

## ARTHUR HAVEL & CO.

In a comedy playlet entitled  
"PLAYMATES," by Will M. Cressy

Direction **JAMES PLUNKETT**

A MUSICAL ACT OF DISTINCTIVE MERIT

**JACK LEVY**

AND THE

**FOUR SYMPHONY SISTERS**

Presenting  
"A Study in Melody"

## KATHARINE DANA'S "FISHERS FOLK"

UNITED TIME

## WARNING!

DECEMBER 1, 1916.

DEAR MR. MANAGER:

On Jan. 1st the price of my offering will advance twenty-five per cent, and on March 1st there will be another advance; which is due to the fact that the war in Europe has almost exhausted the laugh seed. I would advise you to lay in a supply of my ware for the winter. As all other commodities have advanced, it necessitates this raise.

Thanking you for past orders, and trusting that we will continue to do business with you as in the past,  
Very truly yours,

(Signed)

**GEO. YEOMAN.**

This Week **FOX TIME**

Next Week, New Haven, New Bedford

My Scribe

**JOHN P. MEDBURY**

## CLAUDE GOLDING and CLARA KEATING

Booked solid W. V. M. A.

Eastern Rep., **ROSE & CURTIS**

Western Rep., **BECKLER & JACOBS**

## MARTYN and MACK

Something New in Songs and Dances  
Playing Loew Circuit

Direction, **TOM JONES.**

## BESSIE LEONARD

SEZ

Any boob can make money. It takes a wise  
gink to save it.

## BOWERS, WALTERS and CROOKER

WITH AL JOLSON'S "ROBINSON CRUSOE, JR."

## BEN RYAN AND DOLLY RYAN

ENTERTAINERS OF THREE CONTINENTS

COMEDY DUO

EXPERT ECCENTRIC TERPSICHOOREAN DANCERS

Booked solid W. V. M. A. Western Rep., **JESSE FREEMAN** Eastern Rep., **MARK LEVY**

## CHARLES ROGERS and Co. in "THE MOVIE MANIA"

Nov. 30th—Family, Williamsport, Pa.

Dec. 4th—Poll's, Scranton, Pa.

Dec. 7th—Poll's, Wilkes-Barre, Pa.

Dec. 11th—Hippodrome, Reading, Pa.

Direction, **NAT SOBEL, Palace Theatre Bldg.**

EDDIE

## ADAIR and SUTTER

Presenting Their New Playlet

"AT THE SHOE STORE"

By **STEPHEN G. CHAMPLIN**

Act Fully Copyrighted

Direction—**HUGHES-SMITH**

## AUSTRALIAN CREIGHTONS

NOVEL ECCENTRICITIES

This Week (Nov. 27)—Maryland, Baltimore

Direction, **JENIE JACOBS**

Next Week (Dec. 4)—Temple, Detroit

## BELL-THAZER BROS.

DIRECTION, **TOM JONES**

Now Playing Loew Circuit



# 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 BIG SONG HIT "MONEY" (Words and Music by Lou Payton)  
"Cooks" Booked Solid "Maid" LENORA BURKE  
Eastern Representative, Jack Flynn Western Representative, Harry W. Spingold  
Best U. B. O.—W. V. M. A. Wishes to All

## CROSSMAN'S SIX ENTERTAINERS

POLI TIME  
Address VARIETY, N. Y. C.

DIXIE'S HONEY BOY OF THE PIANO

## JIM MacWILLIAMS

Booked Solid U. B. O.

### THE ORIGINAL IDEA



"KOKOMAYNIA" CLUB  
All members please take notice to our password and memorize it:

"Optelebonkelebooya."  
We take pleasure in announcing that the report of financial committee to date the treasure vault holds 14 yards crape hair, 21 pairs of old scissors and about two gallons of spirit gum. New members: Dick Wallace, Tom Maloney, Nolan and Nolan, Burk and Walsh, Chas. Weber, Sam Jefferson, and Mrs. O'Neil and Baby.  
Don't forget the password: 'OPTLEBONKELEBOOYE'  
Direction, JACK HENRY.



KARMIGRAPH  
NUMBER **7**  
PRINCE  
**KAR-MI**

VAUDEVILLE'S  
GREATEST ILLUSIONIST  
SAYS:

SOME THEATERS' POOR BUSINESS IS OFTEN CAUSED BY THEIR MANAGERS' HABIT OF BOOKING ONLY SUCH ACTS AS THEY LIKE THEMSELVES OR ARE PREFERRED BY A CERTAIN CLASS OF ITS PATRONS INSTEAD OF WHAT APPEALS TO THE GENERAL PUBLIC. THEREFORE THERE SEEMS TO BE A DIVERGENCY OF OPINION AS TO WHAT CONSTITUTES A GOOD SHOW. BUT A MAN DOUBLED UP WITH THE COLIC DOESN'T ARGUE ABOUT THE "KIND OF PHYSIC."

HE WANTS RESULTS

THEREFORE REMEMBER "KAR-MI GETS THEM IN"  
(Address VARIETY, New York.)

"A FEATURE ACT THAT IS INVARIABLY THE HIT OF THE BILL"



## MCKAY'S SCOTCH REVUE

The First and Only Rastime Bagpipe Band in America. A Feature with McKay's Scotch Revue.  
WANTED—Clever Scotch Dancer. Girl preferred. 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"

Low Time Fully Copyrighted Direction, FRANK BOHM, Inc.

## 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

Permanent Address, VARIETY, New York

This Week  
(Nov. 27)  
Empress  
Grand Rapids  
Next Week  
(Dec. 4)  
Keith's  
Toledo

## 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.

Have been showing this act for the past ten weeks. Question—Has anyone seen it besides Mr. Gold? If not, go to the Prospect, Brooklyn, NOW, Nov. 30-Dec. 2.

Late Showings:  
Fifth Avenue, Marlon Opera House, 23rd Street, Mt. Vernon, 81st Street

## BEDDIE BORDEN

Supported by "SIR" JAS. DWYER in "THE LAW BREAKER"

## KLEIN BROS. PALACE

Brooklyn this week  
SEE THE POINT?  
We're right after you, Laurie and Bronson.



## JOHN T. DOYLE and CO.

NOW TOURING IN

"THE DANGER LINE" A Genuine Novelty

This Week (Nov. 27)—Pantages, Seattle  
Next Week (Dec. 4)—Pantages, Vancouver, B. C.

# CORBETT, SHEPARD AND DONOVAN 3 BOYS WHO SING

This Week (Nov. 27)—Orpheum, Montreal  
Next Week (Dec. 4)—Majestic, London, Ont.

Rep. Aaron Kessler



Rich  
McAllister

PRINCIPAL  
COMEDIAN

"STEP LIVELY GIRLS"  
BREAKING RECORDS—THAT'S ALL

# SAM and KITTY MORTON

With all credit to that new author, Herbert Moore, for corking new opening song and the Best Routine of Dialog we ever had.

MAX HART, Pilot.

# 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.

Carter makes Little Liver Pills. How does he know we have little livers?—Fenton, Maple Green.

# BESSIE MORIN SISTERS



Touring Orpheum Circuit  
Direction, HARRY WEBER

# 35

B.F.K.  
PROV

E.F.A.  
E.V.D.

# BEATRICE LAMBERT

American  
Nightingale

In an Artistic Song Repertoire  
Booked Solid

# DOGSENSE

LADY  
says:



If your friends don't boost you enough, it's because you haven't boosted them enough. Thanks!

Since putting the ad in The Actors' Bible (Variety) last week (apologies to Sampson and Douglas), we have been flooded with correspondence. What's the idea?

# RAWLS and VON KAUFMAN

In Memory of "Booger" who was a naughty duck and was roasted two years ago this Thanksgiving. The high cost of eggs prevents us from getting another. We still have the T. C. Y. C. Blues.



Frank Kahl, Ralph Walton and Ed Henry  
Booked solid, U. B. O. time  
Direction, JACK HENRY.  
Address Variety, New York.

Registered Copyrighted

# McGREEVY and DOYLE

"A RAILROAD SANDWICH"

Review in Variety Nov. 3 said:

A corking variety act. On its novelty alone this act qualifies as a contender for

BIG TIME

# SPIC & SPAN Cleans Metal SCRUBWOMEN Clean Theatres

HARRY SYDELL  
Cleans Up Also

INNEXTOCLOSINGSPOTS  
"The Chow Chow Champion"

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  
Interstate  
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. 27)—Keith's, Dayton  
Next Week (Dec. 4)—Temple, Rochester, N. Y.  
Dec. 11—Orpheum, Montreal Jan. 29—Buckwicks, Brooklyn  
Dec. 12—Temple, Hamilton Feb. 5—Keith's, Boston  
Dec. 23—Shea's, Toronto Feb. 12—Davis, Pittsburgh  
Jan. 1—Shea's, Buffalo Feb. 18—Keith's, Cincinnati  
Jan. 8—Alhambra, N. Y. Feb. 25—Keith's, Indianapolis  
Jan. 15—Orpheum, Brooklyn Mar. 5—Keith's, Louisville  
Jan. 22—Colonial, New York

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

Greetings to all the Kokomayniacs!  
JIM AND MARIAN HARKINS, hear you have a new addition. Congratulations. Why are we always working? Ask HARRY A. SHEA.

FRANK and BESSIE

# GABY

Contributions to fund for aged and infirm dummies:  
KOKOMAYNIA CLUB—Overflow of crepe hair.  
HAWTHORNE and LESTER—Statue of Liberty.  
NEIMAN and KENNEDY—Slugs for the Automat.  
BERNARD and MEYERS—Weekly benefits.

# IF IMITATION IS FLATTERY?

Then I have been  
Flattered by

FRANK TINNEY

# JACK WILSON

This ad is for managers and agents.

# JOHNNIE REILLY

Hoop Roller—Ball Bouncer

# SAM DODY

Playing Monsieur Duval in Low Fields

"STEP THIS WAY" CO.  
EN ROUTE

# THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING  
Representative, JACK FLYNN

TRANSFIELD

SISTERS



W. V. M. A. Direction, BEEHLER & JACOBS.

## Good-bye, But Not Forever

We intended to quit show business at the finish of this season, but knowing that it is hard to teach an old dog new tricks we have decided to quit on the installment plan. So, starting September, 1917, we will work only sixteen weeks and then lay off till September, 1918.

## McINTOSH AND HIS MUSICAL MAIDS

IDIOTICALS.

If your mail is being opened, write on a post card. No matter how often you shave, the hair on your chin never gets discouraged.

The men have their faults—but they never kiss each other.

Fred (Hank) and Harry (Zack) **FENTON GREEN** (and Cast) in "MAGIC PILLS" Personal Direction, MAX GORDON.

THE BOX OFFICE ATTRACTION **Catherine Crawford AND HER FASHION GIRLS** Direction, Arthur Pearson

**GANT FOOL US** **FRANK PARISH & PERU** AND THEY ARE "SOME PUMPKINS" DIRECTION—FRANK EVANS This Week (Nov. 27)—Temple, Rochester Next Week (Dec. 4)—Keith's, Toledo

MESSRS. HUGHES AND SMITH Present **THE PINT-SIZE PAIR** **JOE LAURIE AND ALEEN BRONSON** IN "LOST AND FOUND" Jas. J. Morton, Gene Hughes and Singer Midgets are saving old "shells" for me. 14—14½.

Dante did not write his "Inferno" until after he was married. **BILLY BEARD** "The Party from the South" Direction Harry Weber

NOTICE These pictures might look funny, but people say good looking people never do take good pictures. So we never expect to have any better than these, as we are only "Jesting Jugglers." **NOLAN and NOLAN** Agent, NORMAN JEFFERIES NOW PLAYING POLI TIME

MY PROTEGE, "THE WILDFIRE GIRL" IS A VERSATILE BIT OF FLUFF—I KNOW BROADWAY WILL LIKE HER—EDW. T. MARSHALL **CHALKOLOGY** SMILE AT THE WORLD AND IT WILL SMILE BACK. WE ARE ALL VIRTUOUS UNTIL FOUND OUT. DON'T KICK AT THE INCOME TAX—BE THANKFUL YOUR ELIGIBLE—EDW. T. MARSHALL

"MR. MANHATTAN" Fred Duprez Says: My American representative is Samuel Bearwitz, 1493 Broadway, New York. My English representative: Julian Wylls, 18, Charing Cross Road, London, W. C. At present under contract to Messrs. Graessly & Laurillard for another tour of "Mr. Manhattan." Paste this in your hat.

THE VENTRILOQUIST WITH A PRODUCTION **ED. F. REYNARD** Permanent address, Marion Theatre, Marion, O.

**HOLDEN AND GRAHAM** Article Bits of Variety Direction, TOM JONES

**HOWARD LANGFORD** Principal Comedian with Direction, Chamberlain Brown Next Week (Dec. 4)—Shubert's, Newark, N. J.

**MARTIN and FLORENCE** (VAUDEVILLE'S BEST OPENING ACT) This little ad. don't cost us much dough. Only eighty dollars a year or so. You could afford it, too, we know. If your act was successfully working for Loew. Still with the firm. Personal Direction, Mark Levy

**NOLAN and NOLAN** JUST JUGGLERS U. B. O. Time Everywhere According to the Sunday papers, I see where DAVE ROTH is engaged. Not on the big or small time, but LIFE TIME. It is doubt as to the above, when in Philly stop in at Norman Jefferies' office and see party of the second part—Article 2, Sec 2, via. Rosta. Send presents of Norman Jefferies' Office. You're not to hand it to Dave. This week makes his third return engagement this season at the Bijou, Philly. And booked there again Motas, Easter week. Week Dec. 4th, Maryland, Baltimore. As to the future of Dave and Rose, will it be a single, a double, or an Eddie Foy troupe? I wonder. You have our best wishes, Dave. **JIM and MARIAN HARKINS.** Direction, NORMAN JEFFERIES. This Week (Nov. 27)—Dockstader's, Wilmington

ON THIS **Thanksgiving 'Ove** Day After Thanksgiving What are we thankful for? Well, Freratics, I'll tell you! That there is no excess on Hokum, oh, Boy! For this we are thankful. Jaberlically yours, **NEIMAN & KENNEDY** The Dyspeptic Dancers. Direction, Mark Levy Excavating For A New Act

Sailing, sailing, on December 9th I'll be, For I open December 25th in Glasgow, don't you see. If the Scotchmen like me, Gee! won't that be grand; And just imagine the swim back home I'll have if I get **CANNED** Yours, **JIMMY FLETCHER** The Cruller Gogler. Direction, Mark Levy Stoll Tour, Dec. 25th

**WRIGHT AND DAVIS** "The Love Insurance Agent" Direction **LEW M. GOLDBERG**

**EDDIE ROSS** Ned O'Brien Minstrels 16-17 Permanent Address, VARIETY, New York

**PAULINE SAXON** SAYS Well, life is all a struggle, but the outlook's not dimming; A game that isn't hard to win is scarcely worth the playing.

**THE REYNOLDS** Watch for us in SONG, RHYME AND MAGIC Three things you seldom see: Acts stopping shows at Lynn. Stage managers who are satisfied with every act on the bill. Acts like ours.

**DAISY JEAN** Playing U. B. O. Booked solid.

## PROTECTION



Please send copy of my Publicity Methods to Variety's Protective Department. If I can ever get away from these hounds, I'll take care of it myself.

Originally yours,

**Oswald**

Woodside Kansas

P. S.—Warning, Hounds! Lay off my stuff.



Jugglers come And jugglers go. And sometimes Pollard Opens the show.

Walter Weems 'Are you seen our 'arbour'

**WALLACE BRADLEY and GRETE ARDINE** In their dancing and singing surprise Direction, HARRY WEBER

J. J. M. **35** B.F.K. PROV E.F.A. E.V.D.

Clyde Phillips Offers That Beautiful Act **MABEL NAYNON'S BIRDS** The act that makes the audience sit up and take notice. The act that creates talk and admiration. A positive box office attraction. See MARK MONROE 1493 BROADWAY

How do you do, Jim and Marion Harkins. Glad to meet you. Regards to Spencer Kelly and Marion Wilder. Played last week with the Tuscano Bros., battle ax throwers. You don't have to tell the actors to keep out of the entrance when this act is on. Answer: They sometimes miss. Kelly and Gairin gave an imitation of a couple of kangaroos Saturday night—viz, they leaped from Richmond, Va., to Chattanooga, Tenn. To Victor Morely Co.: Fast Dye went well in Charlotte. Nolan and Nolan—Fractise up on the forks; it's a great idea.

**GEORGE SKIPPER AND MYRTLE KASTRUP** Direction, CHAS. S. WILSON



# T. ROY BARNES

## Carries Chicago Again

"Examiner," Nov. 20, 1916

By Ashton Stevens.

"Katinka" and T. Roy Barnes—it would be awful to think of "Katinka" without T. Roy Barnes—came into the Garrick like a breeze last night and swept up a likely hit.

And speaking of beauty, Mr. T. Roy Barnes is something of a male Theda Bara himself, although nobody ever will accuse him of taking himself Francis X. Bushmanly. He has the features of a near-Greek god, or a god near-Greek, a smile that sends you hunting pearls in your oyster, and a dashing traveling mah, table d'hôte way with him, such as sights at Child's and kills in Weeghman's. He's a lady-killer: I heard the whisper.

But for all that he is a modest, upstanding chap who can give and take a joke. And he sells you 50 cents' worth of vaudeville for \$2 with the grace of J. R. Wallingford. He gave us a curtain speech last night; and if it wasn't original it was written by an old master. It fitted Mr. T. Roy Barnes closer than his cuticle, and was as welcome as all the songs he did not sing.

Singing Not Barnes' Job.

As a singer, Mr. Barnes is a peacock. But singing is not his job. His job in "Katinka" is not to belong to "Katinka," but, just as "Katinka" is getting a bit too plotty, or musical, or legitimate for the taste of the Dick Greiner, to jump in and make us forget "Katinka." He is forever parting the festivities in the middle.

Playing the part of a fresh American who takes it on himself to save Katinka from completing her wedding with a bewhiskered and bewilled Russian by honorably eloping with her and registering her as his wife in a Stamboul hotel, where presently his real wife arrives and is locked in a harem at his expense under the misapprehension that she is Katinka, Mr. T. Roy Barnes can do virtually what he pleases through the three widely geographied acts.

And what he pleases to do is mostly in the nature of brisk, appetizing burlesque. He is a delightful clown, fresh without being coarsure, having a nice and flattering way of leaving it to you as to whether this or that really is funny and worth your while.

He all but killed a fiddler last night when, using a cane for a crutch, he stuck it through the apron of the stage into the orchestra pit. And he almost killed a couple of critics when, beating in vain on the doors of the harem he finally cried the sesame, "Nat Goodwin!" That passed him.

I think you will like "Katinka" and T. Roy Barnes. The tunes are almost as lovely as the ladies. One of them, "Racketty Coo," is the defeat in its not too sirupy kind since "The Amorous Goldfish" in "The Geisha." They repeat it several times in the performance, and you find yourself humming and whistling it all the way home. It is foredoomed to be one of the

"Tribune"

By Percy Hammond.

In your vaudeville adventures you may have encountered Mr. T. Roy Barnes, a brash and handsome young prattler, whose wont it was to invade the auditorium with a musket and threaten to shoot those who did not laugh at his jokes.

He was an airy monologist, one of the brightest in variety, his habit being quick, brittle stuff, impudent but inoffensive. A straw hat, a ready tongue, a blue serge suit, a toothy smile, and a shotgun were his sole equipment; and so popular did he grow with those who lead the Orpheum life that he was acquired by musical comedy at about the time the putty nose and the island king became extinct.

So here he is at the Garrick, breezy as ever, engaged in the valorous enterprises of a rich American boy in Europe. To the accompaniment of much katinkily music, as Mr. Stevens might say, he rescues the opalescent heroine, Miss Audrey Maple, first from an unpleasant marriage with Boris, an obnoxious Russian, and later from a seraglio in Stamboul, retaining, meantime, comparatively amicable relations with his bride, Miss Ada Meade. Mr. Barnes performs these feats vivaciously and with humor. He is among the best.

Mr. Barnes has evidently larded Mr. Hauerbach's agitating fable with wheezes from his own store, though the bad jokes are as plentiful as haystacks in the City Hall. While the company gathers in a street in Constantinople.

Evening "American"

### "KATINKA" AND STAR PLEASE AUDIENCE

What is so pleasant as seeing a native American befuddle and conjure away the petty difficulties that confront citizens of other nations?

Well, "Katinka," which opened last evening at the Garrick, is as pleasant as that, and T. Roy Barnes, "American boy," is our heroic native business man, not a bit tired.

Part of that happiness, as was hinted above, is due to the extreme merriment of T. Roy Barnes.

"Herald"

By Richard Henry Little.

T. Roy Barnes, the heavily featured member of the cast of "Katinka," is a nice Adonis looking person whom one would never suspect of waking up in the night and hating himself. He is a pleasant mannered, amusing young person and every once in a while when he forgot how beautiful he was he became genuinely amusing and kept the audience in quite an uproar.



Thaddeus J. Hopper in "Katinka"

"Journal"

### Jester Barnes Returns with Comic Opera.

By O. L. Hall.

Tinkling "Katinka" teased the ear for nearly three hours last night at the Garrick, when and where this native operetta had its first Chicago performance. It has been going about for some time in the city, and has been successful times with one notable in it, sometimes with another. It has now about the cast I should elect to it, with T. Roy Barnes, a free and easy jester, as the chief incentive to laughter.

When you know that T. Roy Barnes is the suspected husband you will know that Miss Meade's suspicion is a spur to merriment, for the handsome Barnes is a glib, gusty and gracious performer.

"Daily News"

### T. Roy Barnes, Comedian, Shares Honors with Composer and Librettist.

By Amy Leslie.

With Otto Hauerbach providing an actual story, full of romance and amusing trifles, and that arch melodist, Rudolf Friml, contributing delicious music, a comic opera of pleasant assurance would be the natural result, but as it stands the young comedian, T. Roy Barnes, has made himself exactly as necessary as either of the inventors of the interesting work itself.

Indeed, once having enjoyed the breezy, graceful, boyish fun of Barnes, it would be impossible to accept anybody else, even if all the Barnes' "stuff" (and there are reams of it recognizable) were cribbed and handed over to a less original entertainer. In every scene in which Barnes is dominant his own business, his own peculiar gags, his own habitual airiness and natural buoyancy give wings to the clever book. But through this starry advantage in the retention of Barnes, though the remainder of the cast is different, "Katinka" exhibits the same signs of promise in Chicago that it did in New York. Then Adele Rowland and May Naudine and a somewhat haughty collection of beauties reigned together with Mr. Barnes. These agreeable persons are adequately represented by others, but Barnes is still the spirit, the vitality, the relief, making the show a hit.

Barnes on a Sea of Laughs.

One or two of the comedians are too loud, very tiresome and hard as tack. But the jovial elegance of Roy Barnes, his actual splendid beauty of person and his utter unconsciousness of it, his good voice, his delightful originality and animating spirit carry the comedy of the piece on a sea of laughs. He is the greatest acquisition comic opera has achieved since Hopper came into the limelight thirty years ago and surely Hopper never dreamed that he could bring any physical splendors into his career.

Evening "Post"

By Charles Collins.

The nervous, staccato self-confidence of T. Roy Barnes, the strawhat comedian: The piece is regulation comic opera, with processions, toasts to the bride, ensemble numbers and all the rest of the ritual to start it off, and it threatens to be dull until Mr. Barnes enters, to unlimber himself and the plot, after which "Katinka" is decidedly jolly.

Mr. Barnes, whom we "discovered" here, more or less, in a musical piece called "The Red Canary," is at his best in "Katinka." To many playgoers he will still be new, and I recommend them to seek his acquaintance, for the first view of T. Roy is greatly refreshing. He has snap and spontaneity, and a method which, while not unlike that of the madmen who are called "nuts" in vaudeville argot, is still definitely individual. His jokes give the impression of being spontaneous, but they are all originated within his own dome like skull; and his energy in the quest of laughter is astounding.

To cite a typical Barnesism: He stands outside the gate of a Turkish harem, which he wishes to enter. All his efforts fail, and finally in despair he shouts:

"Open in the name of a man they know in all harems—Nat Goodwin!"

**MAX HART**  
Personal Representative

TEN CENTS

# VARIETY

VOL. XLV, No. 2

NEW YORK CITY, FRIDAY, DECEMBER 8, 1916

PRICE TEN CENTS

The cover features a central, large, dark portrait of actress Mable Withee. Surrounding this central image are four circular portraits of other actors: Ruth CRUTE (top left), Grace FIELDING (top right), Viola FORTESCUE (bottom left), and Helen SEVILLA (bottom right). The portraits are connected by a decorative, leafy vine. Above the central portrait is a small shield-shaped label with the word "Pictures". To the left of the central portrait is a larger shield-shaped label with the word "Dramatic". To the right is another shield-shaped label with the word "Variety". The entire design is framed by two ornate columns on either side, topped and bottomed with decorative capitals. At the bottom center, there is a small, detailed illustration of a classical building facade with the text "EDGAR M. MILLER N.Y." below it.

Pictures

CRUTE

GRACE FIELDING

Dramatic

Variety

MABLE WITHEE

VIOLA FORTESCUE

HELEN SEVILLA

EDGAR M. MILLER N.Y.

**B. F. KEITH'S PALACE, NEW YORK**  
**THIS WEEK** (Dec. 4)

**MILQ?**

**NEXT WEEK** (Dec. 11) **ORPHEUM, BROOKLYN**

Direction, **HARRY FITZGERALD**



# VARIETY

VOL. XLV, No. 2

NEW YORK CITY, FRIDAY, DECEMBER 8, 1916

PRICE TEN CENTS

## WHITE RATS ASK FOR MEETING FOR SUBMISSION OF ITS DEMANDS

**Wednesday at 4 P. M., Time Limit Placed by Rats for Vaudeville Managers' Protective Association to Agree on Conference. Not Expected One Will Result. Rats May Take "Action" "Somewhere in the West" to Display Strength.**

A move that may eventually develop into the long delayed crisis in the vaudeville situation, was begun this week by the White Rats when International Executive Harry Mountford and President James William FitzPatrick, of the actors' organization, made the rounds of the principal vaudeville circuits' offices in a final effort to procure an official conference with the managers, the object being to peaceably adjust affairs and eradicate through the process of arbitration the alleged existing evils.

The move was not confined to New York, but was generally attempted throughout the country, the chief organizers and deputy organizers making similar efforts in their individual territories upon orders from New York.

While no information could be procured from the White Rats headquarters, it was generally known that the organization heads had succeeded in reaching Martin Beck and Morris Meyerfeld in the Orpheum Circuit offices, but the latter are reported to have referred them to the Vaudeville Managers' Protective Association, refusing to act individually. It is also reported B. S. Moss, secretary of the managers' organization, notified Messrs. Mountford and FitzPatrick their request for a conference would be brought to the attention of the managers and an answer would be forthcoming as soon as possible. The Rats, however, placed a time limit on the reply and is said to have notified Secretary Moss that unless the answer was received within 24 hours of that time (4 p. m. Tuesday) they would consider the matter officially closed.

Just what action will result is problematical, but the fact that Mountford, FitzPatrick and a number of the White Rats' executives are contemplating a visit to the middle-west carries a significance of its own. The White Rats had made preliminary arrangements for a general mass meeting to be held in the Cort, Chicago, Friday night (tonight), but canceled it to await any reply from the V. M. P. A.

The White Rats has prepared a list

of demands which proposes to present to the managers in the event of a conference, among them being the "closed shop" point which the V. M. P. A. has persistently declared against. The Rats also demand there be no more than three shows a day in any theatre, even regardless of an addition of pro-rata salary. This is to prevent the possibility of the actor agreeing to extra shows on the claim he is being paid extra. The Rats insist upon an agreement no manager will give "public rehearsals." They claim a circuit manager has introduced the practice of charging a small admission at rehearsals, allowing the public to see the various acts go through their rehearsal.

Another important point is the six-day week. This will eliminate the three-seventh salary for a first half week. Every week shall consist of six days, according to the Rats, but the artist will agree to play not more than three shows Sunday without compensation, but he will only play the Sunday performances in the theatre where he played the Saturday immediately previous. This is constructed to prohibit the six-day manager "farming" out the act for a Sunday in some other house.

No more than 5 per cent commission is to be charged against an actor's salary is another demand. This is aimed at the artist's representative. The Rats also wish the managers to agree to return all contracts to the artist within 48 hours after he has received his copies with the artist's signature.

This list completes the organization's demands and the possibility of a successful conference between both interests will hinge upon the managers' views. Should such a conference fail to materialize, and there are few who believe it will, the Rats propose to give the managers an illustration of their strength and it is expected the scene of proceedings will be "somewhere in the west."

The Rats in its announcements in *Variety* within the past two weeks said one more effort would be made to

(Continued on page 13.)

### MGRS. ASSN. UNDERSTANDING.

An understanding to act in concert on matters affecting the vaudeville and legitimate managers has been reached, according to report, by the Vaudeville Managers' Protective Association and the United Managers' Protective Association (the latter organization comprising the legit).

Pat Casey and Lignon Johnson, representing each body, are said to have held a little chat on the subject of mutual welfare. Nothing beyond that has so far developed.

The V. M. P. A. has not held a meeting in three weeks. Tuesday the committee on cancellation and resignations met for about 10 minutes, but did nothing of importance, according to the information leaking out.

### BIG DRAMATIC PRODUCTION.

David Belasco, Morris Gest and William Elliott have started producing "The Wanderer," a dramatic piece of big dimension aimed for the Manhattan opera house. Selected for the cast are Nance O'Neil, Florence Reed, Lottie Pickford, William Elliott and Charles Dalton, with Frank Keenan probably also in the all-star line-up.

The title is tentative with the play reputed having a prodigal son theme. The opening date is indefinite, as "Ben Hur" is reported doing business at the Manhattan and may run on there. Last week the "Ben Hur" show got \$19,000, it is claimed.

### BAYES FOR MUSICALES.

A Broadway theatre for matinee and Sunday night musicales was being sought by Norah Bayes Tuesday. Miss Bayes wishes to give the concerts herself.

### WOMEN SCARCE IN ENGLAND.

An unprecedented market exists in England at present for clever "single women," according to a letter one of the London agents sent to this country within the last week.

### "POLLYANNA" GOING.

Elsie Ferguson comes into the Hudson with "Shirley Kaye" Christmas night, moving in from Chicago. "Pollyanna" will take to the road, opening the same day in Boston.

The latter piece was originally routed out Dec. 2, but has been doing very well since. Last week the takings were \$10,000, helped by the holiday, but indicating the management's contention the piece is being forced out to make way for Miss Ferguson's correct.

With Maude Adams also coming to the Empire, New York will have two big name attractions opening on Christmas Day.

### White Rats News will be found on Pages 14-15-16.

### HALF MILLION IN PROFITS.

W. A. Brady offered the late William Harris and his son, William, Jr., the producers of "The 13th Chair," \$100,000 for the rights to the piece after he had witnessed the opening performance three weeks ago.

Several managers who have seen the play estimate its worth as half a million. It cost but \$6,000 to produce.

"Turn to the Right," New York's biggest hit so far, did not cost any more to put on.

### CHICAGO EXPECTING TROUBLE.

Chicago, Dec. 6.

Word was quietly passed among local vaudeville managers to look out for some sort of action this week. One rumor had it that the stage hands had everything fixed to walk out with the Rats. That is all one hears hereabouts—rumors.

### FIELDS IN NEW PLAY.

"Bosom Friends," a play, will be Lew Fields' next starring venture. It may open early in January.

The Fields musical show, "Step This Way," closes this week in New England, after having played the route laid out for it when leaving New York in the late summer.

### SAWYER AND DURANT.

A new vaudeville dancing act forming will have as its principals, Joan Sawyer and Basil Durant. Arthur Klein is arranging bookings.

Durant was the dancing partner with Margaret Hawkesworth when both were at the Hotel Plaza.

### AT LAST!

New Orleans, Dec. 6.

"Vode Single" entered business here a short time ago. Lately things have been far from good with him. A friend suggested bankruptcy proceedings.

Acting upon the latter suggestion, he consulted an attorney. "State your exact position," said the lawyer. "For the first time in my life," the vaudeville fellow returned, "I am next to closing."

### Constance Collier Reading Sketch.

Constance Collier is reported reading a sketch with vaudeville in view for both herself and the playlet, following her engagement with "The Merry Wives of Windsor." If Miss Collier appears in vaudeville, she will be supported by John LeStrange, M. S. Bentham will attend to the bookings.

## PARIS NOTES

Paris, Nov. 25.

The Governmental decree, closing all places of amusement in Paris one day each week, has come into force. The music halls, circuses, concerts and skating rinks were dark Wednesday evening, and will be each Wednesday until further notice. The legitimate theatres will close Fridays, and the picture houses probably Mondays or Tuesdays. The reason is not disguised, to economize electric power for the use of factories working for the national defence. All stores must close at 6 p. m., or at least not burn gas or use electric lighting after that hour, and cafes and restaurants at 9.30, instead of 10.30 p. m., for the same reason. Coal being low, it is anticipated that the economies realized will enable the authorities to satisfactorily cope with the situation. The question of matinees at the theatres has not yet been decided, but the authorities will not overlook that at certain establishments performances are given twice daily, employing as much electricity at the matinee as at night. The houses playing only in the evening will be justified in giving an extra afternoon performance to make up for the compulsory closing one night each week, and this point will have to be considered later.

Another ministerial decision bans evening dress at the State subventioned theatres, and all other houses (although few turn up in swallow-tail or tuxedo) will follow suit should the occasion arise. The reason advanced is that in these war times the outward appearance of bumming is not meet. The order came into operation last week. The story is told that a person in full evening dress, white tie, and the rest, applied for admission at the Comedie Francaise. The man at the ticket office called his attention to the new regulation. As is customary at all legitimate houses, he was also in swallow-tail coat (the fit or elegance doesn't count, for they invariably can't help it), and the visitor told him so. "But this is my usual dress," said the ticket man at the control. "I am always like this at work." "So am I. I'm a waiter," explained the prospective member of the audience. He was allowed to enter.

Talomei, formerly with the Paris office of Seguin, under M. Rigot, has resigned from the South American tour to take up the job of "directeur artistique" for the growing enterprises of the Olympia and Folies Bergere society. The fixed wage of \$4,000 per annum was tempting, particularly as he may still book for Seguin. C. M. Ercole remains exclusive booking agent of the Dumien-Barretta-Volterra concerns. The stage hands want to know how many more bosses?

Mary Garden has been singing in travesty at the Opera Comique, holding the role of Jean in the Joueur de Notre Dame, usually played by Perrier. The habit is growing, contrary to the days of Shakespeare, and Mlle. Pierat will be seen in the role of Fortunio, in Chandelier, at the Comedie Francaise. It is even hinted Mme. Segond-Weber may play Nero in Britannicus. This war will advance feminism to the front ranks.

Arrangements have been made for the famous choir of the Sistine chapel at Rome to visit Paris and give a series of classical concerts, to which the Pope has consented.

The Theatre Rejane will revive "Pere Prodiges," by Alexandre Dumas fils, belonging to the repertoire of the Comedie Francaise, to follow "Mister Nobody," which has not had the long run

expected. Other things coming off peremptorily are "Amie d'Amerique" at Theatre Antoine; "Une femme, six hommes et un Singe" at Theatre Michel; "Faisons un reve" at Palais Royal.

The tiny Capucines theatre is re-opening shortly with a sort of a revue by H. Delorme and Carpentier (not a boxer this time), in which we find Hilda May. The present season has started off splendidly, and there is not a single house in Paris now closed excepting the Opera and the summer resorts. Business is good, but should be better at some of the establishments.

At the Theatre Antoine a piece adopted from Anatole France's "Crime de Sylvestre Bonnard," by P. Frondale, will be the next novelty. Another new program is already announced at the Caumartin, and also at the Grande Guignol, of which more later.

"Plus Haut que l'Amour," in 4 acts, by Andre Conuvre, is due next week at the Theatre Albert I. "Les Maris de Ginette" is the title of the new musical comedy at the Apollo. It sounds fine, but that is all, although Gallipaux and Mariette Sully are in the cast.

M. Combes is highly satisfied with his dip into the legitimate at the Empire (Etoile Palace), where Gemier is appearing in his former success, "La Ra-bouilleuse."

### "BLUEBELL" REVISED.

London, Dec. 6.

At Prince's theatre "Bluebell in Fairyland" succeeded Seymour Hicks and Ellaline Terris' revival of "Broadway News," Dec. 2.

"Bluebell" has been revised, enlarged and glorified without losing any of its former charm. The book has been brought up to date and many delightful new numbers have been composed by Herman Darewski.

A strong cast headed by Mr. Hicks and Miss Terris met with an enthusiastic reception.

### SIR PAOLO TOSTO DIES.

London, Dec. 6.

Sir Paolo Tosto, the noted composer, died in Rome Dec. 2.



FRANK VAN HOVEN

Not content with his success in the States, Van Hoven moved on to New York, and his success there only made him more ambitious, so he moved on to London. More success, so he moved on to Paris. He is still young. Not in love, so he is saving money and very, very happy. Hurrah for Gus Sun.

## ITALIAN WAR FILM IN LONDON.

London, Dec. 6.

"The Battle of the Alps," an Italian war film, had its first public showing Dec. 4 at the New Gallery Kinema. The Scala is presenting an interesting film depicting the bombardment of Nieuport.

### BUTT'S "PEG" PROFIT.

London, Dec. 6.

Alfred Butt will present his "Vanity Fair" show at the Palace twice daily during Christmas week.

He will produce "Very Good Eddie" at another theatre early in the new year.

Mr. Butt was granted licenses for seven London theatres from the Lord Chamberlain Nov. 29.

It is reported he has made over \$200,000 thus far out of "Peg O' My Heart" still going strong at the Globe.

### "GUINEA SHOW" REDUCED.

London, Dec. 6.

Charles B. Cochran has reduced the price of stalls, a guinea, at his new St. Martin's theatre to half a guinea (\$2.50), and is revising and condensing his "Houpla" production.

### GUS ELEN RETURNS TO STAGE.

London, Dec. 6.

After a lengthy retirement, Gus Elen returned to the stage at Collins' Music Hall, and was accorded a rousing reception.

### MILITARY HEADLINER.

London, Dec. 6.

At the London opera house this week a "Military Tattoo" by the Coldstream Grenadiers and Scots Guards is the feature, supporting Loie Fuller's Dancers, DuCalion, Halma and a new war sketch by Michael Morton.

### MURRAY AND DAWE JOIN.

London, Dec. 6.

Paul Murray has joined Thomas Dawe in new offices at 5 Lisle street. Dawe is no longer actively associated with the Variety Booking Office.

### CHEVALIER INJURED.

London, Dec. 6.

Albert Chevalier has suffered a severe accident to his knee and will be compelled to take a long rest.

### American Comedy in "Pell Mell."

London, Dec. 6.

Lee Kohlmar is producing an American comedy scene in "Pell Mell" at the Ambassadors, which will be done by Alice Delysia and Rube Welch.

### Haskell Producing Christmas Show.

London, Dec. 6.

Jack Haskell is putting on a big Christmas production at the Empire, Liverpool.

Melville Gideon is writing the music.

### License Issued for Stoll's Middlesex.

London, Dec. 6.

The Lord Chamberlain has granted Oswald Stoll a license to stage plays at his Middlesex theatre.

### Byng Conducting at Palace.

London, Dec. 6.

George Byng, for many years musical director at the Alhambra, is conducting at the Palace, pending the return of Herman Finck, away on three months' leave for his health.

### Frank Gee Invalided Home.

London, Dec. 6.

Frank Gee, the first Water Rate to join the army, has been invalided out of service after two years at the front. He has been "gassed" and wounded.

### "Girl from Cairo's" Passes 100th.

London, Dec. 6.

"The Girl from Cairo's," at the Garrick, celebrated its 100th performance Nov. 29.

## LONDON NOTES.

London, Nov. 26.

The run of "The Bing Boys Are Here" will conclude at the Alhambra about Feb. 1, when George Robey will join the London Hippodrome. Grossmith & Laurillard have entered into an agreement with Oswald Stoll to produce the attraction at the Alhambra for a series of years commencing with a new revue entitled "The Bing Girls," by George Grossmith and Fred Thompson, with music by Nat D. Ayers and lyrics by Clifford Grey. The cast will include Wilkie Bard, Joseph Coyne and Violet Lorraine.

Shirley Kellogg, of the Empire show for some time, returns tomorrow. "Raz-zle Dazzle" continues to attract large audiences.

Frank Whitman is playing his first engagement at the Victoria Palace this week with gratifying results.

Herbert Chenery, who replaced Jimmie Matthews as manager of the Duke of York's theatre, has been appointed by Oswald Stoll assistant manager at the Coliseum.

Jack and Evelyn will shortly be seen in "Flying Colors" at the Hippodrome.

W. J. Wilson, the American stage director, who has produced so many of Albert de Courville's most successful revues, is busy on a new revue to be presented at the Olympia, Liverpool, one of the largest theatres in the United Kingdom, after Xmas. The Moss Empires have given him a free hand with regard to the engagement of the company and selection of the authors and composers.

### SAILINGS.

San Francisco, Dec. 6.

Nov. 28 (for Australia) Aerial Weavers, Rose and Dell, Belle Oliver (Sonoma).

### LAUDER SHOW SELLING.

London, Dec. 6.

The new Harry Lauder revue, "Three Cheers," to be projected by Andre Charlot, is due about Dec. 18. The Libraries (ticket speculators) have already made a record deal for seats.

Lauder has gone to Scotland for a few days on business in connection with his new estate.

Mr. Sacks, who is associated with Charlot in the venture, will return to South Africa immediately after the production. The firm has rented another West End theatre for its productions, and proposes building a new playhouse immediately after the war.

### "SORCERER" REVIVED.

London, Dec. 6.

The Kennington theatre is having three weeks' revival of the Gilbert and Sullivan operas.

"The Sorcerer" was reproduced after 16 years on Monday to a packed house.

### LYCEUM DARK.

London, Dec. 6.

The Lyceum is closed pending preparations for a big Christmas revival of "Mother Goose."

### Dooley and Sales Score.

London, Dec. 6.

Dooley and Sales scored very strongly at the Metropolitan Monday. Rachel Lowe also did very well in a sketch by Louis Cowen.

### "Misleading Lady" Still Running.

London, Dec. 6.

"The Misleading Lady" enjoyed its 100th performance at the Playhouse Dec. 2.

Glady's Cooper and Weedon Grossmith are still being praised for their splendid performances.

## WILD ANIMAL ACTS EXPLOITED TO BOOST DEPARTMENT STORES

**Rival Chicago Establishments Draw Huge Crowds of Curious Shoppers With Jungle Displays, Secured at Bargain Prices.**

Chicago, Dec. 6. Wild animal competition in local department stores reveals that the Boston Store obtained a fine booking bargain when it secured through a local source several jungle beasts for five weeks at \$125 per week. Several experts at figures conjectured that if the elephants live up to the high living cost standard that the one hundred and a quarter wouldn't go very far in feeding them. The fourth floor of The Fair is alive with jungle terrors of every description but The Fair is paying more than \$100 for its wild animal display. The Fair has its menagerie for 15 days and at the rate the people are passing the elevator turnstiles more than half a million will have seen them before they leave town.

### CAN'T SAY "SHAMEEN DAU."

Urbana, O., Dec. 6. "Shameen Dau," Chauncey Olcott's piece, is about to start out under the title of "That Dream Girl o' Mine," with Clifford Hipple in the principal part. The "paper" was revamped to accommodate the new title, the show laying off here for the purpose. It was found the one-night populaces were prejudiced against a title they couldn't understand nor pronounce. They took the piece on faith when Olcott played in it, but the name was a handicap without him.

### GARDEN'S \$5 SHOWS NEW YEAR'S.

The Winter Garden is to give two performances New Year's Eve (Sunday) on the style of its regular Sunday vaudeville concerts. The first show will start at seven and the second about 10.30.

The scale of prices will range from \$5 for all lower floor seats with the balcony selling for \$3 and \$2.50. The \$5 scale announced by the Winter Garden is a high record price for a vaudeville show in New York.

The Palace and all other vaudeville houses in New York plan to give two shows New Year's Eve.

### SPY IN VAUDEVILLE.

Karl Graves, once attached to the Bureau of Secret Information of the German Government, who revealed the workings of the secret diplomatic corps shortly after the beginning of the war, is to make a vaudeville debut. Graves may secure a route and is asking \$1,000 weekly to appear in a sketch, to have an incident of his life as its principal plot.

Before appearing in the sketch Graves is to deliver a five-minute talk to the audience, laudatory of the present administration.

### LUCKY TED BARON.

Ted Baron, the composer and publisher of "Liberty" (the song dedicated to the illuminated statue fund supervised by the "World"), was an invited guest at the banquet tendered the President during his visit to New York in connection with the lighting of the statue.

Baron's number was featured at the dinner and entertainment which followed.

### Charge of Youth Against Boys' Band.

Boston, Dec. 6. The California Boys' Band struck a snag here when they played a featured week at Keith's. The State Board of

Labor and Industry has for the past year been especially busy in prosecuting cases of juveniles, in several instances putting the screws on \$2 productions.

The charge against the band is that boys under the age of 14 years have been playing in theatres after 6 p. m. in violation of the law. The case will be heard Friday, the band playing this week in Lowell awaiting the trial, to permit Manager Schwartz being within reaching distance of the courthouse.

### NELLIE REVELL RESIGNS.

Her resignation as special publicity promoter for the Orpheum Circuit was delivered by Nellie Revell late last week, the resignation to take effect tomorrow (Saturday).

Following the news of Miss Revell leaving the Orpheum, several propositions of magnitude in the publicity line are said to have been tendered her.

Miss Revell inaugurated special publicity for the Orpheum Circuit theatres and attractions. It was a department entirely apart from the Orpheum's general press bureau. Her successes in press work for New York theatres and shows have brought Miss Revell considerable fame. Her successor in the Orpheum's offices has not been announced.

### JOE HART'S SPECTACLE.

Jos. Hart is preparing a big threescene spectacle for vaudeville which is to represent an expenditure of at least \$12,000.

S. Jay Kaufman is the author of the work, which is to employ a company of about 20 people headed by Ruth Thomas, the society dancer.

The sets are to be executed by Urban and Clara Tice is to furnish the costume drawings.

The producer has found it difficult to obtain a number of classical dancers who are to form an important part of the ensemble and the production will therefore be deferred until about New Year's.

### EVA TANGUAY ILL.

Albuquerque, N. M., Dec. 6. Eva Tanguay passed through here yesterday on her way to Chicago, where Dr. Pitts will perform an operation upon her throat.

Miss Tanguay said she is making the trip slowly, stopping off at some town each day, through illness.

### ROAD SHOWS SCARCE ON COAST.

Los Angeles, Dec. 6. "Hobson's Choice" opened at the Mason Monday to a big house.

As it is the first road attraction in many weeks the receipts are expected to hold up.

### BRENON GOES SOUTH.

Herbert Brenon left Wednesday for Florida with the Florence Reed company of film artists, where he will remain for about a fortnight screening the version of "Lucrezia Borgia," the title of which has now been changed to "The Eternal Sin."

Meantime rehearsals of the big ballet production starring Mlle. Dazie, which Brenon is making ready for vaudeville, will continue without interruption, the pantomimic dances being in the hands of Otto Kar Bartk, ballet master of the Metropolitan opera house.

### TWO HIP RECORDS.

The Hippodrome press department is responsible for the story the big playhouse broke the house record Thanksgiving Day, when the gross for the matinee and night performance reached \$12,000. The Hippodrome on the Saturday of the Hudson-Fulton week got between \$15,000 and \$16,000 a day, according to the records. That week netted the Hip a gross of \$72,000 with a profit of \$42,000 showing.

The Hip management could claim a different scale of prices was effective then, but Thanksgiving the house was getting a \$2 top holiday scale with \$2.50 for the boxes. The former management might have pushed the scale further back and received \$2 for the entire balcony, except the last two rows and charged \$1 for standing room for the Hudson-Fulton week.

The mysterious measuring of the Hippodrome by surveyors last week is said by a Hip official to be nothing more than the determining by experts of the stress upon the stage that will be occasioned by the half dozen tanks to be used by Annette Kellermann.

Precaution is being taken not only on account of the extreme weight of the filled tanks, but the rapidity with which they will have to be moved.

### AGENT SOUNDLY "CALLED."

One of the enlivening episodes of vaudeville Tuesday, was the sound verbal lacing given one of the big time vaudeville agents in the Palace theatre building by one of vaudeville's biggest big time managers.

Accounts were meagre, but one report says the reprimanded agent had for some time assumed a haughty, independent and sarcastic manner in his dealings on the big time floor. These were carefully tabbed and incidentally became known to the manager for the first time that day. He immediately sent for the agent, laid the law of the office down to him in no uncertain terms, and finally informed the agent that unless he concluded at once to abide by all the regulations of the office, including manners and manner of doing business, he could consider himself shut out of the booking office.

The agent is said to have entered no protest nor made any defense to the word whipping.

### CENTURY'S "SUNDAYS."

The Century may shortly give a Sunday vaudeville concert, according to reports. Charles Dillingham and Flo Ziegfeld, Jr., who are directing "The Century Girl" and that house, have a large amount of available "Sunday" material besides the many specialty artists in the show there.

The Hippodrome, under Mr. Dillingham's management, has not as yet started Sunday concerts which it held last season. Last Sunday night a benefit was held at the Hip for the "American's" Christmas Fund, and over 5,000 people attended.

### HARRY FOX'S \$1,000 SALARY.

Into the thousand-dollar class has plunged Harry Fox, who has re-engaged with the International Film Co. for two years at \$1,000 a week.

Meantime Mr. Fox does not intend to reappear in vaudeville nor do aught else than earn his salary in pictures.

### BIG NEW YEAR'S FOR A. C.

Atlantic City, Dec. 6. Unusual preparations are being made here to accommodate a record crowd New Year's. The hotels feel the closing edict issued in New York will drive a greater number of the Broadway crowd to the shore.

### KITTY SUES FOR DOG.

Kitty Gordon has started an action against the London Dog Shop, claiming that they have a "pom" of hers and refuse to produce the dog.

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

### "UNDERWORLD" PEOPLE STRAND.

Chicago, Dec. 6.

Thirteen members of the "Romance of the Underworld" act sent out of New York by Sam H. Gressman, with George L. Graves in personal charge, are stranded here following the failure of the players to get return transportation to New York from Gressman.

According to several members, they were promised the Pantages and Butterfield circuits, but the only Chicago date they played was the Empress (three days).

Graves is reported to have sent several wires to Gressman, but received no answer and an effort to locate Graves yesterday by the company also failed.

Gressman is the reported owner and producer of other acts, including "Society Buds" and "The Bank's Half Million."

Eleven men and two women, among them being Frank Bixby, William McCrystal and Janette Evans are the victims. Miss Evans has several offers to join other acts and may accept one that is routed to the Coast.

### ZIEGFELD RE-ENGAGES WAYBURN.

The Ned Wayburn contract with Flo Ziegfeld, Jr., expiring Dec. 15, has been renewed by the two parties to it.

Mr. Wayburn will stage the next "Midnight Frolic" on the Amsterdam Roof. Mr. Wayburn will also look after the Ziegfeld "Follies of 1917." With these two productions in view, he will start westward shortly after Christmas on a scouting trip to secure new material in the way of players for both shows.

The Ziegfeld agreement does not restrict Wayburn in his activities. The stager is shortly to experiment with a single comedy film, looking toward more extensive operations along that line if it turns out successfully. Wayburn will also consider producing in vaudeville. His latest vaudeville production, "Girles' Gambol," with Margaret Irving, is at the Orpheum, Brooklyn, next week, and routed in for the Palace, New York, Dec. 18.

### ACTRESS ACCUSED.

Cincinnati, Dec. 6.

Mrs. Helen Walder, 18, of Providence, R. I., said to be an actress; Howard Walder, 20, her husband, and Ernie Carleton, 22, were arrested here in connection with the alleged swindling of Simon Mayer, local Cincinnati hat and cap manufacturer.

Mayer, it is alleged, gave \$15 to the woman when she told him she had lent that sum to Morris Mayer, the former's son. It is alleged that she posed as young Mayer's fiancée when ordering goods on time at department stores.

The prisoners claim to hail from Toronto. A list of false, expositions and meetings was found on the prisoners. When she met young Mayer, according to detectives, Mrs. Walder told him she was divorced and her name had been Burger.

### Local Scandal Breaks Records.

Chicago, Dec. 6.

All house records were smashed at the Miles, Detroit, last week, when John Nash booked a cabaret dancer, Helene Wohlford, who in Detroit last summer sued Arthur Zumstein, a wealthy real estate man there, for \$25,000, alleging "Zummie" trifled with her affections. Miss Wohlford, with a male dancing partner, appeared for the full week.

### Universal "Anniversary" or "Festival."

Week of Dec. 18 will likely bring a week of the vaudeville houses. It is the week before Christmas.

Johnnie Collins in the United Booking Offices has already laid out extra large shows for the Keith houses in Cincinnati, Louisville and Indianapolis.



# MANAGERS SAY "BLACKLIST" FOR ANY STRIKING ACTOR

**Will Also Sue for Liquidated Damages and Expect Judgment Against Acts Breaking Contract Without Proper Notice. "Strike" Movements Apparently No Secret on Either Side.**

With reports alleged to have emanated from the White Rats headquarters, suggesting the possibility of a general strike in the near future in a final effort to wring some concession to the organization's demands from the managerial interests, the executives around the Vaudeville Managers' Protective Association began preparations to counter any moves made by the artists' organization, their first decision being reported to come in the form of a secret resolution to blacklist for all time any act that "walks out" of a theatre controlled by a member of the V. M. P. A. This will be followed by a legal suit for liquidated damages based on a contractual violation through the act failing to give its called for notice.

A member of the V. M. P. A. in discussing the situation with a *VARIETY* representative said in part: "We are just one jump ahead of Mountford in every angle of this affair. We anticipated just such a move and were aware of their plans long before it became Broadway talk. We are as closely allied with the middle-western territory as we are with the eastern circuits and any hostile move by the White Rats in that section will find the east solidly supporting the west, just as the west backed up the V. M. P. A. in Oklahoma City. Any actor who deliberately walks out of a theatre or refuses on any pretext to play out his contracts will be handled as an individual enemy, and once he becomes carded as a striker subservient to the orders of Mountford, he can look to Mountford for future engagements. We don't propose to deal lightly with any offender, whether it be his first, second or third offense, for any actor who obeys Mountford cannot be looked upon as friendly to the interests that supply him with his livelihood and we propose to handle those particular individuals in our own way. Our legal department will see that we collect on every single judgment."

Neither the White Rats nor the V. M. P. A. executives would talk for publication on their plans, but notwithstanding their "silence" both sides seemed to have an inside knowledge of their opponent's intention, while the profession in general discussed the situation with a line of familiarity that suggested a leak in both places.

Chicago, Dec. 6.

It was reported around here today that the Southwest Managers' Association was negotiating with the White Rats on a plan to introduce the "closed shop" policy in their houses and in return receive the support of the actors' organization in the event of any trouble.

Joe Birnes, local representative of the White Rats, issued the second, and presumably the last notification to the local managers, requesting them to grant the organization's requests, also sending a copy of the contract constructed by the Rats, asking them to return it signed. The notification was sent through the mails. The managers look upon Birnes' move as an ultimatum and are looking forward somewhat nervously for some immediate action.

Representatives Gilmour, Sergeant, Birnes and John Campbell, president of the Oklahoma International Alliance, held a secret conference with two

booking managers representing circuits with headquarters in St. Louis, this week, and it is reported the meeting resulted in a pact that promises to lead to some sort of co-operation between the managerial interests in that locality and the organization. It was also said, after the meeting, the bookers present had arranged to establish two central booking offices, one in Oklahoma City for that immediate territory, and one in St. Louis. It was impossible to procure the names of the agents, although the organization officials admitted such a conference had taken place.

## OKLA. CITY MANAGERS FIRM.

Oklahoma City, Dec. 6. The strike situation remains unchanged. There is nothing to indicate the Lyric, Liberty, Empress or Majestic managers have any intention of following the example of the Folly in signing agreements with the musicians, stage hands and operators.

The strikers, however, continue to declare that they "have the big fellows on the run."

Pickets are still on duty in front of alleged "unfair houses."

## JAKE WELLS HAS PIEDMONT.

Atlanta, Dec. 6. Jake Wells has taken over the Piedmont here, and will inaugurate a split week show there commencing next week.

Jule Delmar will supply the attractions in conjunction with the other houses on his books, including the Forsythe, Atlanta.

The Piedmont was formerly booked through the Affiliated Booking Agency in Chicago.

## 96TH ST. CHRISTMAS.

The Riverside may formally open as a B. F. Keith big time theatre on Christmas Day, it is said, although the opening, through delays of reconstruction, had not been definitely set up to Wednesday.

One or two of the present Keith managerial staff are mentioned for the directing post of the theatre, which will be booked by Edward Darling.

The Riverside is the former William Fox pop vaudeville theatre.

## OKLA. HOUSE ROBBED.

Oklahoma City, Dec. 6. Masked men held up George Coke, watchman at the Liberty, last Friday night and robbed the desk of Manager H. W. McCall of \$300, representing the day's receipts, according to information given to the police. No arrests have been made.

The robbery was the second at the Liberty in six months, a lone robber on the previous occasion getting \$400. The robber is said to have entered the theatre by the stage door, shoved a revolver under Coke's nose, according to Coke's story to the police, and ordered him to hold up his hands.

Coke says he was backed into the office of the manager, where the desk top was forced. The robber, says Coke, secured the money, ran through the theatre and made his escape by way of a fire escape. The man is said to have been joined in alley by two other men who had been standing guard while the third did the work.

## SYRACUSE STOPS "SUNDAYS."

Syracuse, N. Y., Dec. 6. Commissioner of Public Safety Nicholson has warned theatre managers of this city they will not be permitted longer to give "sacred concerts" Sunday. This notice was delivered to the managers of the Temple, Crescent and Bastable and went into effect Dec. 3. Moving picture shows took the place of the usual vaudeville performances.

The authorities were actuated by a communication from the Ministerial Association of the city. The pastors asked also that picture shows be banned, but the Mayor ruled the cinema entertainment be permitted until the whole question of Sunday shows has been settled by a Court of Appeals ruling.

The B. F. Keith interests have completed all arrangements here for the building of a large theatre on South Salina street, to be devoted to big time vaudeville.

In many communities of New York state even the picture shows have been discontinued. Whole counties under the jurisdiction of the Third Department of the Appellate Division lie under the prohibition. It was this court which ruled Sunday pictures were illegal. In Westchester county, for example, as well as other counties, all theatres of whatever style of entertainment remain dark on the seventh day.

## QUIZZING INDEPENDENTS.

The local labor unions in towns where there are independent vaudeville houses not affiliated with the Vaudeville Managers' Protective Association, have been sending delegates to the managers of these houses during the past week to ascertain their stand on the question of playing certain acts.

One manager was approached by the local organizer of a paper union, very powerful in his town, and asked to state his stand in the present situation. Receiving information he was running an independent house and playing all acts whether members of the actors' labor organization or not, and that he was not discriminating, the local leader said that he would report back to his body.

## "GET TOGETHER" BEEFSTEAK.

Last night (Thursday) in the ballroom of the Alhambra theatre, Harry Bailey, manager of that B. F. Keith house, engineered a beefsteak that had no especial object other than "the boys should get together once in a while."

The attendance was varied, with many of "the boys" from other theatres on hand.

Mr. Bailey's friendly object may be adopted by others before the season is over, for a beefsteak with no guest of honor and nothing but sociability is something of a novelty around New York.

## Goldberg-Epstin Judgment of \$500.

A judgment for \$500 has been given Maurice Frank against Jack Goldberg and M. S. Epstin, arising out of the sale of the lease of the Empire, New London, Conn., by the three men, before they opened the house.

Frank alleged he was a one-half owner of the lease, and received \$500 as his share of the purchase money, having been informed the lease was sold for \$1,000. Later he learned \$2,000 had been paid and the suit was started by him to recover the other \$500.

## Boston's Grand O. H. for Bouts.

Boston, Dec. 6. The Grand opera house, a spacious old theatre, once the home of "Melo," will be used this winter for boxing and wrestling bouts. The Armory A. A. and George Tuohy, the wrestling promoter, will use the house in the same manner as they did last year with Keith's National.

## NEW ACTS.

Inez Macauley in revival of "Girl at Cigar Stand" (formerly played by Dorothy Regel). Miss Macauley lately appeared in a dramatic sketch which has been taken off.

Imperial Russian Dance Festival, four women, three men (composed of members of abandoned operatic troupe under management Max Rabinoff this season) (H. M. Marinelli).

Anita Osgood and Oliver Bingham, comedy s kit by George Stoddart and James Hanley (J. C. Peebles).

Harry First and Co. (4 people), by James Horan, opening Monday at Portchester.

Nila Devi, dancing act (produced by Ottokar Bartik, ballet master of the Metropolitan Opera Co.).

Sam Dody and Sam Ward (from "Step This Way"), two-act.

Flo Irwin in "Looks," by Edgar Allan Woolf.

Zella Clayton and Les Copeland, with restricted numbers.

Jay Pilsen (Pilsen and Goldie) and Jack Rose (Rose and Clifford).

Eddie Bordon supported by Sir James Dwyer (Jack Mandel).

Lou Reed (Vic and Lynn) and the Wright Sisters.

Gladys Alexander and one in "Betty's Romance" (M. S. Bentham).

Harrington and Lamster, "sister act." (Paul Durand).

Halsey Mohr and Gladys Moffatt, sketch (Hughes & Smith).

Isabelle McMinn and Company in "The Elopers."

Bill Walther, "The Singing Stoker."

Frank Baron and Sam Barnet.

## IN AND OUT.

The Monarch Comedy Four cancelled Homer Lind was unable to open at the Palace, St. Paul, Monday, and Mr. and Mrs. Bert Melbourne substituted.

for Minneapolis, Dec. 4. Brady and Mahoney played the Minneapolis date instead, with the Burchill road show.

Fiddler and Shelton, following illness at Champaign and a subsequent cancellation of their Peoria date, resumed at the American, Chicago, last week. Fiddler has been having trouble with his eyes.

Nora and Sidney Kellogg, owing to a nervous breakdown of the former, were unable to open at the Lyric, Lincoln, Neb., Dec. 4, but canceled and the Four Windmeers were substituted.

Vine and Temple, through the woman's illness, were unable to open at the Orpheum, Lincoln, Neb., and another act was engaged.

Herbert and Leon, dancers, were out of the Keeney (Newark) bill the first half owing to Miss Leon having a sore toe. Alexander and O'Neill secured the spot.

The Klein Brothers were obliged to retire the first half from the Greeley Square bill, but expected to play the American the last half. Illness. Harry Breen replaced them at the Greeley.

Harry Mayo, reported to have been a Vitagraph player, exhibited a single act at the Monday matinee in the Avenue B, then disappeared from the show, with Mr. and Mrs. Esmond substituting.

Joe Longfeather's Auto Mechanics dropped out of the McVicker's bill, Chicago, after one show Monday and William Schilling and Co. in "The Lash" were substituted. Miller and Rainey were also substituted for Burns and Kissen on the same bill.

## MURDOCK WEST.

John J. Murdock left New York Monday for a western trip, which will keep him traveling for about a week.

It is the usual line of the Keith people to overlook their western theatrical properties.

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

# AMONG THE WOMEN

By THE SKIRT

Twelve acts compose the Anniversary program at the Orpheum, Brooklyn, this week. Comedy runs riot. Even Melville Ellis gets laughs with a humorous speech. Mr. Ellis and Irene Bordoni were well received by the Brooklynites. Miss Bordoni, always an exquisite dresser, is showing some handsome clothes. A bronze tinsel affair was lined in green, having one side hung in blue, green and purple meline. The other side was trimmed in wide gold lace. Another was a crystal foundation with blue and black net hanging in straight panels. The bodice was of brilliants. A three-cornered hat of black and blue sequins had two large brilliant ornaments. Still another dress was of burnt onion net over gold. A band of black velvet ribbon bound the hips. A large hat and fan of black completed the costume. Miss Bordoni makes a mistake in wearing white slippers with these gowns. Mr. Ellis strings out his solos to such a length she has plenty of time to change. Ruth Royce looked well in a black velvet cloak trimmed in silver. Underneath was a hooped dress of pink. When are we going to see the last of these hoops? The best dressers have discarded them. Mrs. Gene Hughes continues to please in her sketch called "Clothes." The girls with Will J. Ward appear first in flowered taffeta dresses, made in double puffs with lace petticoat. Frances Dougherty (featured in the act) wore white lace. The other four girls were in cerise, blue, gold and mauve net, all made with extended hips. The girl in cerise might wear a petticoat. The bloomers and thin limbs plainly seen through this dress are not attractive.

The Anna Held show "Follow Me," now at the Casino, was heralded as a bad show. It is far from being good, but it is as good as the average musical show hashed up for the New York public. I have seen better burlesque shows at the Columbia than this "Follow Me" though. Anna Held, much slimmer than last year, wears many clothes, each gown a creation in itself. First there is a blue velvet cloak trimmed in gold and ermine. A dress of peacock blue velvet had a brilliant bodice. With this frock Miss Held wore all of her diamonds. A white net dress was made with very full skirt having stripes of crystal. The skirt was cut in points with ruchings at the hem. A cerise velvet coat had the top entirely of beads. Underneath was a silver dress embossed in roses. Miss Held was her prettiest in white tights. The bodice of crystal was hung in chains of pearls, which also encircled the limbs. A train of white and silver was embroidered in peacock feather design. A deep pink taffeta made very full was Miss Held's final costume. With all, head dresses of odd and Gaby-like design were worn. The "Fashion Parade" wasn't an exhibition of style. It was merely a display of handsome materials. The chorus for a new show were seen in soiled tights and one set of meline ruffled trousers was badly torn. Very often when a musical show goes wrong on the road a hurry call is sent out for vaudevillians to bolster up the show. In this case Harry Tighe and his diminutive partner, Sylvia Jason, and Henry Lewis were called upon. The Saturday night audience liked Henry Lewis and applauded him most heartily after his specialty. Miss Jason wore three soubrette costumes. One was of pink taffeta made in three tiers. A black velvet had roses and petals embroidered upon it. She seemed to favorably impress the house.

Have you seen "Capt. Kidd, Jr." at the Cohan and Harris Theatre? If you want to really laugh, there's the show. Otto Kruger as a constable runs away with the honors. Rida Johnson Young has dished up the old story in an entirely new way, and I for one was as

disappointed as the players in their not finding the treasure. Edith Taliaferro wears a brown cloth three-piece suit. In one act Miss Taliaferro looked boyishly pretty in overalls and boots.

"Getting Married," with William Faversham and Henrietta Crossman, at the Booth, is well worth seeing. It is Bernard Shaw at his talkiest, but the well chosen cast seem to enjoy the lines, perhaps more so than the audience. Mrs. Edmund Gurney as the wife of the Bishop wears a gray chiffon over mauve. Hilda Spong as an old maid becomes a bore, after a while with her preachings on independence. Her frock was tan cloth and chiffon edged in fur. Arleen Hackett was pretty in a black velvet with touchings of blue and heavy lace collar and cuffs. Virginia Fox Brooks was in negligee, consisting of an elaborate lace petticoat and blue velvet jacket. Miss Crossman looked very young in a blue chiffon frock over which was a square cape of black velvet encrusted in gold.

At the American this week the show is opened by Selbini and Grovini. The woman looks large in white tights and jersey. The woman in the Hickman Bros. act appears first in a blue and white sport suit. A change is made to a white lace dress. Julia Rooney (with Walter Clinton) wore a green taffeta. The skirt was cut in scallops and had a wide lace flounce. A grey chiffon was made long waisted and trimmed in grey maribean edging three ruffles. "The Fascinating Flirts" has six girls, all good looking. The act is unusually well dressed. The first costumes worn are pink broad cloth suits, having black vests. Small black hats and white canes add materially. Wedding dresses are of white satin made in four tiers. Another change had the girls in evening gowns in the paler shades of satin and draped over lace petticoats. The finale was done in yellow velvet coats made with full skirt and short waists and trimmed in white fox. Lillian Watson was dressed in white net made with a crystal front and the sides of the net cut in points. Tiny rosebuds were used as trimming.

Ben Ryan and Harriette Lee at the Colonial received a little bit more than the rest Tuesday night. Miss Lee in a gray one-piece dress made with a full skirt and belt and a rose chiffon collar does an unusual act for a girl. Her baby talk jars after a while. If Miss Lee would talk more naturally there wouldn't be a better woman entertainer in vaudeville. Edwin Arden in a sketch with one other man (Robert Maybe) was very welcome. Bayone Whipple (with Walter Huston) was fussily dressed in black and white. Corinne Francis (with Tony Hunting) wore a white lace dress trimmed in blue ribbons. Grace La Rue wore the real clothes. In her present act Miss La Rue is showing but two costumes. The first is an afternoon dress of gray satin and chiffon. The underskirt is satin over which is a pointed drapery of chiffon heavily embroidered in chenille. The waist has a satin belt and is made with a deep collar of the chiffon that covers the front of the bodice instead of the back. Huge chenille tassels hang from the chiffon sleeves at the wrist. The other dress was of black net, made with a straight full skirt banded deeply in silver. The skirt sported two silver pockets. The waist made very plain had a band of silver at the neck and two silver ornaments hung from the shoulders in back. Green beaded tassels hung from the sleeves and pockets. A black velvet tammy with a diamond button rested on Miss La Rue's head.

Dave Marion's World of Frolics is more like a pantomime than burlesque

at the Columbia this week. The first act consists mainly of musical numbers with Mr. Marion doing his bit as Snuffy. If Mr. Marion only dressed his women better he would have a corking good show. The opening number finds the girls on top of the footlights in side one-piece white suits. Ina Verier, who should never attempt a high note, wears a white lace dress with pink ribbons forming a side drapery. One number finds the girls in striped dresses of black and white carrying parasols of the same material. A rude dance is done in black dresses with a large flower design. Helen Weir with an unpleasantly shrill voice wears yellow chiffon. A radium number is done in white satin clown suits. Miss de Verdier, leading this number, wears pink flowers with white satin over dress trimmed in white fox. One striking set of costumes were skirts of lambs' fur with chiffon bodices. A patriotic finale was well worked up. The flag bearers wore black velvet Russian suits trimmed in fur. In a Santa Claus song some of the girls were uniquely dressed in Christmas trees electrically lighted. White satin and orange velvet was still another set. Agnes Behler isn't dressing up to her usual standard. Her clothes were of the simplest in style and materials. But Miss Behler did display some nice diamonds.

## FIFTH AVE.'S FOUR SHOWS.

For the first time in the history of the Fifth Avenue theatre, now under the F. F. Proctor management, that house gave four performances in one day, on Thanksgiving. The first show started at noon and the end of the day came at 11.20 that night.

Acts playing the bill were paid pro rata for the extra show.

## BIRTHS.

Thanksgiving was a record birthday for vaudeville. Chic Sale became the father of twins that day. Libonati was reported to have had triplets at his home, while W. S. Hennessy, an agent, had a child arrive, and Jack Dempsey, one of the U. B. O. bookers, welcomed his first son. Sale and Libonati were both appearing at the Alhambra when the news of arrivals was received.

Mr. and Mrs. Thomas A. Weir, Nov. 24, in Rochester, son (Charles Thomas). Mrs. Weir is known on the stage as Jessie Keller.

Mr. and Mrs. Jack Pringle, Dec. 1, twins (boy and girl). Mr. Pringle is a clown; the mother is professionally known as Augusta Weybrecht.

Mr. and Mrs. Irving L. Engel, in Brooklyn, Dec. 5, son. Mr. Engel is treasurer of the People's, Philadelphia.

Mr. and Mrs. Sam Green, Dec. 1, son.

## MARRIAGES.

Lillian Dilworth to Sam Braun of Syracuse. Miss Dilworth was formerly with "Ships That Pass in the Night" (vaudeville) and was granted a decree of divorce last week from Arthur J. Price. Braun is president of a chemical company in Syracuse.

Eddie Brody and Gertrude Roselle, December 4, in Rochester, N. Y. The couple are a dancing act in vaudeville.

Karl King and Ruth Lovett at Canton, O., Nov. 25. Mr. King has been handmaster with the Sells-Floto Circus for three years.

R. Rex Weyland and Ruth La Grange at Long Branch, N. J., during the engagement there of "Watch Your Step," of which show both parties are members.

Scott Beal and Wilhelmina Eichert (non-professional) at San Francisco recently. It was a secret wedding revealed two weeks after the ceremony. Mr. Beal is the juvenile of the Ross Photo Plays company. When it first became known he had married, his friends thought the bride was Wilma Nile of the same company and girls were accordingly sent to her.

## CAUGHT "DOUBLE-CROSSING."

A rather amusing yet singularly serious incident occurred this week in the offices of one of the larger of the eastern music publishers that emphasizes the impossibility of successfully maintaining the so-called "Payment System" in a manner that guarantees a value to the publisher for his weekly expenditure.

A very prominent single character singer who has been featuring the numbers of one publishing company practically since her introduction in vaudeville was discovered while playing recently in Louisville to have discarded the routine, replacing it with a string of ballads which are numbered among the list of songs that are released with a liberal cash present. This singer has been receiving restricted material from the publisher written especially for her, and at the time of the discovery of her "treason" the publishing house had several restricted songs held back for her exclusive use.

When the fact became known she was slipping a "double cross" over, the professional manager sent for her husband, who is listed among the many almost-agents operating around New York, and after expressing a condensed opinion of himself and his wife, ordered him from the office with the exit speech that should he ever show his face around again he might expect to have his hair mused. At the same time the professional manager ordered a general release of all songs restricted to the singer, and advised the husband that should she return here with any song from their catalogue listed in her repertoire he might find it convenient to invoke the copyright law to enjoin her from singing it.

Incidentally this is the second publisher who has announced his intention of restraining the singer in question from singing any number controlled by him.

## MARDO ADDITIONS.

Boston, Dec. 6. Fred Mardo, the local booking manager, added the Union Square, Lewiston, Me., to his books this week. The house plays four acts a split week and was formerly booked by J. J. Quigley. Mardo also placed shows for the first time this week in the Levitt theatre, Sanford, Me., and the opera house, Biddeford, Me.

## DEPT B GETS TWO.

Two more have been added to the U. B. O. (Dept. B). The Cort, Atlantic City (formerly Savoy) will play six acts under the management of Eddie O'Keefe. A. J. Feeley's new house in Hazleton, Pa., will take four acts on a split week. The new house has 1,500 capacity.

## BRAFF TAKES "KISSES."

A. Braff has closed with S. Jay Kaufman for the English rights to his sketch, "Kisses," to be produced abroad shortly after the New Year.

## Fitzgerald Case Again Adjourned.

The Harry Fitzgerald case arising out of an alleged violation of the employment agency law was postponed again this week when called for a final hearing before Magistrate Groehl in the East 57th street court. The case has been repeatedly postponed for various causes, but this week the court found it impossible to arrive at its point on the calendar because of the abundance of cases waiting.

The hearing will be held Friday (today) in the Harlem court at 2 p. m. before the same Magistrate.

## Novelty, Brooklyn, Coming Down.

The Novelty, Brooklyn, one of the smaller houses, once under the control of P. G. Williams, is to be razed.

The building and chair were sold at auction Monday by Frank Walker.

Since it passed from the Williams control its policy has changed several times.

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

# A Fair Warning To All Vaudeville Artists

In view of Strike Rumors, and for the benefit of All Vaudeville Artists, we deem it advisable to issue the following notice:

***You are hereby notified that should you refuse to appear in any of our Theatres, and "walk out" in sympathy with any Strike fostered by Agitators and Out-of-work Performers, you will forever prevent future business relations with the undersigned, BECAUSE YOU HAVE BROKEN YOUR CONTRACT.***

***Our attorneys have been instructed to bring suit for damages for any and every Breach of Contract.***

Ackerman & Harris Circuit  
Amalgamated Booking Office and Affls.  
Boston Mgrs. Assn. and Affls.  
Boston U. B. O.  
Canadian Theatres Co. Circuit  
Columbia Burlesque Circuit  
Chicago U. B. O.  
Chicago Mgrs. Assn. and Affls.  
Wm. Fox Circuit of Theatres  
Feiber & Shea Circuit  
Gordon Bros. Circuit  
Interstate Circuit  
Jones, Linick & Shaefer Circuit

B. F. Keith Theatre Co.'s Circuit  
Marcus Loew Circuit  
B. S. Moss Circuit  
Miles Circuit  
Nixon-Nirdlinger Circuit  
Orpheum Circuit  
Pantages Circuit  
Poli Circuit  
Ringling Bros. Circuit Entpra.  
Gus Sum Circuit  
United Booking Offices  
Western Vaud. Mgrs. Assn.  
Wilmer & Vincent Circuit

**Members of the Vaudeville Managers' Protective Association**



# VARIETY

Trade Mark Registered

Published Weekly by  
**VARIETY, Inc.**

SIME SILVERMAN, President

Times Square New York

## ADVERTISEMENTS

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Advertising by mail should be accompanied by remittance.

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Foreign ..... \$5  
Single Copies, 10 cents

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Vol. XLV. No. 2

Picture producers have fallen into the error that worked untold injury to vaudeville—that of exposing the “mechanics” of production. They are continually aiding or abetting the publication of photos and descriptions of how moving pictures are made—and even go so far as to show the entire process on the screen. There have appeared in magazines accurate detailed descriptions of the method of securing “double exposures,” light effects and a thousand and one other “tricks of the trade” that should be held secrets. The result is that the average photoplay patron, instead of being dazzled by the “miraculous,” knows exactly how it is done and his mind dwells upon the manufacturing end of the picture instead of being absorbed in the plot of the play. For years vaudeville has been “cursed” by “bare stage” acts, but the crushing blow was the appearance of More and Littlefield in “Change Your Act,” while the first legitimate stage expose of consequence was David Belasco’s presentation of “Zaza,” when every known back stage “effect” was displayed to wide-eyed and interested spectators. Today the showing of the most wonderful stage and lighting effects on the legitimate or vaudeville stages fails to arouse more than passing comment. And for fear the newer generation of theatre-goers may not become conversant at an early age with the inner workings of stage illusions, the managers of small time vaudeville theatres throw open their doors on rehearsal mornings and for the sum of five cents, admit women and children to the orchestral rehearsals. On these occasions the footlights are turned on and the public is permitted to see the “beautiful” singing and dancing soubret, probably tired and worn after a night’s travel, possibly minus her breakfast, in street attire, struggling laboriously with the orchestra. When the regular show opens and the same soubret prances blithely forth, what is the first thought that crosses the minds of those who had seen her without make-up a couple of hours previously? Isn’t all this very short-sighted?

Box-office courtesy is one of the essentials of successful theatre management that is not given the consideration it’s due by the majority of theatre managers in New York. As a set the treasurers of the local theatres are courteous and tactful men. It is their assistants who are arrogant and temperamental. Why should the box-office assistant believe he is less of a salesman than a clerk in a department store who is selling his employer’s merchandise over the counter? Their main duties are the same, to sell, and the first essential of salesmanship is service. The trouble (and it seems to afflict every semi-public servant who deals with the public in a mass) is that the majority of these young box-office “boys” have an exaggerated sense of their importance. Their replies to the questions of prospective purchasers are too often brusque, if not discourteous. Often when some one asks for a certain priced seat that the rack happens to be clean

of there is no attempt to sell a seat either dearer or cheaper, the query usually being dismissed with “All sold out of seventy-fives.” It would be as easy to add, “but I can let you have good fifties or dollar seats.” The chances are that a customer would be gained instead of one or two dollars brushed away from the window. When the house manager is present, or if one of the men higher-up in the firm is about, the boys are usually polite, but forget that when left to their own devices. It makes not one whit of difference if the theatre is housing a hit or a failure, box office arrogance is always at minus 100 per cent.

The ticket agency evil is a serious topic of thought for the theatre and producing manager. The day of the fifty-cent premium is past and forgotten in these prosperous times, responsible for the theatre having one of its greatest seasons. The manager with the interest of his house (and perhaps the public) at heart should in these days look toward building a future clientele, instead of leaving the public altogether in the hands of the agencies. A woman entered the lobby of a theatre, a particularly large one, but lately opened, and asked for six seats about a month or six weeks in advance. She was curtly informed to “go to McBride’s or Tyson’s and you will be able to get them, and that’s the only way they can be had.” This indicates the box office men are working for the agencies rather than for the theatre. This particular woman has promised herself she will never again enter the portals of that theatre. Her case is not an isolated one.

Charlie Case, before the public as a comedian for 25 years, died the other day under circumstances more or less sensational. Among player folk, of course, his untimely end by an accidental revolver shot was startling, but the New York newspapers dismissed his obituary with the casual ten lines of perfunctory comment. On the surface the public was unmoved—the public Charlie Case had made to laugh in its playtime for more than a score of years. Two mornings later Franklin P. Adams voiced his shocked surprise at such gross ingratitude. The Tribune “Conning Tower” carried a simple, gracious eulogy of the blackface funmaker and spoke of Case’s droll song “Her Little Red Merino Dress.” The next day Mr. Adams’ mail was heavy with letters from “Charlie Case fans” everywhere—people who had laughed at the doings of “father” and who held the comedian in kind and loving memory. Scores of the weary ones acknowledged themselves debtors to the mummer for many tonic smiles. The people who held him in kind memory were numberless. Case never did anything sensational. He was modest to the point of diffidence—too rare a quality among actors, alas. Broadway electric lights never blazoned his name. He was without freakish fads or startling eccentricities, and so Charlie Case was not “news.” But, perhaps unknown even to himself, his delightful drolleries had won him the loyalty and love of a whole generation. The passing of Charlie Case made less noise in the world, but it left a bigger gap than would the death of many a less worthy but better advertised “stage celebrity.”

Advertising creates a demand. That is the foundation of advertising. Yet comparatively few players in vaudeville, in which branch of the profession advertising brings results that may be readily traced realize it. There may be thousands of articles, better than those best known through advertising, that have not been heard of, because they were not properly advertised. Had they been, a demand would have been created. And so oft the vaudevillian, finding his light under a bushy bush, waits for some one with a lamp to discover him in the dark. There is another sort of vaudevillian—the one who believes a present to an agent means work. “Tis

a pity some of the acts engaging agents can not see the actual work performed in their behalf on the booking floors in New York. Many of the acts book themselves through interviews with managers they know. Other acts are sought by the managers who know of them or “want an act for a spot.” The agent creates no demand. More often than not he creates a nuisance of himself with managers through persisting in booking some one act the manager does not want. “Pound foolish and penny wise” could not be more aptly applied than to the vaudevillian who believes a present means work. Nothing is farther from the fact. The present-giving acts may be found among those who have lagged behind in vaudeville or are now on the lower steps of the ladder, descended from whatever heights they formerly may have attained. Exploitation by publicity in vaudeville as elsewhere creates a demand. Advertising is an asset to anyone in vaudeville. It is seldom a star shoots out of the vaudeville firmament like a meteor. There have been two instances within a year, Nan Halperin and Chic Sales. Yet both were previously known through advertising to some extent at least, and each has advertised since securing the high positions, both having worked hard and long before becoming fixtures in the headline class where they now are. Vaudeville stars advertise. A notable example of this is the advertising of McIntyre and Heath, names as well known to the country as “Main Street.” McIntyre and Heath advertise when they have some announcement to make. They prefer to make it that way, probably rather than have it appear as news. It serves a double purpose. McIntyre and Heath are positive when they write it themselves the news is correct and it gives publicity to their names. They don’t have to advertise, either—but they do. The better the showman, the stronger the belief in printer’s ink. The younger generation of thespians, it would appear, have become theatrical politicians. They think they know “inside stuff” and can “pull wires.” Let them instead spend their time in finding out how to create a demand for themselves in show business, and not be confined to the mercy of themselves alone, their agent or one, two or three managers among hundreds.

The spotlight in vaudeville and burlesque has received less thought from all appearances than any other single thing in either performance. Just what the value is of the spotlight we have never been informed, nor have we ever been able to settle it for ourselves. The spotlight, though, is ever present. It has grown so many actors and actresses in vaudeville seem imbued with the impression their acts can not be given without the spot. Women of middle age use the yellow light, a brunette wants green spot, and the man doesn’t appear particular about the color as long as it is the spot. About the most ridiculous use of the spot on record was recently when a single man, talking and singing, appeared throughout his 20-minute act wholly in the spotlight. That he had on a clean collar and his clothes were brushed could have been observed without that strongly centred light. The spot light for a singer warbling a ballad, who, to make it more effective, removes his hat one line before closing may assist the general scheme, if that only should be indulged in, but the vaudevillians and the burlesquers are going after the spot like the sheep after the leader, not knowing why, but because some one else does it. The spot may be beneficial upon occasions, but when employed it should be discreetly, and after the persons involved had consulted their faces to learn if they were built to stand a certain light or any light at all, except the footlights, which after all that may be said and done, is the best light for the actor. VARIETY reviewers, who are forbidden to indulge in personalities in reviewing turns, should tell very often what they think of the effect of the spotlight upon

certain people and the manner in which it is made use of, the “value of the spot” might readily diminish in the estimation of many.

Uniformity in distributing theatre programs could be adopted with some degree of comfort at least for the patron by all American theatre managements. The plan of some of the \$2 houses appears to be the most agreeable. Between seats at each performance is a program, which the occupant of the seat takes. Growing to know the theatres that do this, the theatre-goer is relieved of looking about, asking ushers and wondering where a program is coming from. Several theatres have the programs on a stand, others allow the ushers to distribute, but there has been no universal scheme. There are some houses where the ushers who receive the programs make it so apparent they expect a tip to deliver one that few can refuse. Curiously enough too this is found in the lower-priced theatres, where it might be expected those seeking the entertainment with the admission prices as an inducement would be the very ones to object to a tip. The hiding of the programs in bulk beneath rear seats or in places where only the ushers could find them also tends to the tip system. Programs should be given away, freely, or a charge made for them, but one plan for all is the thing.

Often you read on theatre programs a request you will confer a favor on the management of the house by reporting discourtesy or inattention. But how often have you—or anybody else—taken the trouble to “make a kick”? All of which is apropos of your strenuous and generally futile efforts to secure while seated a drink of water. Take note that when the curtain falls on an act there is never any usher in evidence to distribute water. Five minutes later (intermission is usually about eight minutes) the usher will come down the aisle carrying a holder with never over a dozen glasses of water. Then note a hundred hands stretched forth in an appeal for a drop of the precious fluid. Having handed out a dozen glasses, the usher waits until they are emptied, by which time the curtain rises and 90 per cent. of the thirsty ones sit parched through another act, only to have the same routine repeated.

Vaughn Glaser has gone to French Lick for a vacation.

J. Shepard Johnston has been appointed treasurer of the Comedy.

Maud Muller opens on the Loew Circuit Dec. 11.

John M. Liddy has left the Pet Casey Agency, after eight years with it.

Madison Square Garden will be sold today (Friday) at foreclosure.

The Greenpoint, Brooklyn, will have a “Carnival” next week.

The Orpheum, Zanesville, O., opened Thanksgiving under the management of M. E. Harris, who returns to the establishment.

Capt. George Ashe, cowboy, who has been playing vaudeville dates, has gone to England to break horses for the British government.

The Olly Lordson stock, which opened at the Fulton O. H. Lancaster, Pa., last week, played to \$500 Thanksgiving Day.

Hans Hanke has filed a petition in bankruptcy in Chicago. Liabilities \$1,500, no assets.

The Joe Maxwell Stock, which opened at the Odeon, Newark, Wednesday of last week, played to a \$24 house Thanksgiving matinee.

Arthur Donaldson has engaged Roehm & Richards for three years to act as his personal representatives.

C. F. Stockhouse, manager of the 81st Street Theatre, has appointed Roy Kaufman as his assistant in the direction of the theatre.

Harry Franks, manager of the Crescent Garden, Bayside, N.Y., has been in New York for the past week on a vacation.

Cameron and O’Connor have dissolved partnership. O’Connor proposes to continue the act with Frank Dickson.

## WITH THE PRESS AGENTS

The West End Theater Co., owners of the West End Theater, have started suit against Stair & Wilber for \$25,000 for alleged damages to their property while the defendant's were its tenants. The plaintiff contends that while Stair & Wilber occupied the theater the house was allowed to go without necessary repairs and that in its present condition it would cost \$25,000 to put it in suitable shape again.

H. B. Burton, former manager of the Orpheum, Des Moines, and later connected with the Vaudeville Managers' Protective Association staff, has become a partner in the Rialto Booking Exchange and will supervise the office work. W. Fox, the former proprietor, will go on the road in the interests of the agency.

"Wanted, an Alibi," a new farce by Mrs. Annie Flexner, will be produced by the Shuberts. "Pals First" is another forthcoming production. J. Fred Zimmerman, Jr., will put it on in Hartford Christmas night. Lee Wilson Dodd wrote the piece from Francis Perry Elliott's novel. William Courtney will head the cast.

William Fox is carrying on a sensational advertising campaign in the interests of the Annette Kellermann film, "A Daughter of the Gods." Monday morning he had a page in the American, following a like display in one of the other New York newspapers last week. It is proposed to do the same with the other prominent publications.

Wallace MacKay has started action against the Arthur Hammerstein Productions, Inc., for two weeks' salary. MacKay was engaged for the No. 2 company of "Katinka" to imitate musical instruments. He was released after one week, the management contending his imitations were not suitable for the production.

The Lyckman Theater at 207th street will change its policy next week, playing vaudeville but three days a week, on Wednesday, Saturday and Sunday, a new show each day. The house has been playing vaudeville throughout the week with bills changed three times.

Charles Cherry reported this week to the New York police his home, 19 West 54th street, was entered Sunday. Jewelry valued at \$500 and \$500 in money were stolen. The actor also asked that the police look for his valet who he said had disappeared.

"K. C. B." in the American has recently been devoting his morning letters to addressing stage people, asking their co-operation in his newspaper's Christmas Children's benefit next Sunday at the Cohan & Harris theatre. The series has attracted much attention.

Tony Williams, actor and friend of baseball players, is concerned in a newspaper controversy with Billy Sunday in Boston over Sunday's declaration that Mike Kelly died a drunkard. Williams says Kelly died in a hospital of pneumonia.

The Tootle Theater, St. Joseph (Mo.) stock got most of the local headlines recently when the jury hearing a sensational murder petitioned the court to permit a visit to that theater to see "45 Minutes From Broadway." They went, too.

Edith Helene joined the Aborn Opera Co. at the Park theatre, New York Monday. Her first performance was delayed owing to injuries she suffered during a fire in her country place ten days ago.

The Amateur Comedy Club will give its first performance of the season at the Garden theatre shortly. In the bill will be a new tragedy in three scenes by W. W. Jacobs, writer of sea tales.

Burton W. Stevenson of Chillicothe, O., is suing William H. H. Jr. for damages alleging that "Arms and the Girl" is an infringement upon his novel "Little Comrade," published in 1914.

Jack Terry (Terry and Lambert) returned from England Monday after an absence of four years. His son, Lambert Terry, is appearing in London. Miss Lambert (Mrs. Terry) remained in London with her son.

A benefit for the soldiers blinded in the European war totaled \$20,000 at the Hotel Biltmore Sunday evening. Mme. Bernhardt was ill and could not appear, but a program photographed by her was sold for \$1,000.

There were nine musical concerts in New York Sunday night, and the advertisements for others during the week occupied as much space in the Morning Morning papers as did the regular theatres.

Fred Fenton of Fenton and Green overpowered a highwayman in Williamsport, Pa., last week when the latter attempted to hold Fenton up. After an arrest was made the professional decided not to press the charge.

The big news event last Saturday night was the illumination of the Statue of Liberty in New York Harbor. It was the occasion of a significant speech by the President.

The Aborn Opera Co., at the Park, New York, will change its opera nightly beginning next week, instead of playing the same work all week.

Chas. Raymond, formerly with Bert Baker in his burlesque activities, has been added to the cast of Baker's vaudeville specialty, replacing another Charles Raymond.

Pictures and vaudeville turns will make up a special performance at the New York Hippodrome New Year's Eve.

Boston Lodge No. 10 of Elks used Loew's Orpheum in that city for their memorial service last Sunday afternoon.

The Restaurateurs' Society of New York occupied the whole Casino one night this week to witness Anna Held's performance.

Lotta M. Crabtree was injured in an automobile accident in Hartford a few days ago, while en route from Boston to New York.

Vivian Wessell is back in "Nothing But the Truth" after an absence of two weeks.

"Flora Bella" closes Dec. 16, at the 44th Street theatre.

Marie Lavarre retired from the Winter Garden show last week.

Chas. B. Ward is confined to the Roosevelt Hospital, owing to heart trouble.

### PRESS OPINIONS.

#### "Yellow Me."

A musical comedy in three acts with Anna Held, from the original of Felix Dornmann and Leo Ascher, with music by Sigmund Romberg, and lyrics by R. B. Smith—Casino, Nov. 29.

Clean, lively, melodious and thoroughly amusing piece and immeasurably more acceptable to the average playgoer than most of the others with which her iridescent stardom has been associated.—World.

Miss Held proved to be only an incident—however some incidents are important—of the liveliest combination of girls, music, sex and nonsense that the Casino has contained in some time.—Herald.

"Follow Me" is one of those ornately staged entertainments with all the girls and ginger you could ask and a little less than the decent minimum of laughter.—Times.

#### Mme. Sarah Bernhardt.

Repertoire at Empire for three weeks beginning Dec. 4.

For nearly five minutes the uproar of braves and applause continued, while the more impressionable among her excited compatriots stood out in the aisle and waved their hands.—World.

Bouquets rained from the boxes and all parts of the house, and when the wreath from the Americans of her own profession was handed over the footlights the audience rose as one to join in the tribute.—Herald.

It was such a gallant performance—in one sense the most wonderful performance, probably that Mme. Bernhardt had ever given in a theater in New York. It was inspiring.—Times.

#### "Marjory Daw."

Play in four acts by George D. Parker, at the Princess, Dec. 6.

"Marjory Daw," "see-sawed"—hence the title of the play—but she was pleasing.—Herald. Rather shallow study in hysteria.—Times. Those who had doubted through the opening scenes remained to praise.—World.

#### "The Master."

A play in three acts adapted by Benjamin Glaser from the German of Hermann Bahr. At the Fulton, Dec. 6.

Often a trifle loquacious and occasionally a little stale, but interesting withal and ideally suited to the art and style of Arnold Daly is "The Master."—Times.

In form it is mainly argumentative and there is not much in its philosophy to attract the average theatregoer. It would have been much more effective if its adapter had not, in his attempt to ride two horses, fallen between both.—World.

### ENGAGEMENTS.

Guy J. Sampaol ("Flora Bella," No. 2). Edith Luckett, Marion Kerby, Forrest Robinson, Lyster Chambers, Francis Conlon and Frank Kingston ("Pals First").

Francis Hurst ("A Woman of Today"). Louise Cook ("Very Good Eddie," Boston).

Ethel Brandon ("Her Soldier Boy") on the eve of the Broadway opening, replacing Louise Galloway.

Walter Richards (Australia). Barnett Parker ("Step This Way"). Mortimer Weldon (No. 2 "Flora Bella").

### STOCKS OPENING.

Cortland, N. Y., Dec. 6.

The Chicago Stock is offering a change of attraction for every one of their seven performances at the Cortland. They began Monday night with "Within the Lines" and will play "The Dummy," "Machushia," "The Angelus," "Where Women Count" and "Xantippe."

New stock for Columbus.

### STOCKS CLOSING.

Waltham, Mass., Dec. 6.

The Shubert and Williams stock at the Scenic closed Saturday. The town was too small.

It was decided Wednesday to close the stock at the Odeon, Newark, Saturday. The company opened last week.

### SHOWS CLOSING.

Lew Fields' "Step This Way" this week, after having played out the time booked for the production after leaving New York last summer.

Selwyn & Co.'s "The Longest Way Round" closed Saturday in Atlantic City. The piece had been out but a week.

"Lady Luxury" closed Saturday in Canton.

"The Girl from Brazil" is to play another week in Canada, the show having received a guarantee from the Princess, Montreal, for next week following the engagement in Toronto.

Chicago, Dec. 6.

"The Penalty of Sin," which closes Saturday at the Imperial, will not resume operations in the East, the piece going to the storehouse.

Halton Powell is closing a number of his road shows, the returns not being what were expected.

### INFRINGED IN YIDDISH.

The A. H. Woods office this week applied to the U. S. District Attorney for a warrant against the manager of a Yiddish theatre in Detroit. The Woods people claim the Detroit man had translated "Common Clay" into Yiddish and played it under the title of "The Sinful Child" for three weeks.

The federal authorities assured the Woods representative proper action would be taken.

### SHUTER HAS CHARLOTTE WALKER.

Charlotte Walker will make her next appearance in the legitimate field under the management of Ernest Shuter, Inc., in a play by Eugene Walters entitled, "Pussyfoot Patricia."

This gives the Shuter office a string of four productions, "The Lodger" and "Strings" being the first two. "Thro' the Ages" and the Walker piece complete the quartet.

Fred S. Lorraine has been appointed general press representative for the firm.

### FAY TEMPLETON IN N. Y.

The Orpheum Circuit tour commenced this season by Fay Templeton will temporarily end Saturday in Winnipeg, to permit Miss Templeton to play some eastern vaudeville engagements, the first of which will be at the Palace, New York, Dec. 18.

After other eastern engagements Miss Templeton may return to the Orpheum time.

St. Louis Tax to Help Deficit.

St. Louis, Dec. 6.

Governor-elect Fred D. Gardner is advocating a move to tax all picture houses, vaudeville and legitimate theatres as well as all kinds of soft drinks in order to increase the State revenue and cut down the deficit in the treasury.

It is expected some concerted movement will be made to oppose any efforts to legalize such a tax.

### INTERNATIONAL CIRCUIT.

"Five Nights," under the direction of Lee Morrison, opened Monday at the Majestic, Jersey City.

Nancy Boyer, who recently closed at the Walnut, Philadelphia, in "The Woman Pays," will resume her tour of the International Christmas week in "Jerry." The new piece is under the direction of George H. Nicolai.

The Joe Welch show on the International is due to close about Feb. 1, according to a letter received by Morris & Feil from Welch, who wants vaudeville engagements after that date.

Gus Hill is in negotiation with Gus Edwards with the idea of producing a musical show patterned after the Ziegfeld "Follies," it being planned to send it over the International circuit with prices at \$1 top.

According to the offer, Hill, Edwards and George Nicolai are to share equally.

Chicago, Dec. 6.

Arrangements are under way for Maurice Jacobs and Henry A. Guthrie to jointly produce "The Royal Chef" on the International Circuit. Guthrie is now in Chicago making preliminary arrangements for the opening. Guthrie will personally manage the show when it starts.

"The Shepard King" closes temporarily at the Grand, Brooklyn, Saturday, re-opening Christmas week at the Hollis, Boston.

### FACE A CIGAR AD—DAMAGES.

Eugenie Blair, through her attorney, Leon Laski, has started suit in the Supreme Court under the personal rights law against Theodore Thompson & Son, cigar manufacturers, for alleged damages through that concern placing her picture on boxes of cigars manufactured by it.

The plaintiff also seeks a permanent injunction restraining them from using her picture in the future.

### HOTELS BUY FOR TAYLOR.

The Laurette Taylor play, "Harp of Life," at the Globe, looks to be there, with the opinion influenced through the purchase by the ticket agencies of seats for four week in advance.

The Taylor show last week did \$12,800. It was its first week.

### MUSICAL "EXCUSE ME."

Guy Bolten and Jerome Kern have been commissioned by Henry W. Savage to write a musical version of "Excuse Me."

The piece has played for several seasons on the road and by stock companies throughout the country as a straight farce.

A new title will be given the musical version.

### ALL RECORDS, "FOLLIES."

Pittsburgh, Dec. 6.

All the box office records of the city passed away last week when Ziegfeld's "Follies" did \$28,685.

It's reported here the advance for the Ziegfeld show in Cleveland was \$20,000.

### SEX PLAYS HURT BUSINESS.

Newark, O., Dec. 6.

The allegation that the playing of "sex problem" dramas at the Grand opera house, Canton, O., brought that house into disrepute is made by one of its managers in an application here for a receiver for the establishment.

L. T. Cool, of those operating the place, is the applicant. He says Victor Schramm, his partner, booked in the objectionable plays in spite of his wishes.

### WHITNEY ACTIVE.

F. C. Whitney has decided to enter the active producing field again and has a musical piece entitled "Boys Will Be Boys."

Sam Ash has been engaged for the production.

# JULIA ARTHUR'S CO. LAY-OFF EXPENSIVE FOR MANAGEMENT

**Members of Cast Retained on Half Salary Until Broadway Theatre is Secured. Salary List, \$5,000 Weekly. Fifty People in "Seremonde." Payment Made to Hold Company Together.**

While the Julia Arthur production "Seremonde," figured to have cost \$50,000, is waiting for a New York house the company is being paid half salary, which probably has no precedent in theatricals—at least for a new show.

Miss Arthur called her backers together last week and explained it was a case of disbanding the company through existing conditions and rather than do that she would pay the players out of her own pocket. The backers agreed on the fifty per cent. plan until the opening.

The show has a cast of fifty, the salary list being but a few dollars short of \$5,000 weekly. It is said that during the scramble for possession of the Lyceum, the Arthur company offered a weekly guarantee of \$3,900 for the house.

## HIP SHOW STICKS.

Boston, Dec. 6.

When it was thought "Hip, Hip, Hooray" would have its engagement at the opera house, Boston, cut from five to three weeks, the managerial interests started to figure what the layoff cost of two additional weeks would be, and on receiving the figure it was decided to let the attraction remain here for the time originally scheduled.

Late last week the house management informed the management of the attraction that if it intended to cancel the last two weeks of the stay the house would hold it liable for the rental of the theatre. The attraction is not getting enough at the box office to show a profit. The house is getting 30, with the show taking 70 per cent.

Lou Anger leaves "Hip" Saturday. Anger's talk touching political topics failed to reach a mark after election.

The show with a big Thanksgiving Day business is said to have pulled a gross of \$28,000 last week. At the Dillingham offices, while exact figures were not discussed, it was said that the show has turned in a profit.

The majority of houses in town are feeling the opposition of Billy Sunday to a great extent, although the Hitchcock show, "Betty," at the Tremont, is doing a corking business. There was something of a stir among the Billy Sunday followers over the fact that the Tabernacle has been used as their scene of a press agent stunt. The local papers, with the exception of two, did not carry much on the yarn, but the story carried tremendously over the country on the A. P.

For the week that the Hippodrome show lays off, between Boston and Cincinnati, Sousa and his band will play a week of one night stands as a concert attraction, between the two cities.

## BROOKS' FORTUNE TO WIDOW.

The will of Joseph Brooks was filed late last week. All the theatrical man's possessions go to his widow who is named as executrix. It was said he left no real estate in this state. The value of the personality was nominally given as "more than \$5,000."

Upon looking over the assets of the Joseph Brooks estate, it is estimated its value is not less than \$250,000 and may run over that figure. Klaw & Erlanger will continue, as heretofore, to conduct most of the enterprises in

which the deceased was interested, such as "Ben Hur," the Amsterdam theatre, etc.

The William Harris estate will total over a million, invested largely in theatres throughout the country, controlled by Klaw & Erlanger.

## CUTTING OUT TEXAS.

The returns that have come back to the New York booking managers regarding the Texas time, have been such several have decided to cut that territory from their routes, and after playing south along the Atlantic Coast line will swing the circle and come back up the Mississippi Valley.

Reports from Ohio and Michigan say the one-nighters in both those states are giving big musical shows a good return. Two companies of "Katinka" playing there had a big gross last week. The show in Ohio playing Akron, Youngstown, Canton, Alliance and Wheeling, W. Va., got a gross of \$10,008. The Michigan show playing Adrian, Ann Arbor, Battle Creek, Lansing, Saginaw and Pt. Huron totaled a gross of \$7,186. The Chicago company of the show played to \$17,004 for its second week with the holiday performance. The show played to \$14,071 its opening week.

Reports from the south indicate that territory is not holding up to the mark set early in the season. Several of the Virginia towns are away off at present. Early in the season a musical show played Norfolk, getting \$1,400 matinee and night. Last week another attraction playing the same town, with just as great a prestige, pulled only \$700 for two performances.

## COMSTOCK RUSHING PLAY.

F. Ray Comstock is rushing to production a new musical play entitled, "Oh, Boy!" which he will endeavor to present at the Princess Christmas week, in which event John Cort's "Margery Daw" will move to another house.

Anna Wheaton, who returned to town Tuesday with Harry Carroll, is scheduled for the lead. But as the team has vaudeville contracts calling for a number of weeks in the city this has held up a settlement.

Melville Ellis and Irene Bordini have also received offers to join.

Jerome Kern wrote the music for the piece, the book coming from P. G. Wodehouse and the lyrics from Guy Bolton.

## CENTURY DOES \$38,000 AGAIN.

"The Century Girl," at the Century theatre, again reached the \$38,000 mark last week, which included Thanksgiving. That same holiday gave "Ben Hur," at the Manhattan opera house, a gross of \$19,000 on the week, playing to a one-dollar scale.

## CORT'S LATEST COMEDY.

John Cort is producing a new comedy called "Johnny Get Your Gun," to open in January.

Lawrence Edmund Burke, serving in the English army, is the author.

The play is being produced by Edward Poland, Evelyn Carter Carrington, Ralph Nairn, Echlin Gayor, Roy Cochran, Rose Minter.

The casting was by John J. Scholl.

## BOOSTING FOR BROADWAY.

The Chatham and Phoenix National Bank of New York is heading a movement for the organization of a strong association of Broadway merchants and similar interests to see that Main Street gets a square deal in City Hall.

"We feel that there is need of a good agency," says a letter from the bank sent to thousands of Broadway business men this week, "to properly represent Broadway at City Hall, before the various city boards and at other public discussions. Fifth Avenue has a very strong association of this character that has done much to improve the section it traverses. There has been a Broadway Association for some time, but it appears to be unable to do for the section what it is possible for such an organization to do. Probably the people to blame for this are those located on and interested in Broadway. We feel that by co-operation we can make it the biggest, strongest and most effective association in the city."

Fifty Broadway business men have agreed to give up eight hours this week to canvassing new members for the Broadway Association. They hope to bring the membership to several thousand. They devoted Tuesday and Wednesday morning to the work, meeting over luncheon later. There will be another meeting this morning.

## MONTGOMERY COLLECTING.

James Montgomery, with his attorney, Dennis F. O'Brien, is in California, collecting an inheritance of \$80,000 recently left him by some relative. This is apart from another inheritance of \$1,000,000 or so left the author by his grandmother, that is yet to be received by him.

The matter of the Montgomery assignment of his "Melting of Molly" royalty to Martin Herman remains unsettled. Herman bought the Montgomery claim against the producers of the show, Freddie McKay and John Rumsey, for \$100, after Montgomery had bantered Herman into purchasing it. Herman informed Montgomery he could sell the claim for \$500 five minutes after purchasing it, and advised Montgomery to do so instead. Montgomery persisted Herman pay him the \$100 in cash and refused to take a check.

After the transaction had been completed before witnesses, Herman held his assignment for a day or so to give Montgomery an opportunity to redeem it if he wished to. Not hearing from him, Herman sold the royalty claim to McKay and Rumsey for \$500. Afterward when stories commenced to spread emanating from Montgomery evidently that Herman, McKay and Rumsey were in a deal to get the claim, the trio offered to return it to Montgomery provided he wrote a public letter of apology. The matter stood that way when Montgomery left for the west last Friday.

Accounts of the transaction say Montgomery badgered Herman while the latter was playing billiards at the Friars, into purchasing the claim. The affair caused some local talk through the stories told by Montgomery and the other men's statement that Montgomery was "welching."

## "TRUTH" SHOW FOR LONDON.

G. M. Anderson and L. Lawrence Weber are to produce "Nothing But The Truth" in London under their own management.

The managers refused to consider an offer this week of \$5,000 bonus and a ten per cent. royalty for the English rights.

## Crystal He. ne With Williams.

John D. Williams has placed Crystal He. ne under contract for a term of years. He has a production in which he intends featuring her.

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

## IMPORTANT WESTERN TRAIN.

San Francisco, Dec. 6.

Road attractions headed for San Francisco with a direct jump from Portland, Ore., will encounter trouble through a recent ruling made by the Southern Pacific Railroad, whereby the regular 1:30 Sunday morning train formerly running direct to Frisco has been discontinued. By the new order this train becomes a local, making its last stop about 500 miles from here. It is compulsory for companies to board the 8 o'clock train Saturday night in Portland, forcing them to lose the Saturday night performance in that town; in order that the show may open here Monday without losing a local performance. Until such time as the railroad may decide again to resume this train, Portland may be forced to go without a big attraction for Saturday night. This will cause endless confusion with the shows coming along the northern route into Portland, thence to Frisco.

A petition will probably immediately be started by Manager W. T. Pangle of the Heilig, Portland, and leading citizens will sign, in an endeavor to have the railroad officials restore the train.

"At present but two night and one matinee performances will be played by travelling organizations in Portland, with four days of vaudeville, also playing the Heilig the early part of the week.

Attractions coming through that part of the country expecting their regular Saturday night show should arrange accordingly. Road managers might join the proposed Portland committee, and help it. It is doubtful whether the railroad will take the matter seriously until properly brought up by the committee. The train was dropped without new time tables being issued or notification given out.

## "ERIN" HERBERT'S BEST.

"Hearts of Erin," the new Irish operetta by Victor Herbert and Henry Blossom, opens in Cleveland New Year's Day. It is being produced by L. Lawrence Weber and Jos. Weber, who consider the score Herbert's masterpiece. Fred G. Latham is staging it. The cast has eighty-nine persons.

The cast includes a number of names well-known in musical and operatic circles; Vernon Styles, of the Chicago Opera Company, featured; Scott Welch, Algernon Greig, Greek Evans, Olga Roller, Grace Breen, Josie Clifton, Paulette Antoine, Edward Martindale.

## DOLLYS' NEXT PLAY.

The play A. H. Woods will star the Dolly Sisters in next season will be a musical comedy along the lines of "Mme. Sherry," with a chorus of eight girls.

The Dollys' present play, "His Bridal Night," is routed until June.

## FRED LUESCHER MISSING.

Rochester, N. Y., Dec. 6.

His overcoat and gloves found on the banks of the Genesee River and his wallet in the water have caused a hunt to be made for Frederick R. Luescher, a prominent local automobile man and who is also well known in theatricals. The missing man's brother, Mark A. Luescher, came on here to assist in the search, as the police seem to doubt from several circumstances whether Luescher's body will be found in the water.

Frederick Luescher had a high commercial rating here and had advanced himself into the front ranks of Rochester's auto dealers.

Cincinnati, Dec. 6.

ber merchant and former opera singer, is missing from his home in this city. He is believed to have met with an accident.



# SHOWS OUT OF TOWN

Chicago, Dec. 6. Notwithstanding the arrival of new shows last week announcement is made that others are in the offing and that before New Year's Chicago will have seen "Hit-the-Trail-Holiday" at the Grand, Al. Jolson in "Robinson Crusoe, Jr." at the Garrick, the Washington Players in repertoire at the Playhouse, "Ziegfeld's Follies" at the Illinois, and E. H. Sothern at the Blackstone.

"The House of Glass" is expected to leave within the fortnight at the Grand and then follows "Holliday" with "Turn to the Right" due the second week in January.

As far as known now the Al Jolson show will open New Year's Eve while the Follies is expected here Christmas week.

Sothern in "If I Were King," announced as his "farewell tour," opens at the Blackstone, Dec. 18.

"The Boomerang" is going to stay a long time to all appearances and business at the Powers' box office shows no let up from the rush made at the opening. "Fair and Warmer" runs along uninterrupted at the Cort, although "The Blue Paradise" is announced to close its Chicago engagement at the end of this week. "Her Market Value" isn't expected to tarry long at the Olympic and Lou Houseman says the Dolly Sisters will follow it in "Her Bridal Night." Sir Herbert Tree and Elsie Ferguson in the same neighborhood, one at the Illinois and the other the Blackstone, are drawing well, due mostly to the prestige of the stars. "Go to It" (Princess) claims to be on the h. o. increase.

New Orleans, Dec. 6.

"The House of Glass" doing average business at the Tulane.

"Which One Shall I Marry?" drew capacity at the Crescent Sunday, but light houses thereafter.

The current Lyric offering is not up to standard, but the box office returns continue to show a profit.

The Ballet Russe did exceptionally well at the French opera house.

At the Dauphine Italian vaudeville draws small attendance.

San Francisco, Dec. 6.

Business is good at the Cort ("Fair and Warmer").

"The Garden of Allah" is drawing capacity to the Columbia.

Dramatic stock at the Alcazar ("Potash & Perlmutter") is holding up.

Philadelphia, Dec. 6.

Thanksgiving Week was a big boost for business in all classes of houses here and several records are claimed for the week. "Chin Chin" at the Forrest is still doing big business. The holiday matinees hurt the regular Wednesday matinees in most of the houses, but the average was satisfactory. "Chin Chin" is reported to have gotten \$3,288 at the Thanksgiving matinee and \$4,303 at night, with the prices boosted, making \$7,592 on the day. This gave the house a week that fell a little short of \$30,000.

"Hit-the-Trail-Holiday" at the Garrick, opening lightly, picked up fine and with the holiday's help topped off a week of a little over \$10,000, starting off this week with a bigger house than on the opening night. Fritz Scheff next week for a fortnight in "Husbands Guaranteed."

Frances Starr is drawing plenty of complimentary words, but only fair business in "Little Lady in Blue" at the Broad. She is here for another week, to be followed by Mrs. Fiske in "Experience."

"Experience" continues to draw its share of the business at the Adelphi.

A big splurge was made with the war picture "Civilization" at the Lyric and a good sized opening was obtained.

"The Blue Paradise" is underlined for Christmas Week.

"The Little Girl God Forgot" is at the Walnut and "Broadway After Dark" shines at the Orpheum, as International Circuit contributions.

## "MEDICINE" PLAY MIDDLING.

Boston, Dec. 6.

The metropolitan premiere of "Take Your Medicine," a four-act comedy drama by Ernest Poole and Harriet Ford at the Hollis Street Theater revealed that Einar Linden, a young Danish tenor of dramatic ability was far more interesting than the play.

The first act is light and breezy comedy, after which the play becomes rather tense and slightly unpleasant in spots, although everything ends happily.

The plot concerns a chaste young nurse who falls in love with an opera singer with a Cockney wife in London. A flashlight is taken of the couple in a decidedly compromising position. It is followed by a divorce trial, the Cockney wife getting a divorce, much notoriety and a vaudeville engagement.

The cast, which includes Alexandra Carlisle, Nicholas Joy, Angela Keir, and W. T. Clark, is a credit to Henry W. Savage, but the play as it stands is neither a triumph nor a failure.

## SCHEFF SHOW SHOWING.

Rochester, Dec. 4.

Local critics panned the new Fritz Scheff show, "Husbands Guaranteed," which opened here Monday, but the audience seemed to like it, perhaps because it showed a \$2 audience a lot of stuff only been seen here previously in the burlesque houses. The chorus, only five girls, were only enough for one real gown, and Lillian Goldsmith, dancing with Joseph Herbert, Jr. (who is on the program as "arranging the dances") didn't wear that much. The opening chorus of the second act, with the girls in the familiar "undies" which made the "Bride Shop" famous in vaudeville, got a gasp from boxes to gallery.

As for the temperamental Fritz, she still has the svelte figure, the chic naughtiness and the cream complexion of yore—everything, in fact, but the voice that once thrilled the Metropolitan. Jeff De Anzels is featured with her, with Alice Hills, Alice Hegeman, Clarence Harvey, Craufurd Kent, William Harrigan and Grayce Scott also in the cast.

"Husbands Guaranteed" has book and lyrics by Joseph Herbert and music by August Kleinecke. It was staged by Joseph Herbert.

## OPENING DELAYED.

Boston, Dec. 6.

The opening of Arthur Hammerstein's new musical production, "You're in Love," scheduled for the Majestic Monday, was postponed until tomorrow night. The piece has been rehearsing here since the early part of the week.

William Fox's "Daughter of the Gods" was scheduled for the house, but the date had to be put back in favor of the musical show.

## SAMPTER ENTHUSIASTIC.

Martin Sampter's "Stop, Look and Listen" played to \$3,100 in Wilmington Thanksgiving Day and is meeting with such success he is endeavoring to persuade Gus Hill, his associate, to send out a No. 2 company.

Inasmuch as the original production is leased from Charles Dillingham and its duplication would cost about \$30,000, Hill hesitates to go into it to

## JACK WELCH PRODUCING.

Jack Welch, in association with one or two others, has placed in rehearsal a new play by Robert McLaughlin.

## EASTERN MANAGERS WEST.

Chicago, Dec. 6.

Chicago has been visited of late by a number of out-of-town theatrical men. A. H. Woods has been here for the past week giving the Olympic show, "Her Market Value," personal inspection, and has suggested a number of changes for the betterment of the piece. Max Marcini also dropped in last week from New York and aided Woods in certain play alterations. 'Tis reported that Woods plans taking "Her Market Value" into New York after the holidays.

Edgar Selwyn and Arthur Hopkins were in town Sunday en route for a rest at French Lick Spring (Ind.). F. Ray Comstock, who came on to look at "Go to It" at the Princess, has returned to New York convinced the show is going to make money during the holidays.

David Griffith has been here getting "Intolerance" in shape at the Colonial for a run, the picture appearing to have "caught on" immensely.

Hugh Ward, the Australian theatrical man, and Harry H. Frazee, who has a big financial interests in the Cort here (who jointly now control the Boston American League baseball team), came into Chicago for a few days' visit and to confer with local ball magnates.

Mr. and Mrs. Marcus Loew, and Joseph Schenck and Mrs. Schenck (Norma Talmadge) reached Chicago Tuesday via the Century, remained long enough to witness the "War Brides" exhibition and then went on their way to Los Angeles for an extended stay.

## OPERA BACKER RETIRES.

Cincinnati, Dec. 6.

Mark Byron has withdrawn from the Cincinnati management of the Interstate Opera Co.'s concerts and announces he will refund money to holders of single tickets and season subscribers. It is believed Herman Thuman, dramatic editor of the Cincinnati "Enquirer" will replace him in the directorate.

Meanwhile Mrs. Cora Stetson Butler, directress of the enterprise, telephoned the local newspapers from Cleveland, that the company would not appear here Thursday, both performances on that day being cancelled. She said the company drew large audiences in Detroit last Saturday.

In announcing his retirement Mr. Byron said Harold T. Clark, Cleveland attorney, had notified him that persons who contributed \$45,000 of the \$67,000 behind the project for 10 operas in Cincinnati, Detroit, Pittsburgh and Cleveland had withdrawn their support.

The total attendance in Cincinnati Thanksgiving, it is said, was only 1,500, most in the gallery at \$1, with only 150 in the orchestra.

## ALBERTA DULL.

Medicine Hat, Alberta, Dec. 6.

Vaudeville has not opened here, but it is promised. Attractions have been few. A few road shows of the ordinary quality have visited this town and the Eckhardt Players have just played a week stand in rep. They have "The Girl in the Taxi," "Three Twins" and "The Sweetest Girl in Dixie."

Fox Features gave their first showing here last week and "The Birth of a Nation" is billed for a return date.

## WHADDA OFFER?

Anybody want an 18-hour-a-day director and comedian for stock?

'Cause James A. Bliss, who has been away from New York for six years and is now disengaged after "fifty-six engagements, summer and winter, and 573 parts in 21 years," can be approached at the Hotel Felix-Portland, New York.

## Percy Haswell Signed.

Percy Haswell has been signed by Selwyn and company for the James Forbes play which they have in rehearsal.

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

## RECEIPTS IN CHICAGO.

Chicago, Dec. 6.

The Chicago \$2 playhouses had a holiday last week and the stock show visitors this week, both being first aid to box offices.

The receipts last week ran about \$17,000 or a little over for "The Boomerang" at Powers', with an extra matinee; "Go To It" (Princess), \$7,400, looks like \$8,000 this week; "Katinka" (Garrick) claims \$20,000 last week, with a Thanksgiving matinee; will go over \$17,000 this week; "House of Glass" (Grand), with a Monday opening last week, reached \$10,000, should get between \$12,000 and \$13,000 this week; "Her Market Value" (Olympic) averaging around \$7,000; "Fair and Warmer" (Cort), between \$10,000 and \$11,000; "Blue Paradise" (Chicago), between \$8,000 and \$9,000, falling off past two weeks; Sir Herbert Tree (Illinois) should go to \$8,000 this week; "Shirley Kaye" (Elsie Ferguson) (Blackstone), \$6,500.

## ABORNS GET "COLD FEET."

The Aborn Opera Company will close at the Park tomorrow night after three weeks of an indefinite engagement. The attraction got a \$4,000 gross, with "The Jewels of Madonna," the first week; \$6,000 the second week, with "Aida," and this week, with a double bill of "Madam Butterfly" and "Trovatore," there was an indication of a \$7,000 total, the house selling out Wednesday night.

The decision to close came suddenly on Wednesday, the management of the Park pronouncing it "a case of cold feet." The Park is left without an attraction, which is unusual this season.

## "EMPRESS" AGAIN.

Corey & Riter are to place the musical production formerly named "The Amber Empress" in rehearsal again in about ten days.

The piece has been rewritten by George V. Hobart, and will have practically a new cast.

According to the present plans the production is to open in Chicago at the Illinois theatre Jan. 1.

The title will be changed.

## REED'S FISH PAPER.

Carl Reed, who was a partner of Ned Wayburn in "Town Topics" at the Century, is now the owner of a fish paper entitled "The American Angler," devoted solely to the interests of the fishing fans in this country. The paper is but three issues old and already has a paid circulation of 6,000. Reed says that he is through with the show business for all time.

## GOULDING OUT.

Edmund Goulding is out of "Gamblers All," which Percy Burton and the Shuberts are to produce in association. The former light opera favorite is telling his friends he would not remain with the attraction because of the uncertainty of the opening date.

Against this the Shubert press department announced last week the show was to follow William Hodge at the Maxine Elliott Dec. 18.

## MOROSCO NOT IN IT.

Oliver Morosco states that he is in no way connected with any of the George Mooser productions, his name having been mentioned in error as having been co-producer of "Give and Take," which opened lately in Syracuse. Mr. Mooser is general manager of the Morosco productions.

## Trying "Scapegoats" Once Again.

The Edmund Breese piece, "Scapegoats," which closed Saturday in Toronto and was to have been sent to the storehouse, had another trial Wednesday in Stamford, Conn. The decision to try the piece again was reached suddenly, all plans having been made to put it in the storehouse Monday.

# CABARETS

Healy's "Golden Glades" opened last Friday night. The top floor of the Healy building has been converted into a restaurant, with ice rink and dancing floor. The rink is about 30x40 and the dancing space circles around it, like a Hippodrome track. There are about 38 people in the show, put on under Thomas Healy's supervision and directed by A. E. Johnson, who placed the skaters. Joe Smith staged the revue numbers, in which 16 chorus girls take part, besides some principals. The show (called "The Midnight Parade") ran in three parts, from midnight until two o'clock. When the ice is not in use for the skaters a couple of rugs are laid over it, and on these rugs the cabaret artists appear, excepting the chorus girls, who spread about on the adjoining dance floor. "The Golden Glades" will seat about 500. It's a novelty on Broadway for New York. The mixture of ice, entertainment and dancing has never before been attempted in the Metropolis. Advance billing claimed the Ice Palace at Petrograd and the Crystal Palace at Moscow have been used in part for models, but probably Mr. Johnson, who is as conversant with the Continent as the States, lent several Continental ideas to the whole scheme. His must have been the French Quadrille dancers (on the ice) idea, also a rather unique plan of having Elsie, the premiere skater, on the ice dodging in coquettish panto while on her skates, a juvenile tenor (Harry Francis) singing a love lullaby, he also standing on the ice, but not wearing skates. All the skating was liked. There is a ballet of six skating girls, besides the 16 choristers for the revue numbers. Of the skaters Elsie (Paulsen)—but billed only as "Elsie" at Healy's—was the signal success. She did toe and fancy work, also a double with Harry Paulsen, the five-year champion trick skater, and his single turn was a pronounced hit, as was the double skating turn by the Naesses. Alfred Naess also did a single. The skating was sandwiched in between the remainder. But little time was required to roll up the rugs and remove them from the ice. The opening bit on the rink was made in grand entrance style, with the skaters sliding down a runway on sleds, to the edge of the rink, until the six girls were assembled there, when they did ensemble skating. Later a comedy skating turn was performed by a clown who made his exit on the edge of the runway, it being lifted up to its former position in this way without disturbing the show. The programed feature of the cabaret is Harry Jolson, in black-tie. He sings two or three songs, gives an operatic travesty in costume, and tries for a little talk with a straight man, but neither talk nor "lyrical" songs should be attempted in the Glades. Like all other cabarets, it's difficult to send lyrics or lines to all the room. Rag melodies would mean more than anything else. Charline Mayfield, Gilbert Wells and Madeline Besley either sing and dance, lead numbers or both. Mile. Zanura leads the opening number, an Egyptian-dressed ensemble. Two orchestras, one colored and the other Hawaiian, played the music for the numbers, also the dances. In the latter there was no cessation. As the colored orchestra ended a one-step, the other orchestra immediately picked up the dancers with a fox trot, or vice versa. A couple of numbers stood out. The first was Hawaiian, and the other, the big number of the evening, was a flag finish piece of staging for the grand finale. It was very attractive and well produced. With the customary changes following a first performance, the "Golden Glades" will be giving a big show, considering the ice displays (the rink is not used for public skating). Mr. Healy has transformed his bare top

floor into a handsome restaurant that has "class" breathing forth from all points. With the investment, with the cost of the performance that cannot be under \$2,000 weekly, and more likely stretches to \$2,500 a week, it seems improbable the show may be made free, although no admission has been announced. As a distinctly new style of midnight performance Healy's "Golden Glades" should become as famous to New Yorkers and sightseers as the name of "Healy" is. Two performances are given nightly, for dinner at seven and after theatre at 11:30. With the addition of the ice rink floor, Healy's at 66th street is now likely the most distinctive restaurant establishment in New York, if not anywhere. Since the opening of the "Glades," it has been doing a very big business. Sunday evening at dinner (six to nine) 400 people were in the room. A "cover" charge is made of 50 cents at dinner and one dollar for supper (after theatre). The show is now running in two parts, requiring but one intermission. The "Glades" is holding its people after the last performance. Many of the patrons are dancing on the bare ice, which is scraped off after each show. This is reported much fun. Bells and hammers on the tables are freely used, and help to keep the gathering lively.

Rector's main dining room show has a sort of revue glamor to it through eight girls being used in various numbers led by Zena Keife and Eva Lind. Neither the choristers nor the principals of the number appear in the ballroom floor revue in the same restaurant. The eight chorus girls present a pleasing appearance in tasteful costumes. The Rector's downstairs show is given upon a stage. The principal feature of it is the tango dance by Adelaide Hall and Edward Kimmey, who have been professionally dancing at Rector's for some time. They do their tango a little differently from the usual kind and give it individuality, although handicapped by the limited stage space. Miss Hall is a dressy girl and a graceful dancer. She very much resembles Mrs. Castle, for whom she has often been mistaken. The Gardiner Trio appear downstairs and also in the ballroom. They are doing a new, neat dance in their repertoire. Mazetti and Lewis do a turn, while Tom Breslin and Kitty McLaughlin are the singing soloists. Luboska has returned to Rector's and is doing her Egyptian dance on both floors. The show is opened by a head balancing juggler. The Misses Lind and Keife lead the numbers very well. Miss Keife is still kiddish in looks. Her picture experience doesn't appear to have interfered with her stage work.

The formation of a cabaret circuit of national scope has about been completed by Gus Edwards, who has several others interested with him, one holding large theatrical interests in the central west and also in Newark. The circuit as now framed includes Greater New York and begins the swing around with Philadelphia the first stopping point. In order, the other cities are Baltimore, Pittsburgh, Cincinnati, Atlanta, New Orleans, Louisville, Indianapolis, St. Louis, Milwaukee, Chicago, Detroit, Cleveland, Buffalo, and Boston. Contracts call for the appearance of the shows in hotels and cafes in the various cities, with no show booked for less than four weeks in each stand. Numbers will be changed during the stay, which for one city has been contracted for ten weeks. Edwards will start out with four revues, they beginning directly after the first of the year. This group includes copies of the current Hotel Martinique revue, the new one for Reisenweber's and "Hello Hen-

derson," which ran at Henderson's, Coney Island, last summer. The cafe in which those revues originally presented will participate, since the restaurant men paid for the original production. That there are chances for liberal profit in the new plan may be seen from the fact that Edwards, devoting his entire time to cabaret revues, claims a profit of \$30,000 for the past year.

The latest popular song music for dancing developing within the past month follows below, supplied VARIETY by Earl Fuller of Fuller's Novelty Orchestra at Rector's. VARIETY has printed two lists of popular dance music, one in October and the other in November. The additions made are of recent favorites and do not mean music on former lists is no longer played in the Broadway restaurants for dancing.

ONE-STEPS—"Topsy" (Ricordi); "The Aeroplane" (Rossiter); "Sweet Long Ago" (Morris); "Dinner Time," "Buster," "Palmetto Hop" (Schirmer); "The Girlie You Love" (Feist); "One Little Girl" (Jerome).

FOX-TROTS—"Broadway Chicken Walk," "Alice in Wonderland" (Waterson, B. & S.); "A Cute Little Way," "Coal Black Rose," "London Taps" (Remick's); "Little Bit of Monkey," "A Million Girlies" (Feist); "Pray for the Lights to Go Out," "Hawaiian Sunshine" (Stern); "Poor Butterfly" (Harms); "Little Bit More," "You and I" (Ricordi); "Spooky Spooks" (Broadway); "Big Baby Smile" (Rossiter).

WALTZES—"Flora Bella" (Feist); "Yearning for You" (Ricordi); "Come on Over Here" (Jerome); "Evening Shadows Fall" (Morris); "Molly Dear" (Harms); "When the Black Sheep Returns to the Fold" (Waterson, B. & S.).

"The Coconut Grove" on the Century Roof is expected to open before long. Flo Ziegfeld, Jr., of the Dillingham-Ziegfeld management of the Century will place the performance up there. Through the reported departure Saturday on the "St. Louis" for London of Gene Buck and Dave Stamper, who have always written the Ziegfeld "Frolics" for the Amsterdam Roof, it looks as though "The Coconut Grove" will have its numbers written by Blanche Merrill, who will probably be placed under contract by Ziegfeld. Messrs. Buck and Stamper are going across it is said to write the next revue for Albert de Courville's London Hippodrome.

The skating vogue has reached the picture studios. The Artists' Skating Club at the St. Nicholas Rink, New York, has received many recruits. Commodore J. Stuart Blackton and Mrs. Blackton are newcomers to the club roster, together with Annette Kellermann. Others of the enthusiasts from screen circles are Clay Carroll, of Thanhouser; Eleanor Blevins, International; Dorothy Green, the same concern's "vampire" actress. Others of the coterie are Hazel Dawn, Gertrude Cameron (Mrs. H. H. Van Loan), Violet Mersereau and Lillian Lorraine.

"Around the Circle" is to be the title of the cabaret entertainment to mark the opening of the new addition to Reisenweber's. Gus Edwards is the producer. Norton and Lee, Bobby Watson and Marguerite Haney are to be the featured members and there is to be a chorus of 16 girls and six men. The show is to be in readiness to open by Christmas at the latest, in the event of the building being ready by that time.

A "Black and White" cabaret musical act is proposed by H. B. Marinelli for vaudeville. Marinelli's plan is to take a Jimmy Europe orchestra of about eight pieces, and seven singing girls, all to do rag in a black and white setting. The girls are to be of the octorine type.

Ethel La Rue, cabaret singer, demands \$15,000 damages from a Water-

bury, Conn., lunch room proprietor, on the allegation her voice was ruined when a waitress in the lunchroom dropped a cup of hot coffee down her back. The suit is being heard in a Waterbury court. Doctors have testified at great length on the probable results of being burned by the external application of hot lunchroom coffee.

Nov. 29, at midnight, Albright's cafe, St. Louis, in which a number of professionals were supping, was held up by four gunmen in wild west fashion. Leo Hoyt, with "The Bon Tons," thought the affair was an actor's joke and asked one of the bandits who he was going to squirt at. Hoyt and several others were locked in the ice box while the intruders cleaned out the cash register and made a getaway.

The new annex to Maxim's will open by Dec. 20, it is expected. There will be three floors devoted to restaurants. The place, connected with the present Maxim's, may be called "Nooks and Corners." There will be a ballroom on the top floor, and the floor below is to be an Indian room, while the ground floor is to have a grill for men.

Reisenweber's has been sued by Andre, who claimed he held a contract to produce a revue at the uptown restaurant, which was canceled after he had played two weeks and two days. Henry J. & Frederick E. Goldsmith started suit, asking \$1,800 damages. A settlement was effected out of court.

The Plaza is the name of the new cafe nearing completion at Flatbush avenue and Fulton street, Brooklyn, upon which Louis H. Slatzmann is spending \$150,000. Gus Edwards has been commissioned to put on a revue, on a scale as big as anything this side of the bridge.

Eleven cafes in the outlying districts of San Francisco had their cabaret and dancing privileges revoked, through a probe conducted by a number of clergymen and laymen who claimed they were catering to minors, besides stating such places of amusement should not be allowed in residential districts.

Doraldina had 14 male Hawaiian musicians upon the Hippodrome stage with her last Sunday night, when appearing for the "American's" Christmas Fund benefit. It is the largest group of Honoluluans yet assembled around here, and were gathered for the special occasion only.

Prince Ismail and Princess Istar are announced this week as native Hindu dancers at the Arabian Room at Reisenweber's.

Dolly Connolly opened at Churchill's on Monday night, booked indefinitely, although she is slated for a musical production soon to be produced.

Annette Margules, who was at the North American, Chicago, for several months, has returned to New York.

## RATS ASK FOR MEETING.

(Continued from page 3.)

meet the managers. An open invitation extended to the managers by the Rats in September, for a conference, was declined by the V. M. P. A. in a brusque open refusal. The managers have often declared publicly their stand against the Rats, as at present organized, with the labor union affiliation and Harry Mountford as the leader. The managers' association virtually stated it will not consider the Rats as an artists' society until without those ties. The Rats demand a "closed shop," equitable contract and other alleged necessary reforms for the actor, saying the organization will not rest in its struggle until those have been obtained. The managers aver all required benefits for the vaudeville artist have been granted the National Vaudeville Artists, another actors' organization, unaffiliated.

# WHITE RATS NEWS

## MR. ACTOR AND MISS ACTRESS

# THIS

# CHOOSE

# THIS

← or →

Six shows a day at Loew's, Toronto.  
Seven shows a day at theatres in the Middle West.  
Four shows a day, now nearly universal.  
Five shows a day—Keeney's, Brooklyn, commencing December 31st.

Three-sevenths of a week's salary for half a week's work.

Five and six weeks' work disguised as "try-outs" for no salary.

Traveling 60, 70 and 200 miles to play a Sunday show in order to get your salary.

Contracts signed by you and held by the managers indefinitely.

12½%, 15% and 25% extorted from the actor for the privilege of working.

Cancellations on the Saturday before opening, and at any time at the will or whim of the management.

Being called upon to play benefit entertainments at the option of the management, in some cases where he gets paid and you get nothing.

The general degradation and ruin of the Profession.

No more than 3 shows a day on any condition anywhere.

*Respect 2/2*

"Six days shalt thou labor.

A 6-day week, and 3 days shall be half a week's salary.

No Sunday performance unless in the theatre that you were playing on the Saturday immediately previous.

Contracts to be returned to you within 48 hours of the receipt by the management, or you can repudiate your signature.

Only 5% to be paid by everybody.

No cancellations whatever if you are a member in good standing in these Organizations, and you do the work contracted for.

No appearance at any benefit or entertainment without the written consent of this Organization. We assume the blame, not you.

No forced appearance before the Public in street attire to let the Public see how the effects are produced. In other words, no public rehearsals.

The general improvement of the Profession, the elimination of bad acts, impossible actors, thieves of material and ideas, and a real business relationship between manager and artist, and harmonious blending of all interests.

## IT IS UP TO YOU!



# The Price You May Pay

It may be one day's refusal to work; it may be a week's refusal to work, or it may be four or five weeks' refusal to work, **but the amount you will save in commission and railroad fares alone before next Summer WILL MORE THAN REPAY YOU FOR ANY MONETARY LOSS.**

Further, every year under our conditions the Profession will get better and better, and each year you will be more than repaid.

**Just calculate what you have already paid this year over 5%, and think what you will gain in the next four or five years.**

**Think what you have lost by cancellation.**

We are not asking you to do this for the White Rats Actors' Union, for us or **FOR ANYBODY EXCEPT YOURSELF.**

*The White Rats Actor's Union is not a body apart from you; it is not something like an Insurance Society. IT IS YOU!*

And everything you do to better the conditions of Vaudeville and to eliminate its abuses, **you are doing first for your own selfish benefit.**

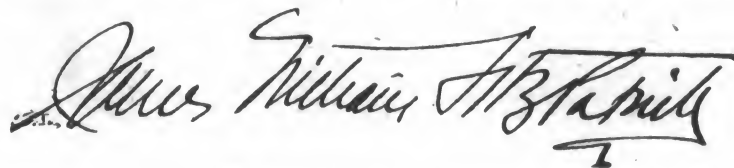
On another page will be found our demands—really **YOUR demands.** We are asking them for you, and, whether members of this Organization or not, **WE KNOW WE CAN RELY UPON EVERY ACTOR AND ACTRESS IN THIS COUNTRY TO SUPPORT US IF IT COMES TO A FIGHT**

Those who don't support us, we shall know are in favor of chattel slavery and extortionate commissions, and of playing four, five, six and seven shows a day, and as such are not wanted in Vaudeville.

**WHEN THE ORDER COMES, IF EVERYONE OBEYS THE STRUGGLE WILL NOT LAST 24 HOURS.**

The managers are only waiting to test our strength, and when they find it out they will know that at last **YOU** have compelled them to give **YOU** a **fair and square deal.**

**WE KNOW WE CAN DEPEND ON YOU; WE PLACE OUR TRUST IN YOU, AND WE KNOW YOU WILL NOT FAIL US AND YOURSELVES.**



International President.



International Executive.

**MANAGERS and Artists are respectfully urged to study this agreement carefully and preserve it, because it is the agreement which this Organization will request that all Managers sign.**

### Memorandum of Agreement

Made and entered into this ..... day of ....., 191., by and between ..... being the manager or owner or proprietor or booking agent of the ..... Theatre or Theatres in the City of ..... State of ....., hereinafter designated party of the first part, and the White Rats Actors' Union of America, hereinafter designated party of the second part,

#### WITNESSETH:

Whereas, many forms of contract have been issued and other conditions imposed by managers of theatres, circuses, burlesque shows, motion picture studios and amusement resorts of various kinds, to and on artists, the terms or provisions of which were inequitable, unjust and opposed to the principles of equity, justice, fair play and organized theatrical artists, and,

Whereas, it has been deemed necessary, in order to attempt to prevent the demoralization and decline of the theatrical profession as an art, and in order to encourage and foster artistic ability to the mutual advantage of both parties to this agreement, and,

Whereas, the present conditions are such as to cause friction and discord between artist and manager, and, Whereas, the parties to this agreement are desirous of eliminating said unsatisfactory conditions, for the mutual benefit of all parties concerned, and to insure harmony and a more friendly understanding,

#### THEREFORE IT IS MUTUALLY AGREED:

I. That not more than three (3) performances a day shall be given under any circumstances by any artist engaged by the party of the first part.

II. That at the end of the first day of performance there shall be posted in the regular place on the stage of the theatre the time at which said artist shall be required to appear for the remainder of his or her engagement in said theatre for said performances, which time shall not be changed except with the consent of the said artist or for reasons beyond the manager's control.

III. That six (6) days shall constitute a week's work, and all salaries for portions of a week shall be paid as follows: Three (3) days form half a week, two (2) days form one-third of a week, etc.

IV. That if a Sunday performance or performances may be legally rendered, such Sunday performance or performances shall be given by the said artist in addition to said week without extra remuneration, but only in the same theatre in which the said artist shall have performed the Saturday immediately previous.

V. That no more than 5% of the salary of the said artist shall be deducted for any reason by said party of the first part except by written permission of the party of the second part.

VI. That all contracts signed by said artist shall be returned, signed by the party of the first part, within 48 hours of their receipt by the party of the first part, otherwise the signature of the said artist shall not be binding upon him or her, and he or she shall be at liberty to seek other engagements, for the time covered by said contracts.

VII. The said artist shall not be required to attend any rehearsal to which the Public are admitted, nor shall said artist be required to appear at any benefit or any other performance which is to be given free and gratuitously by said artist without the consent in writing of the party of the second part.

VIII. That unless the style of billing, length of performance, position on the bill, dressing room, etc., shall be stipulated in the contract by the said artist, the said artist shall obey all the instructions of the party of the first part with regard to these and similar matters.

IX. That the contract entered into between the party of the first part and the said artist shall be an equitable contract approved of by the party of the second part.

X. And that these conditions may faithfully be kept and carried out, and that the performance of these and other agreements entered into between the said party of the first part and the said artist may be guaranteed, the party of the first part agrees with the party of the second part that no artist shall appear in any theatre owned or controlled or booked by him unless said artist is a member in good standing in the Organization of the party of the second part.

XI. And it is further agreed that, in the said contract between the party of the first part and the said artist, the following clause shall be part and parcel of the contract:

"This contract is issued and signed upon the statement of said artist that he or she is a member in good standing of the White Rats Actors' Union, and if he or she is not a member in good standing of the said White Rats Actors' Union, this contract shall be canceled immediately."

And for the purpose of seeing that the said artist is in good standing in the said Organization, the said Organization shall be permitted at all reasonable times by itself or its representatives to examine the membership cards of all artists employed by the party of the first part.

XII. That the party of the second part shall conduct this arrangement in the said theatres with the least possible friction and inconvenience to the party of the first part, and that each party hereto shall endeavor to maintain this agreement in a friendly and equitable spirit, and to work together for the mutual benefit of the artists, the management and the profession.

XIII. It is further mutually agreed that this agreement shall be for ..... years from above date.

Witness our hands and seals this ..... day of ....., 191...

(Seal)

(Seal)

WHITE RATS ACTORS' UNION OF AMERICA.

James William FitzPatrick,

Harry Mountford.

(Note:—Where the word "artist" is used, it includes all actors and actresses and all persons appearing on the stage in view of the audience during the performance or entertainment given by the party of the first part, except where such person shall be what is technically known as a super or extra.)

**MANAGERS OR AGENTS DESIROUS OF SIGNING THE ABOVE ARE REQUESTED TO EITHER WRITE OR WIRE TO INTERNATIONAL HEADQUARTERS, 227 WEST 46th STREET, NEW YORK CITY.**

## ARTISTS' FORUM

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

New York, Dec. 6.

Editor VARIETY:

In reply to Warren & Connelly's letter last week, would like to state the original composers of my "Married Number" were George Moore, Jos. McCarthy and Mr. Johnson. Mr. Moore suggested the idea. Mr. Moore and I were partners at the time. The number was written through the courtesy of Mr. Will Von Tilzer. Messrs. McCarthy & Johnson were then connected with this concern, and not with Feist. The Feist office had nothing to do with it.

Now Warren & Connelly, if you will look up the two-a-day, I will show you when, where and how you first saw my "Married Number." It was the week of June 10, 1914, at Keith's, Boston, Mass. The bill was composed of: Bert Melrose, Swor and Mack, Ryan and Lee, Col. Diamond, Julia Curtis, Azard Brothers, Vernie Kaufman, Tracey and Stone. You replaced Ryan and Lee. I was singing the song with Victor Stone. You were not singing it then. In your article you claim that you have used it three years. It is two years and five months since "that" week in Boston, and there is from whence it came.

You say you are a "perfectly respectable" act. We are all respectable, but none of us are "perfect" (apologies to "Motoring").

This is the third and last time I will notify you not to use my "Married Number" and the Copyright Number in Washington is "Class E. XXC No. 376139."

There is no apology forthcoming unless it comes from you.

Miss Tracey does not forget. "Heaven hath no greater gift than a good memory."

Stella Tracey.  
Tracey and McBride.

New York, Dec. 4.

Editor VARIETY:

Referring to the review last week of "The Girlies' Gambol" I want to say the "What Is a Hypocrite?" gag is the property of William and Mary Rogers. It was written for them by Felix Adler, who assisted them in preparing their act. Mr. Adler used it for a couple of shows in place of a gag that did not get over, while a new one was being rehearsed for its spot.

Mr. Adler informs me that he told Mr. Rogers about this and Mr. Rogers gave his consent. Tommy Gray.

St. Louis, Dec. 5.

Editor VARIETY:

I would like to know, if it be possible to ascertain through your columns, what has become of Mike Scott, who at various times, has claimed to be an Irishman and who roars around the country that he is the best heel and toe dancer in the world. My particular reason in inquiring as to the whereabouts of this fellow is to settle a dispute as to who first appeared on a stage bedecked with Irish and American flags.

While away in the northwest, some time ago, I learned Scott was claiming and hurrahing around the east that he could out-dance any "hooper" on earth.

If Mike Scott is ready to test his ability, I will wager any amount I will make him throw his shoes out of a window, or anything he wishes from a hardwood floor to a billiard table.

If Scott can convince three judges he can dance better than I can, I will waive all claims as to the origination

of the flags, but I would like to have the dispute settled before three competent men, and would suggest as judges Paul Swan, Stafford Pemberton and Lester Sheehan.

I might mention, in closing, that John Scott of Bissett and Scott is believed to be the original dancing Scott and this Mike Scott has copied his name. I hear also that once Mike Scott did Hebrew in a turkey burlesque and that he then passed himself off as a Scotchman born in America.

Patrick Lynch.

Pittsburg, Nov. 26.

Editor VARIETY:

I see where Joe Towle claims originality for the "business" of putting a piano on the stage. My wife and I have done that since 1904, also in New York in 1912, at the City theatre, under our own names, Trimbom, where we were seen.

Another thing, Eldridge and Barlow lifted our wine gag. We worked with them at the Columbia, Detroit, in February of this year. We are the originators of it.

Harry and Kate Mitchell.  
(Mitchell-Griswold and Mitchell).

Pittsburgh, Nov. 28.

Editor VARIETY:

While attending the theatre here two weeks ago we saw Regal and Bender in "Drop Us a Line." They are using our vegetable idea, almost identical, as a recitation, which we wrote in song form a year ago September and have been using ever since. We can prove this by people we have worked with and those who wrote our music.

Not known to the vaudeville world, we have, however, a standing with first-class productions for the past five years.

Wilde and Tecla.

Winnipeg, Dec. 1.

Editor VARIETY:

There has been a report circulating to the effect that I have been married. I wish to deny it, and do not thank the person who started the story for saying such an untruth, as I am not married, nor engaged to any one.

Verna Mersereau.

### HENRY AT BALTIMORE.

Following the sudden death Thanksgiving of the Gayety's manager, W. F. Ballauf, T. R. Henry was appointed by the Columbia Amusement Co. to succeed him.

Mr. Ballauf was about 45 years of age and leaves a widow. His death was due to heart disease.

Mr. Henry has been formerly in charge of several Columbia Circuit theatres. Of late he has been in business in Boston.

### HENRY LEWIS SUED.

An action for liquidated damages to the amount of \$1,600 was started last Friday by the service of the papers upon Henry Lewis, now with "Follow Me" at the Casino. The United Booking Offices is behind the suit, alleging Lewis committed a breach in contracts for four weeks delivered by him to that office, calling for a weekly salary of \$400. A liquidated damage clause in each agreement provides for the amount of the salary in case of a breach.

An attempt was made on behalf of the United Booking Offices against Lewis in Boston when the show played there, but Lewis is said to have omitted his Friday and Saturday performances with the production to avoid the service of the papers.

### ACT ATTACHED.

Philadelphia, Dec. 6.

The costumes and scenery of "The Sesame of Love," headlined at the Colonial, Germantown, last week, are being held at that house owing to attachments brought against the act by Adler, the costumer, and Saharet, a dancer (who left the act a week previous). The company has disbanded.

"The Sesame of Love" was a production act for vaudeville, put out as the first effort of the Maxim P. Lowe Co. It opened at the Fifth Avenue with Saharet starred a couple of weeks ago, then was sent to Philadelphia for a further break in period.

### TWO ALLAN SUITS.

Two suits for damages have been started against Maud Allan for failure to play engagements this season while heading her own company on a concert tour.

The Maumee Amusement Co., operators of the Valentine theatre, Toledo, has started an action to secure \$515.92 claimed due as damages when the Maud Allan Co. failed to appear at that theatre Nov. 13.

The Majestic Theatre Co., of Fort Wayne, Ind., has a similar action for \$62.82 for failure to play there the following night.

In both instances the amounts named are the expenditures of the theatres in billing and advertising the attraction.

Miss Allan says it was due to trouble with the musicians the dates were not played, and it was for that reason the show closed.

Leon Laski represents the plaintiffs in both actions.

Miss Allan is now playing in vaudeville.

### WYLIE'S SHORT STAY.

The Colonial bill after tonight will be minus Raymond Wylie, who is obliged to leave the show, to catch the Saturday boat for New Orleans, where he is to be the principal in a revue at the St. Charles Hotel.

Mrs. Wylie will also appear in the revue, sailing with her husband. The couple were married Nov. 14. Mrs. Wylie was Marie Walsh, of "Chin Chin."

### VAN WITH SAVAGE.

Billy B. Van has been engaged by Henry W. Savage for his forthcoming production of "Have a Heart," by Jerome Kern. The piece went into rehearsal Tuesday.

### Dancer Billed; Didn't Appear.

The American Burlesque Assn. was unaware of the billing of Audrey Lee, a dancer, at the Olympic last week. The dancer did not appear. When a representative of the circuit visited the theatre in the middle of the week all of the billing matter had been taken down.

The American has a stringent rule forbidding the billing of or using a dancer of the couch order at any of its theatres.

### Subscribe to Xmas Poor Fund.

The Christmas Poor Fund, being collected under the supervision of the police department, was heavily subscribed to by the theatrical business men, who headquarter in the 47th street precinct.

Patrolman Farrell, who made the collections in the 47th street section, passed the \$1,000 mark after a few hours soliciting. E. F. Albee headed the list with \$500, with the average amount running at \$10 per person in that neighborhood.

### Another Leaves "Bon Tons."

Chicago, Dec. 6.

Mable McCloud left the "Bon Tons" when the show played Kansas City, joining her husband, Mickey Feeley, who quit several weeks before.

The dance done by the pair in the slum scene has been replaced by a number by Lester Allen.

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

### CHRIS BROWN, LEGIT.

Chris O. Brown, identified with vaudeville for the past ten years, has deserted the field and will confine his efforts to the legitimate. At present he has on tour the Victor Herbert piece, "Sweethearts," the success of which caused him to make the switch. He will obtain several other road shows, not entering into new productions at this time.

Mr. Brown succeeded Freeman Bernstein in the Sullivan, Considine circuit, but latterly has been acting as representative for Hugh McIntosh—the Rickard time in Australia.

Robert Cately, who arrived here some weeks ago from Sydney, has replaced Brown as the McIntosh booking agent.

### MAY SUE ACT.

Frank Keeney is contemplating suit against Herbert and Leon, a dancing act, for failure to appear at Keeney's, Newark, N. J., Monday, as booked. The act pleaded illness.

Mr. Keeney believes the non-appearance was not due to illness, but that the act was acting under the advice of an agent, who is trying to secure them the big time.

In addition to pleading illness the dancers claim they did not sign the Keeney contract, but that the agent who was handling their act while breaking in on the independent time had signed it for them without permission.

### KEANE RETURNS.

Reporting the roughest voyage across he could imagine, Robert Emmett Keane returned to New York Sunday on the "St. Louis" after seven months in London, where Mr. Keane scored roundly in the title role of "Mr. Manhattan," following Raymond Hitchcock.

Mr. Keane formerly did a monolog in vaudeville. He intends to return to London about Jan. 31, playing the hotel clerk in the English production of "Very Good Eddie" to be made by Alfred Butt in February. Keane came over to visit his wife (Muriel Window) and his mother for the holidays. He does not expect to appear here during his vacation.

### "FOLLIES" INJUNCTION.

Justice Shearn in the Supreme Court Monday handed down a decision in favor of Florenz Ziegfeld, Jr., who sought an injunction to restrain Gus Hill from using the word "Follies" in connection with one of the defendant's attractions.

### RECASTING "GIRLS."

The Shuberts are recasting "Girls Will Be Girls," which closed in Philadelphia Saturday.

The managers have signed a dramatic favorite along Broadway, who has lately taken to music, for the prima donna role.

### "FLORA BELLA" MOVING.

"Flora Bella" moves out of the 44th Street theatre Saturday (Dec. 16) to Chicago.

It will be replaced at the house by the Geraldine Farrar film, "Joan of Arc," a Lasky production, Dec. 18.

### "BUNGALOW" THEATRE IN KY.

Cincinnati, Dec. 6.

A "bungalow" theatre is proposed by a resident of Ft. Thomas, Ky. The "theatre" will be in the parlor of the Bungalow. Only amateur plays and players will be presented.

### Portland Gets Traveling Show.

Portland, Me., Dec. 6.

The Jefferson, the local combination house, dark since Nov. 1, will reopen Saturday (only) to play the Neil O'Brien Minstrels.

### "Friend Martha."

Edgar MacGregor has placed "Friend Martha" in rehearsal again. Oza Waldrop will be featured. The piece is scheduled to open Xmas week.



# BILLS NEXT WEEK (DECEMBER 11)

## In Vaudeville Theatres

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

Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "U.B.O." United Booking Offices; "W.V.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." Nixson-Nirdinger.  
**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)  
Edna Goodrich & Co  
Julius Tanen  
"Rubeville"  
"Creation"  
Horuki Onuki Co  
W H Wakefield  
Bokker's Arabs  
(Two to fill)  
COLONIAL (ubo)  
Robt T Haines Co  
Avon Comedy 4  
Carroll & Wheaton  
Isabelle D'Armond Co  
Smith & Austin  
Libonati  
The Norvelles  
Roth Bros  
ALHAMBRA (ubo)  
"Night Boat"  
Cecil Cunningham  
Cartmell & Harris  
Ryan & Lee  
Moran & Wiser  
The Langdons  
Flavins  
Dancing La Vars  
"Five of Clubs"  
ROYAL (ubo)  
Jack Wilson Co  
"I O U"  
Gallagher & Martin  
Meehan's Dogs  
Minnie Allen  
Hooper & Marbury  
81ST ST (ubo)  
1st half  
The Georgetown  
Leo Gillard  
Spencer Charters Co  
Mason & Murray  
Mrs Leah Hers Co  
2d half  
Rettler Bros  
Jack Marley  
Adams & Murray  
"Motor Boat"  
Diana's Models  
H O H (ubo)  
2d half (7-10)  
Evans & Sister  
Orpheum Comedy 4  
Dinkins Barr & E  
Noon & Devon  
Tom Mahoney  
B Morrell 6  
Dale & Weber  
1st half (11-13)  
Enmas  
Knob Wilson Co  
Lloyd & Beeman  
Gould & Lewis  
(Three to fill)  
5TH AV  
2d half (7-10)  
La France Troupe  
Barto & Clark  
Percy Polock Co  
Muriel Window Co  
1st half (11-13)  
Evans & Sister  
Young & Brown  
Van Bergen & Goslar  
Chas Alawa  
Bert Leslie Co  
Gene Green Co  
(Three to fill)  
23D ST (ubo)  
2d half (7-10)  
G E B Porter  
Shorty De Witt  
Pinkrose Wallace Co  
Fisher Luckie & G  
"Girl with 1000 Eyes"  
Pisano & Bingham  
Wanda  
PROCTOR'S 58TH  
2d half  
(7-9)  
The Crispin  
Wright's Hawaiians  
"Petticoats"  
Murphy & Lechmar  
PROCTOR'S 123TH  
2d half  
(7-9)  
Adelaide Dooty Co  
Taylor & Arnold  
Walsh Lynch Co  
AMERICAN (loew)  
Cornalia & Adele  
Bronte & Aldwell  
The Cromwells  
S & H Everett  
"Memories"  
Rose & Fay  
"Ankles"  
Maude Muller  
Swain's Animals  
2d half  
Bervour Troupe  
Nevis & Gordon  
Gard & West  
Jensie Hayward Co  
Maude Muller  
Paul LaVan & D  
(Two to fill)  
LINCOLN (loew)  
Malone & Malone  
Williams & Held  
Wilder Walters Co  
Aus Stanley  
Daring Sisters  
(One to fill)  
2d half  
P George  
LeRoy & Seamon  
Amores & Mulvey  
"Evil Hour"  
Klein Bros  
Johnson Howard & L  
7TH AV (loew)  
Robin & McKissick  
Hendrix & Padula  
Newwood & Hall  
Dorothy Burton Co  
Eddie Foyer  
Paul LaVan & D  
2d half  
Cornalia & Adele  
Lucille & Cockatoos  
"Ward 22"  
Aus Stanley  
Flavins & Carson  
(One to fill)  
GREENEY (loew)  
3 Xylophonds  
Flake & Fallon  
Armstrong & Ford  
"Arm of Law"  
Ferguson & Sunderl'd  
Bernard & Meyers  
Ioleen Sisters  
2d half  
Martyn & Mack  
May & June  
Hendrix & Padula  
O'Brien & Buckley  
O'Brian Lee Co  
Hoy & Lee  
Manola  
DELANCEY (loew)  
Chadwick & Taylor  
Ade & Marlon  
Breen Family  
Alice Hanson  
Nadia & Gohl  
Milloy Kaogh Co  
May & June  
Aerial Eddys  
Lexey & O'Connor  
Pantner Duo  
Yellow Parli  
Walter James  
(Four to fill)  
NATIONAL (loew)  
P George  
Amores & Mulvey  
Lucille & Cockatoos  
Bryan Lee Co  
Walter James  
Texico  
2d half  
Flake & Fallon  
Williams & Held  
"Ankles"  
Kathryn Miley  
Gardner's Maniacs  
(One to fill)  
ORPHEUM (loew)  
Manola  
Hilli & Dale  
Bervour Tr  
Harry Rose  
Nevis & Gordon  
Jensie Hayward Co  
Reed & Wood  
Gardner's Maniacs  
2d half  
Henry & Lisle  
Robin & McKissick  
The Cromwells  
Alice Hanson  
Rose & Fay  
"N Y Artillery Band"  
Bronte & Aldwell  
Hufford & Rose  
BOULEVARD (loew)  
Martyn & Mack  
LeRoy & Seamon  
"Ward 22"  
Borden & Dwyer  
Pantner Duo  
2d half  
Stetson & Huber  
Nora Lorraine  
Mimic World  
AVE B (loew)  
Walton & Delberg  
Dorothy Herman  
Hawthorne & Lester  
Lambert  
(One to fill)  
Karlton & Kilford  
Edah Delridge 3  
Barbler Thatcher Co  
Bernard & Meyers  
(One to fill)  
Brooklyn  
ORPHEUM (loew)  
"Grits" Gambol  
"Overtones"  
Blossom Sealey Co  
Harry Bessford Co  
Clark & Verdi  
Milo  
Warren & Conley  
3 Bobs  
BUSHWICK (ubo)  
Alex Carr Co  
Mrs Gene Hughes Co  
"Song Hit"  
Wright & Dietrich  
Hunting & Francis  
Whipple Huston Co  
Nalana  
Tuscano Bros  
Loyal's Dogs  
GREENPOINT (ubo)  
2d half (7-10)  
Reno  
Burns & Horan  
Gould & Lewis  
Conrad & O'Donnell  
Rock & White  
(One to fill)  
1st half (11-13)  
Chase & La Tour  
Baseball 4  
Jack George  
(Two to fill)  
JEROME (ubo)  
Jerome & Carson  
(One to fill)  
2d half (7-10)  
Daly & Berlew  
Bonner & Bowers  
"Miss Hamlet"  
Victor Morley Co  
Rogers Gray Co  
5 Belmonts  
1st half (11-13)  
Dinkins Barr Co  
Jimmie Lucas Co  
M Clive  
(Two to fill)  
2d half  
Young & Brown  
Doris Lester 3  
Van Bergen & Goslar  
Rock & White  
Jack George  
HALSEY (ubo)  
Chadwick & Taylor  
(7-9)  
Elsworth & Merrick  
Frank Mattheus Co  
Young Americans  
Sam Artillery Band  
Fashion's Models  
BIJOU (loew)  
Helene & Emillion  
Sully & Arnold  
Alice Cole  
Mr & Mrs LaCosta  
Jerome & Carson  
"N Y Artillery Band"  
2d half  
"Memories"  
S & H Everett  
Willard & Bond  
Ferguson & Sunderl'd  
"Motor Madness"  
(One to fill)  
DEKALB (loew)  
Stetson & Huber  
Belle & Mayo  
Kathryn Miley  
Mimic World  
2d half  
Malone & Malone  
Hilli & Dale  
Borden & Dwyer  
Tom Davies Co  
Dorothy Herman  
Daring Sisters  
PALACE (loew)  
Karlton & Kilford  
Lottie Grooper  
Nat Carr  
"Bit of Scandal"  
(One to fill)  
2d half  
Weiser & Weiser  
Fennell & Tyson  
Ves Farrell Co  
Hawthorne & Lester  
"Jr. Follies"  
EULTON (loew)  
Hufford & Rose  
Nora Lorraine  
Nan Hewins Co  
Klein Bros  
Holland Romance  
2d half  
3 Xylophonds  
Sully & Arnold  
Newwood & Hall  
"Just for Instance"  
Nat Carr  
WARWICK (loew)  
"Just for Instance"  
Edah Delridge 3  
"Jr. Follies"  
(One to fill)  
Fields & Halliday  
(Three to fill)  
Altoona, Pa.  
ORPHEUM (ubo)  
Thomas & Henderson  
"Wanted a Wife"  
Burke & Harris  
Yamamoto Bros  
2d half  
"Mr Detective"

Binghamton, N. Y.  
STONE O H (ubo)  
2d half  
(7-9)  
Nancy Barring  
"Haborshors"  
Birmingham, Ala.  
LYRIC (ubo)  
(Nashville split)  
1st half  
"Tango Sals"  
Frank Mulvey  
Stanley & Birbeck  
Whitefield & Ireland  
4 Millihio Sisters  
Boston  
KEITH'S (ubo)  
Stella Mayhew Co  
Una Clayton Co  
Montgomery & Perry  
Elmore & Carleton  
Bert La Mont Co  
Antonia & Vale  
Bert Hanlon  
Kanazawa Bros  
Flying Mayos  
ORPHEUM (loew)  
J I Melba  
Clinton & Rooney  
Tiebor's Seal  
Howard & Sadler  
Walter Percival Co  
Lou Anger  
Al Golem Tr  
2d half  
Allen & Francis  
Little Lord Robert  
Minetta 2  
Harry Haywood Co  
Murray Bennett  
Al Golem Tr  
(One to fill)  
ST JAMES (loew)  
Jack Morrissey Co  
Evans & Wilson  
Harry Haywood Co  
Cook & Lorenz  
Tyrolean Troubadours  
2d half  
J I Melba  
Al Wohlman Co  
Grey & Old Rose  
Lou Anger  
"Bachelor's Dinner"  
Bridgeport, Conn.  
H POL (ubo)  
Castlane Bros  
Hamilton & Rawson

BIGGER AND BETTER THAN EVER  
BOB MATTHEWS  
**"DREAMLAND"**  
Is 3 Scenes and 7 Characters  
CLEVER COMEDIANS  
PRETTY GIRLS  
This Week (Dec. 4) - Columbus, St. Louis  
Next Week (Dec. 11) - Palace, Chicago  
Directors:  
HARRY WEBER

Auburn, N. Y.  
JEFFERSON (ubo)  
2d half  
(7-9)  
Jack George  
Toots Paka  
Austin, Tex.  
MAJESTIC (inter)  
(11-12)  
(Same bill playing  
Auditorium Waco 13-  
14)  
Witt & Winter  
Casson & Earle  
"What Hap Ruth"  
Violinsky  
Beaulie Clayton Co  
Hufford & Chain  
The Seabacks  
Baltimore, Md.  
MARYLAND (ubo)  
Mrs Thos Whiffin  
Halligan & Sykes  
Job Albright  
Flanagan & Edwards  
Peppino & Perry  
Page Hack & M  
Mable Elaine Co  
Lady Alice's Pets  
HIPS (loew)  
Kelo & Kelly  
Dolly Morrissey  
Frank Gabby Co  
B & B Wheeler  
Empire Comedy  
Scanlon & Press  
Bangor, Me.  
BIJOU (ubo)  
Al Rought & Earle  
Nelson Wainling  
Bradley & Ardine  
Clara Howard  
Noel Travers Co  
Grace De Winters  
Roland Travis Co  
2d half  
"Amelio"  
Mr & Mrs Kelso  
H Anner & King Sis  
Carl Eugene Tr  
PLAZA (ubo)  
Billy Kinkaid  
Thornton & Thornton  
Roger Curson & R  
"Holiday in Dixie"  
2d half  
Manny & Moore  
Mr & Mrs T Friel  
Joe Reed  
"At Party"  
Buffalo  
SHEA'S (ubo)  
Brice & Coyne  
Corbett Sheppherd & D  
Howard & White  
Joe Towle  
Frank Hartley  
(Others to fill)  
Butte, Mont.  
PANTAGES (p)  
(15-20)  
Portia Sisters 4  
Cook Girls  
"Suffragette Court"  
Chisholm & Breen  
Daniels & Conrad  
Calgary  
ORPHEUM  
Fay Templeton  
Al Shayne  
Duffy & Lorenze  
Ronald Ward & F  
Parkes & Conway  
Sansone & Della  
"Discontent"  
PANTAGES (p)  
Raymond  
Jubilee 4  
Herbert & Dennis

HOWATSON and SWAYBELL  
"A Case of Pickles"  
LAUGH BROKERS

The Professionals' Favorite Dentist  
DR. A. P. LOESBERG  
Fitzgerald Bldg.  
Room 703  
142 Broadway  
Tel. 4035 Bryant

TOM  
KENNEDY and BURT  
"Engaged, Married and Divorced"

"Red Heads"  
Vera Mercereau Co  
Camden, N. J.  
TOWERS (ubo)  
2d half  
(7-9)  
Arthur Parker Co  
"The Solar"  
5 Sylvesters  
Ketchum & Cheatum  
Harry Gerard  
Cedar Rapids, Ia.  
MAJESTIC (wva)  
LaToya's Models  
Lew Fitzgibbons  
Sliber & North  
Jane Connolly Co  
Diving Nymphs  
2d half  
"Naughty Princess"  
Hope Vernon  
Champaign, Ill.  
ORPHEUM (wva)  
Lew Hoffman  
Kanaazawa Bros  
Dunbars Singers  
Roth & Roberts  
Sig Franz Tr  
2d half  
"Frat Boys & Girls"  
Charleston, S. C.  
ACADEMY (ubo)  
Phil Godfrey  
Marion Harris  
Donnelly & Dorothy  
Harvey & Francis  
3 Escadros  
2d half  
Lander Bros  
Hopkins Axtell Co  
De Leon & Davis  
(Two to fill)  
Charlotte, N. C.  
PIEDMONT (ubo)  
(Rocks split)  
1st half  
Elkins Fay & E  
McCormack & Wallace  
Kelly & Sawin  
Jack Curtis Co  
Chattanooga, Tenn.  
MAJESTIC (ubo)  
(Knoxville split)  
1st half  
Lightning Weston  
Volland Gamble  
Jack Kennedy Co  
Lew Wilson  
The Faynes

A REAL HIT  
**"In the Sweet Long Ago"**  
Joe Morris Music Co.  
NEW YORK CITY

2d half  
Miller & Munford  
F & A Astair  
Tower & Darrell  
Adroit Bros  
(One to fill)  
McVICKERS (loew)  
Mahoney & Auburn  
"Concealed Bed"  
Lucy Lucier 3  
Factor's Dogs  
Frank Bush  
Metro Dancers  
Cincinnati  
KEITH'S (ubo)  
Koban Japs  
Bison City 4  
Howard & Clark  
La Argentin  
The Brads  
"Kiss"  
Chas Howard Co  
Tennessee 10  
Cleveland  
HIP (ubo)  
Parish & Peru  
J & B Morgan  
Eva Taylor Co  
Yates & Wheeler  
Folles D'Amour  
White & Cavanaugh  
Al Herman  
"America First"  
MILES (loew)  
Karl Emly's Pets  
Lella Shaw  
Lucy Gillette Co  
"Smart Shop"  
(Others to fill)  
Columbus, O.  
KEITH'S (ubo)  
The Blondy's  
C & A Wilkins  
Shannon & Annis  
Morris & Allen  
Arthur Sullivan  
Carl McCullough  
"4 Husbands"  
Colorado Spgs, Col.  
ORPHEUM  
(11-12)  
(Same Bill Playing  
Lincoln 14-16)  
Chip & Marble  
Bernard & Scarth  
Raymond Bond Co  
Struan Robertson  
Friscoe  
Orth & Dooley  
Dallas  
MAJESTIC (inter)  
Hershel Hendler  
Brenda Fowler Co  
Melville & Rule  
H Limes Dancers  
Franklyn Ardell Co  
Claire Rochester  
Valentine & Bell  
Danville, Ill.  
PALACE (ubo)  
"Frat Boys & Girls"  
Coagland Otto & A  
2d half  
LaPolare & Partner  
Moore O'Brien & C  
8 Black Dots  
Apdals Animals  
Davenport, Ia.  
COLUMBIA (wva)  
Four Roses  
Dudley Trlo  
Darrell & Hanford  
Maris Glen  
(One to fill)  
2d half  
McLallen & Carson  
Barr Girls  
Morgan & Grey  
Pat Barrett  
McGouds & Tates  
Dayton, O.  
KEITH'S (ubo)  
3 Shely Boys  
Hamilton & Barnes  
B Remple Co  
Hayden & Hayden  
Houdini  
Marie Lo  
(One to fill)  
Dayton, Ill.  
EMPRESS (wva)  
"Max Bloom"  
2d half  
Lew Hoffman  
Harris & Manion  
Dunbars Singers  
Roth & Roberts  
Sig Franz Tr  
Detroit  
TEMPLE (ubo)  
Chas Dickson Co  
Will Oakland Co  
Nina Payne Co  
"Jasper"  
Leo Rogers  
Marie Stoddard  
Lockett & Waldron  
The De Macos  
MILES (abc)  
DeVoy & Dayton  
Princess White Cloud  
Ryan Bros  
LaMonte's Mus Com  
Ranous & Nelson  
Brewer & Green  
ORPHEUM (loew)  
Bill & Eva  
Burns & Kissen  
Harry Rose  
Leonard Ande'on Co  
Flying Milletes  
"Indian Rhapodies"  
Denver, Col.  
ORPHEUM  
Laura N Hall Co  
Morton & Glass  
Miller & Vincent  
Williams & Wolfus  
Marie Dorr  
Scotch Lads & Las  
Ward Bros  
PANTAGES (p)  
Keno & Green  
Long Tack Sam Co  
Eva Shirley  
Wills Gilbert Co  
Gaylord & Lancton  
Doolay & Nelson  
Des Moines, Ia.  
ORPHEUM  
(Sunday Opening)  
Mme Chilson Orphan  
"Honor Thy Children"  
Demarest & Collette  
Marshall Montgomery  
Pierlot & Schofield  
Hubert Dyer Co  
Kajiyama  
Dubuque, Ia.  
MAJESTIC (wva)  
"Naughty Princess"  
Relle Barchus Co  
Chas Oleott  
Diving Nymphs  
(Two to fill)  
Duluth, Minn.  
ORPHEUM  
(Sunday Opening)  
Orville Harold  
Alan Brooks Co  
Willing & Jordan  
Allen Stanley  
Martin & Fabrial  
Vallecotte's Leopards  
A & F Steadman  
Victoria 4  
Katherine Co  
Kittie Flynn  
8 Crinoline Bros  
2d half  
Garciannetti Bros  
Hilda  
Monarch Comedy 4  
Kerville Family  
E. St. Louis, Ill.  
EMPEROR (wva)  
Volante Bros  
"The Family"  
O'Neal & Gallagher  
Kartell  
2d half  
3 Misses Stewarts  
Cervo  
Barnes & Robinson  
4 Casting Campbell  
Edmonton, Can.  
PANTAGES (p)  
Kinkaid Kitties  
Travitt's Dogs  
Jones & Johnson  
Great Leon  
Margaret Ford  
Eckhoff & Gordon  
Elkhart, Ind.  
ORPHEUM (ubo)  
"All Girl Revue"  
2d half  
"8 Little Wives"  
Elmira, N. Y.  
MAJESTIC (ubo)  
2d half  
(7-9)  
Toots Paka  
Carrie Lillie  
Coxey's Army  
Parillo & Frabito  
Erie, Pa.  
COLONIAL (ubo)  
Noak  
Greenlee & Drayton  
"Prosperity"  
Shattuck & Golden  
"Gown Shop"

The Professionals' Original Home  
**CONTINENTAL HOTEL**  
LOS ANGELES AND SAN FRANCISCO  
Shanley and Furness ("Fifty-Fifty")

Gabe, Tex.  
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II)

## NEW ACTS NEXT WEEK

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

Edna Goodrich and Co., Palace.  
Haruki Onuki, Palace.  
"Girls' Gambol," Orpheum.  
"I. O. U.," Royal.  
Hooper and Marbury, Royal.  
Nalana, Bushwick.

Emmet Devoy and Co. (6).  
"The Call of Childhood (Comedy).  
19 Mins.; Full Stage.  
Palace.

"The Call of Childhood" has the germ of a pretty sentimental idea with a touch of almost-poetry about it. At the Palace this week it was given a splendid mounting. Add to that that Emmet Devoy plays his part with a certain touch of effective humor, and is surrounded by a satisfactory company. Even then the playlet failed to get over. So the flaw must have been in the writing. Emmet Devoy wrote it. Probably the trouble is that the sketch does not properly establish an appropriate atmosphere for its fantastic story. The setting is a city apartment, prosaic enough a background. Into this scene and before the wide-awake (for all the audience knew to the contrary) family who dwell there, appeared the Spirit of Hallowe'en, garbed in green hose and doublet, to teach a lesson of loving kindness to a selfish husband, an unsympathetic mother and a mistreated kiddie. The audience had not been prepared properly to receive the Spirit of Hallowe'en amid the realism of a city flat and the incongruity puzzled the spectators. Perhaps they were supposed to be asleep, but there was nothing to indicate to the audience they were. Devoy presumes too much if he demands his audience invent their own illusions as they go along. He might at least have given them a hint (by the device of a momentarily darkened stage, say) that it was all a dream. Perhaps he intended it that way. If that was a slip it cost a good deal. The playlet has some humor and graceful sentiment, but the story moves haltingly and the business is rather labored. The Palace received it with mild interest.

Mohr and Moffatt.

Songs and Talk.  
14 Mins.; One (Special Drop).  
Fifth Avenue.

Halsey K. Mohr, the song writer, with Gladys Moffatt. The act has a special drop mentioning the names of six songs Mr. Mohr has recently written. One of the numbers was sung by an act later on in the bill which accounted, when it happened, for Mohr's failure to use it himself. They have a good bit in the ragging of Tosti's "Good-Bye" in a double number, in music and words, and it was even better that the Fifth Avenue audience thought it was, though they did not miss it. Talk opens the turn, with Mohr at the piano, when Miss Moffatt enters as a Quakeress, exiting after a number and returning in another costume to tell Mohr she was attempting to deceive him. Then they sing the rest of the songs. Mr. Mohr is a good performer and gets his talky points over, also the songs. The act looks good enough for a big time listing. It holds good music and good comedy.  
Sime.

Hirschhoff's Gypsies (7).  
Singers and Dancers.  
7 Mins.; Full Stage.  
City.

Four men and three women presenting the usual Russian songs, a pantomimic bit, and closing with the fast dancing. For small time it is a good closing act.  
Prod.

Billie Reeves and Co. (2).  
Comedy.  
16 Mins.; Five (Bedroom).  
Fifth Avenue.

This latest act of Billie Reeves, "The Drunk," has lots of comedy, with plenty of new "business" and the what one might call the "perfect drunk" of Mr. Reeves for further assistance. The opening is a bedroom, with a bedstead and a crib in the room. A red-headed young woman (who plays very well) is bidding her husband (who does not play so well) good night, imploring him to return home early and sober. He leaves and the woman clambers into bed. The action then goes into "one" when a slide says there is a lapse of four hours. Into "one" comes Billie Reeves, "drunk" and doing his falls. Mr. Reeves never did better falls than those Tuesday night at the Fifth Avenue. He rambled and fell across the stage, with the drop going up, again revealing the bed chamber. The wife had told her husband that there was a Billie Reeves living upstairs and he was a horrible example for drinkers. So it was expected Reeves would fall into the wrong apartment, which he did. Some business followed, without the wife learning of the intruder, she believing her husband had returned and reminding him to be quiet. While Reeves is falling over the place, the husband does return. Reeves touches him on the shoulder and demands to know what he is doing there. The husband is also "soused," apologizes, and leaves his home. Reeves starts to go to bed when the baby in the crib awakes. There is a period here of Reeves carrying the kidlet around to quiet him, which he finally does with a

Gene Greene.  
Songs.  
22 Mins.; One.  
Royal.

Gene Greene is back in New York, with a new idea for vaudeville with a single singer. He appears in both white and black face, giving the turn in two divisions. Walter Ford is the piano accompanist and has a solo of his own composition on the instrument while Mr. Greene is making up in blackface, off stage. Gene Greene as a singer of popular songs or rag numbers always held a niche, but has always had trouble in making New York believe it, although in Chicago he's as popular as State street. Mr. Greene has an opportunity now to clinch New York. The scheme he is employing should work out very well, when somewhat different material is inserted, especially into the blackface portion. Immediately after appearing under the cork Mr. Greene starts telling Irish stories. Those don't fit the color, and one of them about "going home and catch it from my wife" should never have been in the repertoire. That story must have been overlooked at the Royal's Monday matinee. Afterward Greene delivers some stories in the negro dialect that he does very well with and these might be added to replace the Irish tales, although the "cremation" negro story could also go out. The point is not strong enough for the thought of cremation that is brought up. A medley of former successes sung by Greene was liked. He did these in his rag way, using several dialects for a final verse. His final number was "Pray for the Lights." Opening in white face, Mr. Greene, looking very well and dressy,

"Creation."  
Scenic Production.  
15 Mins.; Full Stage (Special Set).  
Palace.

The Palace clientele, highbrow and a trifle jaded, were not particularly interested in the "\$20,000 production, depicting the mysterious event, 'The Birth of the Universe,' as the program had it. Elsewhere, it will probably create a better impression. The production itself is a series of pictures, one melting as it were into the next, probably accomplished by means of such a device as those advertising signs which change their wording as the passerby sees them from different angles in passing. A lecturer with a splendid voice appears before a curtain in "one." He makes a short statement and then quotes from the first chapter of Genesis. His fine elocution, backed by appropriate orchestral effects, is impressive. The rising of the curtain discloses the world as "without form and void." The picture then changes through the various stages of creation to the seventh day, one picture fading into the other slowly. Some of the effects are really beautiful. Before audiences with tastes less highly spiced it should be successful.

Florrie Millership.  
Songs.  
14 Mins.; One.  
Alhambra.

Florrie Millership (formerly Harry Fox and Millership Sisters) is in vaudeville with a repertoire of exclusive numbers, celebrating her metropolitan debut as "a single act" at the Alhambra this week. In material, Miss Millership has made a strong play for type songs, her lyricist realizing the possibilities contained in her size and successfully cashing the stage value of that point. Her opening number is built around this theme, carries a reasonably good punch, but looks doubly good through the excellent rendition. A patriotic number follows with a Broadway song in the third spot. This should be dropped for something else. It has been heard before and besides it doesn't weigh up well with the remainder. A novelty rag closes with a cleverly arranged dance for an encore. Miss Millership has a cute style of delivery, sings well and carries an abundance of fascinating personality. She seems made to order for production work and would probably show her genuine stage value there to better advantage than in vaudeville, but for vaudeville she lacks little or nothing. In 4th spot at the Alhambra Miss Millership scored an emphatic hit.  
Wynn.

"Uneeda Girls" (9).  
30 Mins.; Full Stage (Special Set).  
City.

One of the type of "girl acts" designed for small time, and as such this offering will pass as soon as the comedy is jazzed up a bit and a couple of numbers added for the girls. Just why anyone should want to produce a girl act with a chorus of six good looking little "chickens," and then have them on the stage only about three times in a half hour is a mystery. The three principals, a prima donna, young Dutch comedian and a juvenile, carry the story, such as it is, relying principally on a parody written to an operatic melody to put over the tale at the finale. It is entirely out of place. The scene is a grocery store. The boss' son and the Dutch delivery boy are rivals for the pretty cashier, and the chorus are clerks in the store. They are on for a minute at the opening, just long enough to show that they need to be drilled in the numbers, for they lose the lyric and rhythm. Later they return for a flower number and then are missing until the finale. The comedian scored the hit by singing a ballad. The comedy is mostly about a piece of cheese.  
Prod.

## PROTECTED MATERIAL

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Full particulars of the "Protected Material Department" were published on Page 5 in Variety of Feb. 4, 1916.

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

|   |   |   |
|---|---|---|
| MARCUS LOEW CIRCUIT<br>(Jos. M. Schenck)          | BERT LEVEY CIRCUIT<br>(Bert Levey)      | PANTAGES CIRCUIT<br>(Walter F. Keefe)           |
| FOX CIRCUIT<br>(Edgar Allen)                      | SHEA CIRCUIT<br>(Harry A. Shea)         | B. S. MOSS CIRCUIT<br>(B. S. Moss)              |
| MILES CIRCUIT<br>(Walter F. Keefe)                | FEIDER-SHEA CIRCUIT<br>(Richard Feider) | GUS SUN CIRCUIT<br>(Gus Sun)                    |
| FINN-HEIMAN CIRCUIT<br>(Sam Kahn)                 | ALONZ CIRCUIT<br>(J. H. Alon)           | MICH. VAUDEVILLE CIRCUIT<br>(W. S. Butterfield) |
| RICKARDS CIRCUIT (Australia)<br>(Chris. O. Brown) |   | U. S. V. M. A.<br>(Walter J. Plimmer)           |

method open to question. The wife then discovers Reeves and orders him out, but as the drunk is about to depart the husband again returns, with Reeves hiding behind a screen. After a humorous hide and seek chase between the two souses, Reeves starts to take his leave at a favorable opportunity, when the husband is at the other side of the room about to take a drink. Reeves nears the door, but upon hearing the clinking of the glasses cannot resist, and walks over to the husband for a drink of his own. The husband wanted to know how Reeves got there and the wife says he brought him home himself. The husband inquires of Reeves if he is a friend. Reeves says he is and they shake hands. A funny bit is Reeves' handling of an umbrella when undressing. Barring that the husband is rather weak as a "drunk," there isn't anything wrong with the act and Billie Reeves has a winner in it. Among "falling drunks" he has no equal. This sketch fits him up and down. It's a first class comedy act.  
Sime.

Billy Link and Blossom Robinson.  
Songs and Talk.  
12 Mins.; One (Special Drop).  
City.

Billy Link accompanied by a very dashing appearing brunette has a new vaudeville two-act that will shine up in time. At present the turn is too ragged. What it needs is more work before the action is fast enough for New York.  
Prod.

went right into popular songs (three of them). These were fairly well known, but he easily got them over. Since Mr. Greene has more personality in white than blackface and through his pleasant appearance "straight," it might be advisable for him to open in blackface and close in white face, reversing the present order, if it is possible to "wash up" to do that.  
Sime.

Bernard and Lloyd.  
Talking.  
16 Mins.; One.  
City.

This team has a good routine of talk that brings laughs. The straight is a lawyer and the Hebrew comic has just been injured, having been thrown off a street car by a conductor after trying to pass a transfer two days old. The talk centers around the injuries and the damages and is full of snap. For a finish the duo sing a comedy Hawaiian song, coralling a laugh. A little more singing could be provided and the team might add a parody with good effect.  
Prod.

The Antonios.  
Wire Walkers and Aerialists.  
12 Mins.; Full Stage.  
City.

A man and woman doing wire walking to open and later displaying feats of strength on a slack rope hung from the grid. The act is a small time opener.  
Prod.



## Doss. "The Man That Grows." 10 Mins., One. American Roof.

Entirely devoid of personality, appearance or general stage ability and entirely valueless for entertaining, since there is not even an atom of mystery surrounding his specialty, "Major" Doss, billed at Loew's American as "The Man that Grows" comes under the natural classification of a museum act. Doss is introduced by an announcer who gives a brief history of his life. Among other things he explained that during an attempted balloon ascension some years ago Doss suffered a fall which resulted in curvature of the spine. Doss is a hunchback and the disfigurement naturally leads one to the solution of the growth mystery. During the turn Doss squirms the hunch around from his back to his chest, one of the most disgusting "bits" ever shown on a stage, and any manager who would permit the exhibition before an audience of women should have his brain examined. Doss has twisted Willard's billing around to duck the "copy" stigma, but even that will never carry him along in vaudeville. Willard has personality. Doss has none. Willard has a sensible, entertaining routine of introductory talk. Doss' announcer runs "wild" in his explanation. And Willard's growth feat leaves them guessing, but whether it be true or not, anyone witnessing the Doss exhibition will conclude his expansion is due to the disfigurement. Doss might interest a surgery clinic, but even that is doubtful. But counting on his continuance in the smallest houses, Doss should be restrained from dislocating his hunch and he should be obliged to alter his billing to eliminate the suggestion of a "copy." To even mention Willard's specialty in the same review is a high compliment to Doss.

Wynn.

## "Rubeville" (10). Musical. 30 Mins., Full Stage (Special Set). Colonial.

"Rubeville" is a Rolfe & Maddock musical production with a cast of ten men, of whom Felix Rush and Jere Delaney are featured. Other than Delaney who plays an advance agent role, the men appear in rube character. The main strength consists of music on the brasses. The ten comprise a capable band. In addition a trio of cellos are brought forth to advantage. The singing consists of quartet and ensemble numbers. The comedy largely rests upon Rush, who, as the proprietor of a country store, is one of the leading personages of the community. The action takes place in his establishment. Delaney does some dancing that looks well. "Rubeville" is a good musical offering with enough comedy to keep it moving quickly. The piece has been staged in a high class manner.

## Imperial Chinese Duo. Songs and Music. 12 Mins., Full Stage (Special Set). Colonial.

At last the Orient has given vaudeville a specialty that eludes the freak classification, one that registers solely on artistic merits. The Imperial Duo consists of two men, a baritone singer and pianist, the latter with a rather pointed sense of humor. The couple work in the conventional Chinese set, rich in color, design and quality. Tang Cheong is the singer, and Fook Lok his accompanist. "Chinatown, My Chinatown" is an introductory number with a classical number following and "Ireland Got Its Name" in next order. A popular instrumental number is then played by Fook, who seemed to get as much enjoyment out of his effort as the audience did. An operatic piece follows. The Celestials produce results solely on their ability with the novel angles of the specialty an added asset. Vaudeville can use this combination.

Wynn.

## Johnny Ford and Billy Smith. Songs, Dances and Piano. 19 Mins.; One. Fifth Avenue.

Johnny Ford has a new act, with Billy Smith at the piano. Mr. Smith opens the turn by announcing Mr. Ford cannot appear and he will do the act alone, starting to sing. Ford comes reeling down an aisle and forges his way upon the stage. After an argument with Smith, who reprimands him for his condition, Ford goes into a conversational number to piano accompaniment, concluding it with an excellent "drunk" dance. Mr. Smith follows with a recitation about "The Dog Catcher's Child" that must have been written by himself. Upon Mr. Ford returning he does a couple of songs and dances, "stalling" for breath after the first by some business that looks impromptu and calls for his entrance into a stage box. Both dances are of the Ford style and were liked. During and after them he flops over on the stage as though exhausted, and this brought laughs as did considerable other matter. Mr. Ford is a hard worker on the stage. He experienced no trouble in making the Fifth Avenue audience like his work. The turn is now all Ford. It might be a little Smith also if something could be found to replace the dogcatcher recitation.

Sim.

## "Plain United States" (4). Comedy Sketch. 17 Mins.; Full Stage. Harlem O. H.

A sketch with possibilities, but not worked out as they might be. The characters form a combination of nationalities that almost anything could be expected of in the laugh line. The grandmother is Irish with a brogue, the grandfather is German with a dialect, and the two are all wrapped up in their orphaned granddaughter, very much American. The old folks have money and the girl is at an exclusive boarding school. It is summer. Grandma has planned a vacation for herself, and Grandpa has done likewise, but both have been bulling each other. They have been boasting of the swell social connections, although neither has introduced the other into the circle in which they were supposed to move. Each was figuring the other was on the level and when one left, the other planned to stay at home for the summer, where all pretense could be cast aside and real entertainment be enjoyed. The girl as a surprise comes unannounced and catches both the old folks off their guard after they have discovered each had been fibbing. A general reconciliation follows. There is a fourth character, a wise cracking slang swinging kiddo, the sketch obtaining its title from the fact the old man is constantly telling the youth to talk "plain United States." The ground work is there for an act good enough for the big time, it only needs some one to write it. The present offering is small time.

Fred.

## Charles J. Stine. Monolog. 15 Mins.; One. American Roof.

Charles J. Stine is a former member of the Essanay picture comedy organization. Before that he was in vaudeville. He has returned to vaudeville with a single reel comedy that was turned out while he was with S. & A. After a few introductory stories of how he went into pictures, the screen is lowered and Mr. Stine offers his talking picture. That is, the comedy is screened and monologist talks throughout the time it is flashed, telling the audience just what they are witnessing. Without a big film rep. his present act doesn't seem quite the thing.

Fred.

## PALACE.

A jinx presided over the Palace this week. The bill had its weaknesses in the first place and when, on Monday night, four of the numbers for several reasons fell down, there was a disappointed audience. Maud Allan, changing her choice offering for her second week at the Keith house, made a poor impression with "Salome." New York audiences have been fed up on sensational conceptions of the folk. Maud's incident and Miss Allan's mild affair was in the nature of an anticlimax.

Her whole act arrangement went wrong. The simple little classical number at the opening did well enough. Then a divided drop was lowered in "one" and while a harpist (Alfred Kastner) struggled with some pretty difficult music, it billowed and swelled distractingly about his shoulders while the stage hands coerced scenery on the stage. Followed Miss Allan's undulations in an elaborate temple setting. At the end there was only perfunctory applause and the feature number of the program passed.

"Creation" (New Acts), closing, was never meant for Palace entertainment. The pictorial series with its running lecture on the first chapter of genesis encouraged restless members of the audience to move on and the number progressed to the accompaniment of departing noises.

The honors were divided two ways between Milo and Jack Wilson, two straightaway vaudeville specialty entertainers, and the only numbers (on a program that ended at 11.15) with a comedy to offer. Wilson, of course, is a Palace regular. The audience knew him and was prepared to laugh from his very entrances. They never changed their minds. His comments on the bill scored consistently. Milo? Has played the house before, but his surprise comedy entrance caught the house. Milo? Has an astonishing quantity of material and much of the force of his offering comes from his rapid way of working. His sound imitations are remarkably faithful, to be sure, but just as important is his unpretentious method of presenting them.

An accident to Rock and White put a wet blanket on their act, and doubtless helped in the general poor effect of the bill. Miss White slipped as she entered for her third dance, turned her ankle and fainted. Mr. Rock carried her off and the curtain fell. This was just before intermission. They returned two acts later to do their travesty in French, a delightful bit of fooling, but the accident naturally spoiled their chance to bolster up a bill that needed first aid.

Bob Albright was the victim of an unfortunate experiment. He did splendidly with his early numbers and his yodling had the audience interested. Albright's high note has the pure, warm richness of a bell tone. The singer was all set for a smashing hit when he did a new number—his own, he said—for the finish. It didn't suit him, the audience didn't care for it and Albright walked off to only mild applause when he might as well, but for the experiment, have had one of the hits of the night.

The Five of Clubs club jugglers, opened the bill. Fonelle Sisters, singing intermission, had the assistance of B. J. Albright to help them for an applause finish, but they were scarcely the sort of number to start the second half in a bill that badly needed sprightly comedy to save it. Emmet Devoy and Co. in "The Call of Childhood" (New Acts).

## COLONIAL.

There was every reason for the Colonial to have a packed house Monday night mainly due to a show which had considerable strength on paper and lived up to this in its running. The show was a comedy, a comedy, a comedy, down her share of the honors, placed second after intermission at night (through a shift in the programing which placed her next to closing). The shift was probably made when it was found "Rubeville" could close in "one" allowing for a change of set for Lady Alice's Pets, leading the show.

The Tuscan Brothers opened the show with a song. The men made noticeably good and gave the show the necessary start, with Raymond Wiley, No. 2, taking hold from the start of his offering with a sure hit registered in his behalf at the finish. Wiley displayed considerable voice which gained recognition for him. At times he appears to force himself with his double voice singing, but this becomes less and less evident as the act progresses and the smoothness of the ballad used as a closing number was particularly agreeable.

Bayone Whipple and Walter Huston in "Spooks" brought forth several laughs. The act's main asset is Huston's money song. The audience acknowledged it from the start. "Spooks" as a comedy vehicle is not specially strong, but the Colonial was inclined to be amused at it.

Ben Ryan and Harriett Lee using a Yiddish name card on one side of the stage put over their customary hit. The audience was kept laughing continually.

Edwin Arden in his surprise finish sketch, "Close Quarters," made his customary dignified appearance and scored a sure hit through his exceptionally strong performance. The Arden offering was a more dramatic sketch is decidedly worth while.

Hunting and Francis opened after intermission with a light comedy offering, "Love Blomquist." They were liked immensely, especially towards the finish. Miss Alice's Pets followed, after which "Rubeville" (New Acts) came up for notice and lasted 30 minutes, all well spent. Lady Alice's Pets closed convincingly.

## ALHAMBRA.

The Alhambra is slowly but surely undergoing a period of rejuvenation that may, in time, permanently re-establish the house as a vaudeville stand. The recent reduction in admission prices, coupled with some consistent booking of really entertaining programs has had the desired effect, and notwithstanding the abundance of neighborhood competition, the Alhambra seems to have once again become a "habitué" with the Harlemites. Monday night the house carried a capacity attendance with a number of standees adorning the rear orchestra rail. It was a genuine vaudeville audience, skeptical to a degree, but fully appreciative when convinced.

The Lovelocks opened with wire walking. This couple have arranged a good routine with the man doing the bulk of the work. The woman, however, justifies her presence with an occasional feat and adds a touch of contrast which helps to some extent. She is pretty, shapely built and seems at ease on the wire. The man is a reasonably good showman, adding a bit of sensationalism to every stunt.

Stone and McEvoy were second with talk and songs. The couple have improved wonderfully with their metropolitan experience, particularly the "straight" man, who now seems at home on the rostrum. He sings a ballad as well as the next and handles the patter well. It's a good "two act," and with their Alhambra returns as a criterion they look good for any bill.

Ines Macaulay and Co. offered "The Girl at the Cigar Stand," formerly played by Dorothy Regal. The skit carries an interesting theme, lightened with some good comedy points, but in selecting the cast, the producer went "democratic" on a "villain" type. Arthur de Lord doesn't answer the requirements of a "cheater." This somewhat handicapped proceedings, for this particular character needs all the color possible since the climax revolves around his actions. Otherwise the playlet comes entirely up to expectations.

Another instance of faulty casting is noticeable in the Jean Adair sketch, "Maggie Taylor—Waitress." Robert Barrat is Maggie's son who has spent the past 15 years roughing it in the old fields of the west. Mr. Barrat, with a typical aristocratic dialect and a city trained mustache, suggests anything but the character. One might opine from his general carriage he had struck it rich in baby ribbons, but the thought of connecting him in any manner with the rough-neck of an old country is perilous close to criminal libel. But Mr. Barrat is not incapable. On the contrary, he shows evidence of unlimited ability—but not for this particular role. The sketch is excellently constructed with all the atmosphere one could expect from such a locale, and the director has built his situations in masterly manner. It scored one of the real big hits of the evening.

Florrie Millership (New Acts) was also listed in the first section, with the opening act of the second half failing to the Imperial Chinese Duo (New Acts), after which Harry and Eva Puck in their "Song Hit" skit by Edgar Allan Woolf. The defect contained in Miss Puck's vocal endeavors is nicely buried in this arrangement, the interest embodied in the main action overshadowing the handicap. It's the best vehicle the Pucks have had in recent years and the Harlemites liked it immensely.

The Four Comedy Four have built a great collection of situations around a flock of aged stories and gags, overlooking mighty little in compiling their dialog. The bulk of the comedy responsibilities are given to Joe Smith, who gives a natural Hebrew characterization, getting continuous laughs, with the supporting trio registering in the vocal end. In the succession of low-brow comedy, but thoroughly produced of the shoddy returns.

Mother, Hayes and Mother closed with cycling, the comedy carrying the trio into the front line of similar specialties. They held a large proportion of the house in for the final curtain.

Wynn.

## CITY.

The bill at the City the first half did not seem to get started until it was almost over. There were the usual eight acts, divided by a new weekly after the third turn and a five reel feature to close the show. A crowded house greeted the acts Monday night.

The Antonios (New Acts), an aerial offering, opened, the last few tricks pulling applause. O'Brien and Dennett, formerly a three-act with an added O'Brien, managed to pass with their two opening numbers and were on the road to fare badly when they went into a medley of Hawaiian melodies, playing a "uke" accompaniment, which brought a hand. Billy Link and Blossom Robinson (New Acts) did not appear to have been sufficiently rehearsed for a New York showing. The news weekly pulled applause every time the flag was flashed.

The Musical Lunk, won applause with their playing after they left the brasses and started on the xylophones. Bernard and Lloyd (New Acts) were laugh provokers, the comedian getting over particularly well with the downtown audiences.

The Uneda Girls (New Acts), a dreary offering, rely on numbers and comedies on a fairly well on the costume flash. The real hit of the evening was the Irish tenor John O'Mally, who sang four songs and left the audience clamoring for more. The Gypies (New Acts) closed the show with a "hurrah" finish. The Pathe Gold Rooster, "The World and the Woman," completed the bill.

Fred.

## HER MARKET VALUE.

Chicago, Dec. 6. Sizing up "Her Market Value," it looks as though A. H. Woods had everything set for a kill. This new melodramatic play which is accredited to Willard Mack, may eventually make that "killing" through hammer and tong work on the part of Mr. Woods and the old circus display of prima's ink, but the piece has not caught on in Chicago as Mr. Woods fondly anticipated.

Another look at the scenery convinces one that the reproduction of Rector's, Broadway, would hand (around 48th street) many a good laugh.

The play jumps all over the town lots of Canton, O., the lighted back of upper Broadway, New York, the third floor back of some Manhattan boarding house and a Bowery dive, where low persons congregate and drink high beers and stiff whiskies and revel in drug stupefaction. But the jumps are nothing compared with what Mack makes of his play characters. The sweetest woman type in the play becomes an awful "bum." But the author keeps her pure in heart and faithful to the husband and took a brother-in-law's word she was the mistress of another man. This is not altogether unlike a situation in "The Man Who came back," now in New York.

And the best man in the play the author makes a murderer. Another principal is a beardless youth—one of the idle rich type—who is ever drunk and raving over a chorus girl always in need of money. Many will give the best mark to the best character in "Her Market Value" was the detective who stood outside of Rector's passing out five spots to coke-eating women and the next moment finds him in the underworld seeking the very man—the drug fiend's husband, who had driven her to the bottomless pit of despair.

There was another good woman in the play, but she didn't have much to do after her husband struck her in the face and her brother then brought him down to earth. "Her Market Value" tells nothing true. It is a morbid bit of artificial melodrama that runs a long way before getting anywhere. The play seems "framed" for a road clean-up and it is almost a certainty Woods will not take it into New York. If he does, then he must rebuild, recast and gear over.

Emily Ann Williams, as the woman who became the drug worshipping, did effective work. It's a difficult role, and one that requires laborious effort. It was her acting that kept the play from sinking into total oblivion on its premiere in Chicago. Byron Beasley handled the role of the husband with credit and displayed a good speaking voice. Mrs. Stuart Robson, as the boarding house keeper, tried every trick of stagecraft to make a minor role stand out. She gets all there is out of the part. Macey Harlan and Kenneth Hunter enact their roles effectively.

There is a cabaret scene, supposed to be a counterpart of gay night life in the Apache district of a big, cruel city like Brooklyn—perhaps—and it ran along until "boozers" appeared and spilled the beans. Mack may have seen such a cabaret team, but the cabaret management must have been "booking direct." At the Olympic, where "Her Market Value" is on view, there is no wild enthusiasm or box office jams. It is not there with the punch other Olympic shows have carried in past seasons. *Mark.*

## FOLLOW ME.

The Anna Held show at the Casino is built around the star. There are many girls and two comedians besides. The comedians must depend upon themselves and the songs they sing, for the book offers no opportunity. It is called "Follow Me," after a French farce, with a plot as common as the triangle in the world. A woman, a man, a little bit of love, a French French sonnet and his wife learns of it. That seems enough, however, to carry the story along for three acts, allow Miss Held to present a pleasant and unsuspected picture in lights and also give her the single novelty in the show, a long silver lace train trailing from the lights, the trail when caught up with a couple of strings by Anna, giving a picture of a white peacock.

The girls—34 of them, look nice enough from the rear of the theatre but not as nice down front. There are several pretty ones among them, notably Grace Langdon of the show girl line and Grace William among the dancers. The girls dress often with no especial brilliancy and some take part in a faint "fashion parade" in the final act, when Miss Held gets a check-off offer.

The comedians are Henry Lewis and Harry Tighe. Mr. Lewis captures the large comedy hit, through the use of his vaudeville material and interpolated songs of the popular brand. They are an "eyes" number, a "monkey" song and a "Yiddish" hula. Mr. Lewis' specialty was the decided success of the performance, although it didn't fit what a raised show in comedy way this production must have been before Messrs. Lewis and Tighe joined it in Boston. Mr. Tighe goes smilingly through the show, with only his personality to hold him up and he also interpolated a popular published song, something about they grow bolder as they grow older. Mr. Tighe's vaudeville partner, Sylvia Jason, is in the cast and she did quite well, whether by herself or working with Tighe.

The "Follow Me" title is taken from the entrance song of Miss Held's, of the same name and written by Helen Trix. It's a Salvation Army idea of no special merit.

The only dance worth while is contributed, principally by Alfred Bryan (lyrics) and Harry Tierney (music). So many are interpolated by this firm that the latter is the heart of the program as the song writers instead of those now there, Sigmund Romberg (music) and R.

B. Smith (lyrics). Eight songs have been inserted, six by Bryan-Tierney. There are about 14 score numbers in all, exclusive of opening ensembles and finales. The song hit of the piece proper is "It's a Cute Little Way of My Own" (Bryan-Tierney), sung by Miss Held in the second act (where Lewis also does his vaudeville turn). Miss Held has "I Want to Be Good, but My Eyes Won't Let Me" (Bryan-Tierney) (as another sequel to "I Want to Be Good"). The business of the "I Want to Be Good" passes it. A well staged number was "Milady's Teller Set," where six different girls were made up as requisite dressing table accessories. Another good looking chorus number held horse-shoe shaped flowered rims above the girl's heads.

In the last act Mr. Tighe leads a "chorus number" that recalls burlesque in the ideas, as do several things throughout the performance. P. Poul Forcett did a good Frenchman and James Watt scored in a burlesque classical bit he carried to some extent. Letty Yorke had an inconsequential role she made even less of. The Caninows were there with their Spanish dancing that appeared familiar to the audience. Jack Mason and Allan K. Foster staged the dances.

Miss Held is wearing so many diamonds and pearls she may see any kind of whether she business runs on or not. The Helds should remain at the Casino for a little time anyway, for it's a flash show, with the star and the lot of girls to pull business, perhaps mostly through the cut rate agencies. The women may want to go to see the Held clothes. There are plenty of them, all "gorgeous"—and then there are Anna's—in lights. *Sime.*

## LITTLE PEGGY O'MOORE.

(INTERNATIONAL.)

Tom Anderson.....Al Jackson  
Patrick O'Brien.....Edward Brennan  
Doris Montague.....Ethel Barr  
Howard Richmond.....Ed. Clarke Lilly  
Mary Montague.....Bethel Evans  
Matt Hogan.....Daniel Reed  
Bergeant Schneider.....Oscar O'Shea  
Dan Murphy.....Pauline MacLean  
Jacob Webster.....J. Ward Kett  
Frank Vernon.....Harry Thomas

The most expert dressing of the lower floor of the Brooklyn Grand opera house Friday night (Dec. 1) couldn't make it look like an audience. Less than half capacity was occupied. Upstairs was no better. There appeared, for that performance at least, to be an actual falling off in the demand for the lower priced seats.

The play and company do rather well, grading about midway between the best and the worst the International has been offering. "Peggy O'Moore" is a comedy drama by Oscar O'Shea and E. C. Lilley, with the accent on the comedy and the soft pedal on the drama. This distribution is fortunate, for the authors are not in a happy vein when they come to the lighter dramatic moments. They do better in the lighter passages. Some of their hits of sentiment were really effective.

The Acme Producing Co. have mounted the piece adequately. There are four acts calling for two interiors and an exterior setting, all of them sufficiently real to support the stage illusion without being very elaborate or expensive. They have been tastefully put together. For instance, a bit of business in the second act requires the leading man to glance through a book while waiting in a hotel lounge room. The producers have thought it worth while to put into the setting a real book case filled with real books to give the background some detail—a small matter, perhaps, but an indication that the producer has made an effort toward realism. There are other similar details to indicate the enterprise of the producer.

The cast of 11 people is an unusually uniform organization for International shows. None of the actors stands out conspicuously for merit, but they manage to give a performance without a jarring note. Pauline MacLean plays Peggy. She has the first requisites of youth and fresh beauty. A graceful presence helps to make her a satisfactory heroine in spite of her manifest inexperience. Her coaches have done wisely in making her a subdued sort of Peggy. She does not strive for extreme effects, so that while her work may be a trifle pale she commits no glaring faults and her girlishness makes a sufficient appeal.

Oscar O'Shea is the leading man. He has only a few opportunities for big work, neither amounting to much, for the rest he is quiet and unpretentious in his methods, as his character of middle aged lover demands. Ed Clarke Lilly, his younger rival for the hand of Peggy, did fairly well in his sentimental scenes, thanks to his easy bearing and a good speaking voice. Al Jackson made a manly presence, and Daniel Reed handled a quick comedy part as Matt Hogan, the ward politician with fine judgment. Ethel Barr and Bethel Evans, without anything to do, filled in the picture, together with several of the minor characters which rounded out the company.

The play has many crudities, but few of the grotesque tricks of the "pop" melodrama. The mechanism of the tale cracks at times. From the rising of the curtain to the end of the first act an American flag was conspicuous in the Office of the Mayor, in order that it might be conveniently at hand for an applause "America first" speech at the climax. The patriotic stuff was pushed off all the way through the piece, by the way. In the second act the playwrights are at great pains to work up a dramatic situation, but the curtain has fallen and it has laboriously arranged, nothing came of it, and when the third act opened it was almost en-

tirely forgotten. This, of course, created a gap and made the progress of the action jerky. The great fault of the play, however, is that the story does not hinge upon Peggy. She is scarcely more than an incident, and the force of the feminine interest is lost. Perhaps the fact that the play was written by the man who plays the leading part had something to do with this. If they are to call the play "Peggy Moore," certainly Peggy ought to have the centre of the picture. Miss the miscarrs.

## BEAUTY, YOUTH AND FOLLY.

(INTERNATIONAL.)

Nobody gets any large credit out of the current show at the Olympic, unless it is James E. ("Blotch") Cooper, who staged the affair. Probably "way back about July 15" the managers had a book and intended to use it. At the outset of the evening there was vast dialog, delivered no better than usual in burlesque, and the prospect was bleak for one of the "story" burlesque shows. However, they soon forgot the book and ran into the accepted succession of number and bit.

The trouble with the numbers, or most of them, was that there was no capable number leader in the troupe, unless it was Katherine King. The girls—16—did well enough with their maneuvers, but their voices were worse than usual. Sarah Hyatt (perhaps it was not Miss Hyatt, who could only make a separate guess from a Chinese puzzle program) tried at one time to put a little ginger into a dance that figured as incidental to her number, but she fared rather badly with the try. Nobody else even tried.

The other principal woman of the cast was Margaret King, a plump—yes, more than that—prima donna, whose responsibilities ended with allowing her to have to the limit of their tensile strength and delivering comedy lines while "feeding" the comedians. One number before the 10:45 finale, Bert Wilson, principal comedian, had an amusing minute in which the choristers participated. This disclosed several girls who gave the impression they might have been able to lead numbers and deliver lines better than some of the principals. In particular a blonde showgirl from the right of the line had a capital knack of getting her speeches over, inane as they were.

The first part developed nothing startling in any department. The best bit consisted of stately poses by Miss Davenport and Co., three women in white chalk covering and draperies. The figures were well done and the arrangement was from an better than the familiar burlesque "living pictures." In the burlesque the audience showed some enthusiasm for a long series done by the Alpine Trio and made up of the popular published numbers. The three, who play minor parts in the pieces, did a lot of close harmony that struck the 14th street clientele as enjoyable. Anyhow they could not get enough of the singing. Hyatt and assistant comedian (it was impossible to tell from that program who this was) had a laughable specialty involving twisted language such as "To whom are you talking? To whom?" and "Why do you place the adjective before the semicolon?" They laughed at this, and Lord knows the house needed laughs. Dan Gracey did his Irishman, but he hadn't anything to make it funny and it was not funny.

The show is above the average in dressing and in its equipment of settings. The principal women have doubtless spent much time and money on their clothes and some of them are very attractive. But the show is not satisfactory. It is short on something, as even painstakingly handled shows sometimes are.

## WORLD OF FROLICS.

(COLUMBIA.)

Dave Marlon leads "The World of Frolics," also termed "Dave Marlon's Own Show," at the Columbia this week. The Marlon outfit is the most pretentiously staged burlesque attraction that has played the Broadway stand this or any other season. Marlon has spared nothing in equipping his show, the main portion of the scenery and costumes coming from the Ziegfeld "Follies of 1915." Marlon having purchased them from the Broadway producers. The move was most advantageous, shown by the appreciation of the Tuesday night audience.

In addition to its exceptional staging the Marlon show is sufficiently fortified with comedy to place it among the first rank. The main portion is handled by Marlon, with S. H. Dudley (colored) playing opposite to the best kind of returns.

Marlon returns to his popular cabby character at the start and finishes the performance in that garb. In between he does various comedy hits in other characters. The most convincing, from a comedy standpoint, is in the apartment house scene with Marlon doing a janitor and Dudley the porter. The comedy in this closely rivals the work done by Bert Williams in the "Follies" from a laugh point of view. This portion takes place shortly after the start of the second half and during which the best comedy of the show is brought forth.

Although well supplied with male talent Marlon has appeared to have ceased to work the women in his aggregation. Inex de Verdier is the principal female willow, without, although not possessing an exceptional voice. Emelia Barthollett is a dancer of considerable ability, but apparently unable to handle lines. Agnes Behler appears occasionally with Helen Wolf handling a number now and then. The latter young woman shows promise, displaying considerable grace. The dressing of the feminine portion is up to requirements.

The chorus consists of a well groomed set of girls, the "Follies" costumes showing them

off to advantage. The changes are numerous and the girls peppery. In addition to the chorus girls, nine men are used. Their singing is of a fair caliber, but it would be advisable to keep them on the stage altogether, for while in the audience their makeup gives them an unrightly appearance.

"The World of Frolics" contains no book. It is programmed as a musical revue staged by Leon Errol. The Errol work is especially noticeable in the clever handling of the chorus.

The piece is in two parts and 14 scenes, nine in the first and five in the second. The sets are especially luxurious and were designed by Joseph Urban, which in itself marks the attraction as an unusual burlesque show.

"The World of Frolics" is so different it can't miss.

## AMERICAN ROOF.

The first half of the current week's program at the American was considerably better than the average shown there, only one or two of the listed specialties registering anywhere near expectations.

The first part was particularly slow. Selbini and Grovini opened with their combination of "silent" stunts, moulding a series of ground feats, juggling and cycle riding into a fast working specialty. This team should ordinarily give a small time show a rousing start, but the roof was sparsely filled when they appeared and handicapped their action somewhat. They were followed by Fitzgerald and Carroll, two men in tramp make-up. Beyond the returns gathered with a partially "blue" parody at the finale they failed to score. Both men are apparently capable, but lack material. They leap from one subject to another and ramble through a routine of pointless "gags" that will never get them anywhere. These men might develop into a standard turn, but until they strengthen their vehicle their success is bound to be of an indifferent nature.

Hickman Bros. and Co. in "Two Ways to Look" have a rather unique idea, but have not entirely developed the possibilities. The show is dressed with a split-setting, one-half showing a back-stage view with the other disclosing a dressed stage. Five characters in the cast with the "props" handling the comedy lead. It should carry itself along the small circuits, but would stand doctoring to advantage. There was nothing exceptional in the efforts of the individual members, the vehicle holding up principally because of its novel proportions.

Clinton and Rooney followed the Hickman turn with Julia's dancing earning instantaneous favor. Miss Rooney's work is sufficiently well done to carry this act through. They scored nicely.

The Milani Five have the usual Italian street singing affair, closing with "Childe Bidee Bee." Intermission came next, with Doss (New Acts) opening the second half.

The show really started with "The Fascinating Flirts," a girl act, featuring two men and billing Phil Adams. It carries a sextet of good looking "hollers" with some lively song and dance numbers and sufficient comedy patter to insure the necessary laughs.

Lillian Walton was next to closing and scored the legitimate hit of the evening. This diminutive little comedienne has improved in a large measure and with her present repertoire of character songs she measures up well with the majority of "single" women. Her forte is Jewish comedy songs and the two offered stood out in her routine as the best applause winners of the lot.

Manola, a Cuban wire artist, closed the show and kept the entire house in for the picture. Manola seems at home on the strip and swings with unusual confidence and agility. He might introduce his assistant as a tailor. Manola can carry a spot at either end of practically any vaudeville bill. The pictorial weekly closed. *Wynn.*

## JEFFERSON.

For some reason the audience Monday night (two-thirds capacity downstairs) was restless and, acting like those in the big time houses sometimes do, a considerable number walked out after Bill K. Wells scored a laughing hit, next to closing. Yet the bill was as good as the average, maybe better. Bill's "Minstrels" won second honors, with Walton and Delbred and Mullen and Rodgers tied for third.

The Minstrels is a female organization of seven corks, although but two are blacked up, those being the ends, Bijou Russell and Helen Primrose. Vincent is interlocutor. The girls displayed quite a bit of pep, with the ends doing good work, and the turn got appreciation.

Wells started off with a parody medley which was funny enough, but his talk, winning much laughter by its genuine humor, brought him under the wire ahead of the field. Wells has a hybrid dialect, but that doesn't seem to interfere.

A rarity in vaudeville turns is that offered by Mullen and Rodgers, talking, comedy, acrobatic routine with dash of song, in "One." The men do some very clever somersaulting and work hard. Walton and Delbred, No. 2, went through their ability to put over their numbers.

Bessie La Mont, fifth, did nicely with a short specialty and although she does not possess a voice, her pantomiming was good enough to send her over. Eva Westcott, sporting several A. K. costumes, just about passed with her "Euterpe Wife" playlet, really a monolog. Pierot and Marlon, who opened the show at the City three weeks ago, were back in the program and did equally well, with the girl displaying some clever toe work.

The Four Bards, although changed as to complement, exhibited the same remarkable hand-balancing tricks, in the closing position.

# PICTURES A GOVT. MONOPOLY IS CZAR'S WAR REVENUE PLAN

**Russia Will Produce and Lease Films As Well As Operate Cinema Theatres to Replace Profits of Banned Liquor Traffic, Paris Hears.**

A Government bill is being prepared in Russia to make the picture industry a State monopoly in that country. The Government will control the manufacturing and leasing of films, all cinema houses, and even do its own importing of foreign reels. The proposition is to replace the alcohol monopoly, abolished in 1914, at the beginning of the war, by the picture monopoly, which will recuperate the State for the enormous revenue lost by the suppression of alcoholic drink in Russia.

## U. SUING KERRIGAN.

Universal has started action against J. Warren Kerrigan at Los Angeles, alleging breach of contract and asking for \$8,000 damages, it being claimed the company lost that amount when Kerrigan quit in the middle of the making of a feature—"The Mysterious Mrs. Musselwhite" (now being refilmed).

Universal contends there existed a verbal agreement with Kerrigan to complete the picture, but that he refused to continue after scenes had been taken for two weeks, saying that his contract had expired.

## CAPELLANI'S OWN CO.

Albert Capellani has organized a film manufacturing corporation bearing his name and has secured a new star, name not yet disclosed, with which he proposes to produce feature pictures to be released through the Lewis J. Selznick service.

He has completed his work with Clara Kimball Young, who will in future be directed by Charles Giblyn.

## EXCHANGING PLEASANTRIES.

Chicago, Dec. 6.

A crisis is approaching in the war for union supremacy between two local picture operators' organizations. In addition to fights now and then between representatives of the rival unions a dynamite bomb was exploded last week in the hallway of the apartment of James Armstrong, president of No. 110 local, which Armstrong declared to be the work of men belonging to the other union. He says he has received letters threatening his life.

## SHOW FILM IN COURT.

Los Angeles, Dec. 6.

"A Daughter of the Don," a feature film, was run off in court here before Judge Trippett, as evidence in an infringement suit brought against its producers by Rand, McNally & Co., of Chicago, who claim the picture was taken from their copyrighted book, "Dons of the Old Pueblo."

## FINLEY'S DIVORCED.

Madeline Finley was awarded a final decree of divorce last month in the New York Supreme Court, from Ned Finley, playing in pictures.

Mrs. Finley received permission to resume her maiden name, Madeline Winthrop.

## SUNDAY CLOSINGS.

The Executive Committee of the National League held a session at the Exhibitors' Rooms Tuesday and took up the Sunday closing question.

After considerable debate they decided that publicity would be the weapon with which they would attempt to remedy the present law.

A committee was appointed to draw

up a set of resolutions addressed to the State and local officials, a copy of which will be placed in every theatre in the state and signed by patrons who want Sunday movies.

Slides and newspaper advertising will also form an important part in the campaign and it is also proposed to join with the vaudeville interests in placing the matter before the public.

## "HONOR SYSTEM" SHOWN.

Pittsburgh, Dec. 6.

After a short but very decisive publicity campaign, in which half page advertisements in all the daily papers were used with open handedness, Wm. Fox gave the premiere presentation of his prison reform picture, "The Honor System" at the Pitt theatre Monday night. An audience composed of many representative men and women from the social, business and political world taxed the capacity of the house.

"The Honor System" held everybody breathless from the start. It tells a story of the ease with which any man might become a murderer and be made to suffer all the horrors of medieval inquisition. While trying to befriend a woman who is an habitue of a Western dance hall a well-meaning but altogether unsophisticated young man is involved in a quarrel which results in his killing a man who has drawn a knife with which to stab him.

This is the first time William Fox has shown one of his pictures out of town before its New York premiere.

## PENNA CENSORS AGAIN.

Harrisburg, Pa., Dec. 6.

The Pennsylvania State Board of Censors has banned a large list of motion pictures, including over fifty on the subject of white slavery and half that many containing Mexican scenes. All prize fight films have been condemned. Many thrillers are forbidden. Some twenty or more serial episodes will have to tone down their most sensational footage.

## NEW CENSOR BODY.

A newly incorporated body, which has for its aim the censorship of motion pictures, was chartered last week under the name of "The Clean Picture and Play League of America."

It is the intention of this organization, of which C. Van Courtland Van Deusen is executive director, to report to the police or other officials, pictures containing immoral or obscene scenes.

## FILM ACTRESS ARRESTED.

Los Angeles, Dec. 6.

Marguerite Courteaux, a film actress, and at one time secretary to the Governor of Florida, was arrested here charged with passing a worthless check with which to purchase a gown for the motion picture ball.

## Harlan with Griffith.

Kenneth Harlan has been signed by D. W. Griffith, through the efforts of Chamberlain Brown, and will join the Fine Arts forces on the coast as soon as his present vaudeville contracts are completed. He will play juvenile leads in the productions for the next four months.

## SUBMARINE FILM CORP.

The Williamson Brothers and The Submarine Film Corporation have now completed their organization for the making and marketing of Submarine Photo Dramas, of which definite announcements will be made in the near future.

The money power back of the Williamson Brothers, known as The Submarine Film Corporation, is composed of some of the most prominent business men of the south.

T. S. Southgate, President, is said to be a millionaire broker of Norfolk. A. F. Cathey, vice-president, is a power in the Coca-Cola company. Mr. Capps, one of the directors is vice-president of the Seaboard Air Line Railway. Nathaniel Beaman, treasurer, is the president of the First National Bank of Norfolk. George and Ernest Williamson are respectively secretary and general manager. Ernest Shipman is business manager.

## STILL SQUABBLING.

Messrs. Fleischman & Goldreyer, who are being tried by a committee of the National Association of the Motion Picture Exhibitors League of America, have written a lengthy letter of protest to the executive committee of that organization, claiming the members of the association are entitled to some explanation as to why the committee has refused to demand that the stock certificate book and stock ledger of the Exhibitors' Trade Review, Inc., be offered in evidence at the hearings of the charges preferred by Lee A. Ochs, president of the organization, against Fleischman & Goldreyer.

At one of the hearings a promise was made by Ochs and Blumenthal and their attorney that the books would be produced, but this had not been done up to Monday.

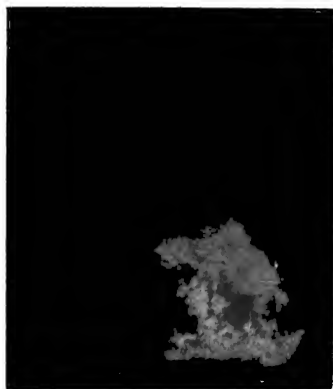
## FORGED BALL TICKETS.

As an aftermath of the Exhibitors' Ball, held at Madison Square Garden last week, it developed that a considerable number of forged tickets had been honored at the gates.

Investigation showed these tickets had been sold at the subway entrances and street corners for 25c., instead of the regular dollar admission. An official of the League claimed the net profits would reach \$5,000, of which 15 per cent. would be given to the National League and 15 per cent. to the M. P. Industries.

## CLIFFORD WITH BALBOA.

Kathleen Clifford was placed under contract by the Balboa Company to appear in a serial for that company, starting Jan. 15. This will be her first appearance before the camera.



MME. KAHN

Has gained a reputation through dressing the "city of angels" in elaborate costumes, and such notable stars as Norma Talmadge, Hazel Dawn, Muriel Ostriche, Tempest and Sunshine, Blanche Ring and Fanny Ward.

Mme. Kahn has only been in the theatrical district of New York since last March. Her establishment is at 148 West 44th street.

## OCHS' PAPER OUT.

"The Exhibitor's Trade Review," known as "Ochs' paper," made its appearance last week. Its first issue is a very creditable piece of typography and carries a large quantity of advertising. It claims to fill "a long felt want."

Editorially it says:

"The Exhibitor's Trade Review is in favor of all fair competition. It believes in it, courts it, welcomes it. It believes that in a competition that is upright, straight-from-the-shoulder, efficient and progressive there is always much to be learned by the others in the field. Yet from the moment it was whispered that the Exhibitor's Trade Review was to be at last a reality and no longer a mere project of the fancy, it encountered a competition that was no more fair and honorable than it was progressive and efficient.

"Statements were made, personalities were indulged in, which besides being entirely untrue were all the more cowardly by reason of the fact that this paper, then unborn, could not make known their falsity. As to the campaign of personal vilification carried on, nothing more need be said than that legal action now contemplated will place the responsibility for these attacks where it properly lies, even though the real instigators are not yet generally known.

"Reports were systematically circulated that this paper was largely owned and controlled by a well known motion picture producing company. It was also squeaked around that this paper was only another of the wicked exhibitors' plans to extort money from the already too much harassed manufacturer. It is obvious that both of these reports could not well be true. Yet strange to say both emanated from the same sweet-scented editorial sanctum."

Nov. 26 there appeared in the "Morning Telegraph," a large advertisement notifying the trade that "The Exhibitor's Trade Review" had purchased "Motography." "Motography," Dec. 1, sent out a notice such was not the case. The "Motography" people explain in their notice that Mr. Blumenthal and Mr. Ochs came to Chicago and negotiated with Ed. J. Mock, president of the Motography corporation, but that "as soon as the other stockholders of the corporation learned of the negotiations they took legal action to prevent Mr. Mock from selling."

## "JOAN OF ARC" AT 44TH.

Geraldine Farrar in the Jesse Lasky 12-reel production entitled "Joan the Woman," written by Cecil B. DeMille and based on the life of Joan of Arc, is to open an engagement at the 44th Street theatre on Christmas Day. The Lasky people will take over the house about a week in advance and transform the lobby leading to the auditorium to resemble a medieval castle's entrance.

A tremendous preliminary advertising campaign is planned for the production with \$35,000 to be spent on billboards and newspapers prior to the opening of the picture.

## FIGHTING FOR NEWS PICTURES.

The competition of the various motion picture news services is always at fever heat and the respective camera men are a determined and alert set of individuals. International secured the exclusive right to take pictures of the Army and Navy football game and also the Washington-Jefferson vs. Rutgers game. This, however, did not deter Pathe from having a "go" at both these events. Last Saturday Pathe had one of his cameras mounted at the Polo Grounds during the Washington-Jefferson vs. Rutgers game, but not before they had taken a lot of film and smuggled it out of the place.



## DRIVEL OF THE FILMS

By J. A. MURPHY

Author of "Adam Swagway."

A lonely white man, living among the natives on an island in the Pacific, recently sent out an appeal for reading matter. Beautiful Stephanie Yog immediately sent him a large package of her press notices.

Two whole rolls of wall paper were used in the gorgeous interior settings of a recent Hydrophobia Co. feature.

Sellen Chespley, efficiency expert with the Hyena Co., has changed the title of "A Night in June." It will be released under the title of "A Day in June" in order to save the cost of "tinting the film for night."

The members of the Hocus Co. presented the studio manager with a handsome nasal douche.

When the recent cold spell started, the proprietor of the Amity Air Dome placed heated bricks in front of all the seats to be used as foot warmers by his patrons. During the intermission, the audience threw the bricks at each other and passed the time pleasantly while waiting for the next reel.

Edw. Rumpf recently declined the offer of a position as motorman, preferring to remain in pictures.

Ivy Crowswissel, of the Gimick Feature Co., has kindly consented to appear in vaudeville. Now if the managers also consent, we shall see Ivy "in the flesh."

Jared Paory tried the "pay-as-you-go-out" plan at his picture theatre, but is unable as yet to judge of the merits of the system. He opened to capacity early Tuesday morning but on Wednesday night no one had come out.

Ike Pummel has painted the walls of his theatre pink to match the handsome green carpet on the floor of the auditorium.

Etosira, O.—Lon Kimmel will erect a three thousand dollar theatre which when completed will cost twelve thousand dollars.

Nome, Alaska.—The Dixie theatre will reopen as soon as the management can thaw out the stove.

North Billiken, Ind.—The Bosgelt opera house will be converted into a motion picture theatre.

South Billiken, Ind.—The Stramonium picture theatre will be converted into an opera house.

Geck Center, Ill.—The new Clvet theatre will have a red tile roof, a buff brick front with green trim and purple sash, a yellow and white tiled lobby with aluminum paneling and gilt moulding. A number of potted poinsettias will add to the richness of the decorations without marring their quiet tasteful effect.

Myran Larune is cast for the part of the Duchess in "The Secret of Raspberry Manor" by the Hyena Co.

Phoney Warts, one of our most progressive exhibitors, writes that after closely studying his patrons for the last six months he finds that most of them like short film on account of their brevity, preferring them to longer subjects of the same footage.

During the recent scarcity of labor, eleven male members of the Hydrophobia Co. offered their services to a street paving contractor, their wages to be donated to a charitable cause. The sum of seven dollars was earned in ten days.

Millie Lanude has been engaged by the Oshali Co. to appear in an elaborate production of "Lady Godiva."

Ollie Ogile, beloved star of the Bovolopus Co. has engaged two more private secretaries to attend to her voluminous correspondence. She announces that letters received several months ago will now be promptly answered.

Bonnie Fats has signed an eight year contract with the Guffaw Comedy Co. The contract goes into effect May 1, 1918.

In filming "Pokeberry Ranch," a western story by T. D. Pipe, an unusual accident caused much trouble and expense. A number of extras in the guise of rustlers were stationed far up the trail. A bugle blast was

to be the signal for them to dash down the trail, drive off the cows and fire the ranch buildings. While the camera man was getting his focus, a restless cow blew one of her horns. Mistaking this for the signal, the mob dashed into the scene and demolished the entire set. An effort is being made to place the blame on the assistant director.

Several films stolen from the Gimick Co. were voluntarily returned last week. They were probably stolen by mistake.

Mona Cayenne received twelve offers of marriage last week. She has made no decision as yet, but will probably ask the cast director to assist her in selecting the proper type.

Nana Towseley, the dancer, who was engaged for the cabaret scene in "The Fumes of the Slums," was such a success in her dance that she was immediately engaged for emotional leads by Humpfeld Heistic Features Co.

"The Bill Poster of Barcelona," a twelve-reel feature now nearing completion at the Goshali studios, was written in twenty-two hours by Poynter Pensyl.

Sellen Chespley, efficiency expert, announces that hereafter only actors with short names will be engaged in order to reduce the cost of printing.

Don't forget the Film Dupers Ball. March 8.

In the popularity contest conducted by the Fidelity League, Shem Sprools won the prize offered for the most popular projecting machine operator.

The Hyena Co. announces "their demand for scripts is small at present but they are always ready to snatch anything that is really good."

The show at the Pungent Picture Palace came to a sudden termination one night last week. While the operator was repairing a film some one stole the projecting machine.

Stephen Gaser, the inventor, has perfected a foot clamp which will automatically seize and hold the feet of movie theatre patrons the minute they are seated. The clamp is attached to a swivel which allows some lateral motion but prevents kicking the seat immediately in front.

The final scenes in "The Gnat in the Flat," the great "chapter play" by the Scatien Co. were filmed last week. "The Flea in the Flue" is in active preparation.

The Panted Patrons Features Co. announce that they will release their product through the Bovolopus Exchange. Suits will be filed in the near future.

Ched Warts is in New York supervising his productions now in progress in California.

The picture machine operator at the Idle Hour Cinema theatre quit suddenly last week because the management refused to display his portrait in the lobby.

Tessie Goodbody has joined the Goshali Co.

The musical director at the Pluto theatre has secured a new bass drum. The rags stuffed in the rat holes in the old drum seemed to interfere with the tone quality of the instrument.

Clem Claff arrived in town last week. He has several important picture propositions in hand—in a tin case.

Phil Gruts, head usher, has left the Amity Air Dome and will ush under cover during the winter months.

## NEW \$1,000,000 FILM HOUSE.

Rochester, Dec. 6.

The Piccadilly, Rochester's new million-dollar film house, opened last week and is cutting into the vaudeville and legitimate houses already, probably because of a desire on the part of show-goers to see the lavish fittings and decorations. The house is claimed to be more modern than either the Strand or the Rialto in New York. Walter Seeley is acting as manager.

Local picture men made a bitter fight to prevent the opening, claiming the Piccadilly did not conform to the fire laws, but lost out in the courts. George W. Aldridge, Republican boss of Monroe county and head of the organization which has ruled Rochester for 16 years, is reputed to hold most of the stock of the new house. Competitors are claiming that his influence will permit the showing of pictures they are prevented by the censor from showing. The police commissioner is film censor in Rochester.

Local exhibitors appear to be much gratified that Aldridge, as the most powerful leader in state politics during the Whitman term, may be able to aid some picture laws through the coming session, notably the open Sunday bill.

## HOPKINS' \$52,000 CONTRACT.

A contract for \$52,000 within a year, at the rate of \$1,000 weekly, is reported to have been delivered by the Goldfish-Selwyn picture combination to Arthur Hopkins, to act as a director of its feature for that term. The agreement forbids Mr. Hopkins from engaging in other production work meanwhile.

The first Goldfish-Selwyn film will be Mac Marsh in "Polly of the Circus."

The Goldwyn Co. has taken a lease of the entire seventh floor of the Rogers Peet Building at 16 East 42d street.

## SUIT OVER SCENARIO.

San Francisco, Dec. 6.

Carl Weber has filed a suit in Supreme Court, restricting Alexander B. Ross from producing a scenario given him early in September to be completed from a synopsis. The scenario was finished during the month of October, but Ross failed to return it to the writer, and started to produce the picture himself, with the alleged intention of selling without reimbursing the writer. An injunction to prevent the picture being produced is asked.

## Jap Play at Little Theatre.

Winthrop Ames has a Japanese play entitled "The Faithful," which he will produce some time after the first of the year, with a view to having it follow "Pierrot the Prodigal" at the Little theatre.

## NEW INCORPORATIONS.

Charters have been granted to the following corporations in New York state: Problem Producing Corp.; films: \$100,000; G. N. H. Clement, S. F. Friedman, A. C. Thomas, 2 Rector St.

## Expert Cameramen

FURNISHED

Phone: Bryant 6886

CINEMA CAMERA CLUB

1009 Third Ave., N. Y. C.



## THEATRICAL PROPERTIES

Let us develop your ideas. All we ask is that you call and explain to us what you would like to have. We will do all the rest with the guarantee that you will be well satisfied with what we will turn out.

EVERYTHING FOR THE STAGE  
and the  
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Tel. Bryant 8014

J. Stuart Blackton  
and Albert E. Smith

Present

Peggy Hyland  
Charles Kent and  
Ewart Overton

in

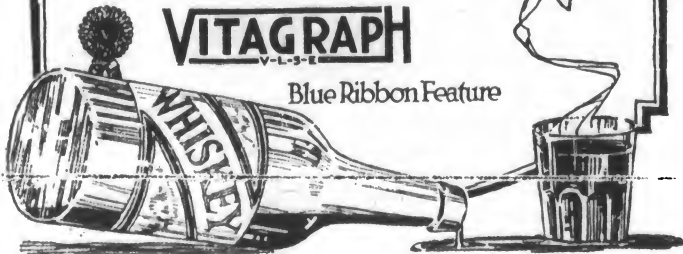
## "The Enemy"

A vivid dramatization of  
the startling novel by—  
George Randolph Chester  
and Lillian Chester

The sensation of the year when it  
was published serially in *Hearst's Magazine*  
One of the most powerful  
plays ever screened

VITAGRAPH

Blue Ribbon Feature



ROSEMARY THEBY.

In her awning stripe bathing suit—or rather  
"bathing tog"—for the garment is peculiarly  
singular.

## LOEW BUYS STATE RIGHTS.

For the first time since Marcus Loew has been playing vaudeville and pictures he has become a dealer in film, through having purchased the New York State rights for "The Masque of Life." Lewis T. Rogers will handle the picture for Loew.

Count Guiseppe De Cippico has the picture over here. The Count is the husband of Rita Jolivet, who was on her way to wed him abroad when the Lusitania, which was carrying her across the water, was sunk by a German submarine.

Mr. Rodgers, formerly assistant manager of the Fox Film Company, and Dave Bernstein of the Loew office, are associated with Mr. Loew in the new venture under the name of the Rodgers Film Company.

Immediately upon the purchase of the first picture, the Loew Circuit was booked for seventy-two days coming within striking distance of the initial cost of the whole production. The present plans call for the best in states rights propositions, with future plans calling for the manufacture of twelve pictures a year. The Loew Circuit formerly owned a film exchange which was absorbed by the General Film Company.

## YOUNG WITH ESSANAY.

Chicago, Dec. 6.

It is generally understood that James Young has been signed by Essanay to direct the new Max Linder comedy pictures. Young was with Vita five years and then later was with Lasky.

## FOX'S AMBITIOUS PLANS.

Theda Bara and William Farnum are to make only eight or ten special super de luxe productions each during the year 1917, all of which are to be released on the regular William Fox program.

The sixteen or twenty productions in which these two stars are to appear during the coming year are to be on a scale of magnificence and elaborateness never before attempted in the motion picture industry. Production costs will be tripled, and each of the new film masterpieces will require an outlay of \$100,000 to \$300,000.

The world's literature is being drawn upon for its greatest and strongest stories, while the supporting casts of Miss Bara and Mr. Farnum will be unsurpassed. The best known actors of the legitimate stage have been secured for these productions. In limiting the number of productions for Miss Bara and William Farnum, Mr. Fox believes he will be able to raise the high standard he has already fixed.

These features in which Miss Bara and William Farnum appear will be released on the regular Fox program to Fox exhibitors.

The first special released will be that of William Farnum in "The Price of Silence" on Jan. 8.

Miss Bara's first release in a special production will be on Jan. 22, in "The Darling of Paris," suggested by Victor Hugo's masterpiece, "The Hunchback of Notre Dame."

## SELZNICK WAS PERRET.

Paris, Dec. 6.

Leonce Perret, the famous European motion picture director, has signed a contract for a period of years to make pictures in America for Lewis J. Selznick.

Mr. Selznick, when seen, confirmed the cable, saying he was not ready to give out any details other than to state that Mr. Perret was one of the greatest of film directors and he intended to utilize his services in the making of special features on a far bigger scale than anything yet attempted in that line.

## NEW YORK'S RESPECTABILITY.

For the first time in picture records, according to report, the actual interior of a real restaurant doing business at the time was taken the other evening at Rector's, to become a part of the Universal's feature, "The Girl From Rector's."

The picture people invaded the well known Broadway restaurant at the dinner hour (seven p. m.), "lighted up" the place and while the cabaret performance was being given, pictured the restaurant, its stage and diners.

Preliminary to the picture making an announcement was made from the stage of the picturizing to be made, and the announcer described the focus, explaining if anyone within it did not care to be in the picture, they might move out of range. No one moved.

## FUTURE PICKFORD PLAYS.

Artcraft has decided to abandon the stories taken from original scripts for the use of Mary Pickford, preferring to use scenarios from famous books or plays.

After "The Pride of the Clan" Miss Pickford will make her appearance in "The Poor Little Rich Girl." Other plays which Artcraft is making a bid for are "Peter Pan" and "Peg O' My Heart." The last named play still has several companies on the road and that seems to be an objection, as it is feared the picture would conflict with the drawing power of those companies.

## REICHENBACH ON HIS OWN.

Harry L. Reichenbach has opened a general exploitation office and will give his attention to the publicizing of various individuals and corporations in the future.

His first film affiliation will be the handling of a big serial, a special release from one of the big programme concerns, and the exploitation of the products of one of the big state rights producers. The advertising and exploitation of these enterprises will be under his personal control.

Arthur H. Battey, who was associated with Reichenbach in the Equitable Motion Pictures Corporation and World Film offices, will be with him again as office manager of the new enterprise.

## TRIANGLE

RELEASES FOR WEEK OF DECEMBER 10th

## DOUGLAS FAIRBANKS

"THE MATRIMANIAC"  
FINE ARTS

A romping, rollicking, joyous play. The kind that has made Douglas Fairbanks one of the greatest stars on the long list of Triangle celebrities. With Fairbanks dashing through the scenes of this rapid-fire picture in a veritable kaleidoscope of fun and thrills, there is not one moment free from breathless excitement and laughs.

## Frank Keenan with Margery Wilson

"THE SIN YE DO"  
KAY BEE

"There is a girl in the Tomba accused of murder, and I am going to defend her. That girl is my daughter. Grant me the time for her defense, and I will make any reparation that you demand of me. This I promise, so help me, God." There has never been a play released by Triangle more replete with thrills, heart-throbs and gripping situations than this.

## Keystone Comedies

The name

## "MACK SENNETT"

on these two comedies means wholesomeness and

BUSHEL OF FUN

KAY-BEE

FA

K

## Coming Soon

GRACE CUNARD  
AND  
FRANCIS FORD

The Most Popular of all Serial Stars are shortly to appear at the head of an immense company in a lavishly produced serial of mystery, love and adventure — "THE PURPLE MASK."

Make your booking reservation now. Get in on this latest and greatest UNIVERSAL money-making box-office attraction.

Released Dec. 25th

The UNIVERSAL'S  
Latest and Greatest Serial

We repeat—BOOK IT NOW. You can get the story, the cast, every detail of production, and the complete and elaborate, ready prepared advertising campaign from the BIG FREE (to Exhibitors) "PURPLE MASK BOOK." Just off the press. If you do not receive a copy within ten days write to your nearest Universal Exchange, or to

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President  
"The Largest Film Manufacturing Concern in the Universe."

1000 BROADWAY, NEW YORK

THE MIGHTIEST  
MONEY GETTER  
OF THEM ALL

Now Ready for Booking

## NEWS OF THE FILM WORLD

Frank Powell has started work on the first of the productions to be made by the new Frank Powell Producing Corporation and released through the Mutual. This is a picture of "The Greater Woman."

Jay Hunt will direct Harold Lockwood and May Allison in their next Metro vehicle, "The Promise," based on the novel of the same name by James B. Hendryx.

Benj. J. Stutz, acting as treasurer at Loew's National, has been appointed assistant manager to Henry Loew, and is shortly to be given charge of a Loew house.

Leander Richardson, publicity director for World Film, was confined to his home for a few days this week, suffering from a severe cold.

Somebody tried to get Arthur MacHugh on the telephone the other day and received word that "Mr. MacHugh is in conference and cannot be disturbed."

The International has definitely fixed upon Monday, Jan. 1, as the release date for the patriotic photoplay "Patria," in which Mrs. Vernon Castle is the star.

Harold Lockwood and May Allison have completed their third Harold McGrath story. It is "Pidgin Island," a combined sea coast and underworld drama.

The branch office of the International Film Service in Cincinnati will have for its manager C. E. Holah.

William Fox has booked "Pearl of the Army," Pathe's new serial, featuring Pearl White, in his circuit.

At the last moment S. Abrams of Paramount joined the Loew-Schenck party which left New York Monday for the Coast.

## IN JACKSONVILLE.

By F. D. Richardson.  
The Studio Club gave a dance Thanksgiving night at the club rooms.

It is now stated that Thannhouser Co. will send a company of players here to open their studio on Eighth street, Jan. 1.

Harry Bard, a member of the Vim Company, is back at work against after a confinement of several weeks in St. Luke's Hospital, due to powder burns.

Harry Myers, Vim comedian, evidently has the Indian sign on one of the local papers, judging from the amount of space that is devoted to "boosting" him every day.

Walter Shumway and William Stahl of the Regent Company of Cleveland, Ohio, arrived in the city Monday.

Richard Garrick of the Garrick Studios will design the sets of the forthcoming production of the Technicolor Company. Two sailing vessels will be used in the production of the picture, which will be made in natural colors.

Frank A. Tichnor, manager of the Amber Star Company, returned to the city last week from a business trip to New York. Mr. Tichnor announces he has secured a prominent woman star for his dramatic company, which will arrive here Dec. 10, from Providence, R. I.

Manager Garrick will give a big ball to the film folk New Years night at the Garrick Studios.

Anthony Goodale is in charge of the laboratory at the Garrick Studio.

Members of the local Kalem company journeyed over to St. Augustine last Monday night and produced a playlet for the benefit of Father Connolly's Church. Following the playlet a dinner and dance was tendered the visiting players. About \$700 was realized.

The Southern Screen, a weekly paper devoted to pictures, made its first appearance on the news stands last week. It is published locally by a Mr. Steyne.

## COMM. BELL'S POWERS.

The Ivan Film Productions, Inc., which made and released the photoplay called "The Sex Lure," which was prohibited by License Commissioner Bell, recently brought an action for an injunction to restrain the Commissioner from prohibiting or interfering with them in the presentation of the feature.

In the Supreme Court on Monday the motion for an injunction was denied. Justice Shearn went into a lengthy brief, specifically defining the powers of the Commissioner of License, as follows:

This is a motion for an injunction pendente lite restraining the commissioner of licenses from prohibiting or interfering in any manner with the plaintiffs in the exhibition, presentation or production of a certain film or motion picture photoplay entitled "The Sex Lure." The position taken by the defendant is correctly stated in the brief of the corporation counsel to be this: "The commissioner objects to theatres under his jurisdiction producing said play on account of the title and the method of advertising the same. The affidavits in opposition show clearly that the title of the play, 'The Sex Lure,' and the method of advertising are an offense against morality, decency and public welfare, and that the title of the photo-play and the method of advertising are purely for the purpose of holding out to the public that the photo-play is of an indecent character, thus creating an immoral curiosity as to the nature of the same." That there is nothing objectionable about the photo-play itself is distinctly stated in the commissioner's affidavit, in which he says: "I learned from the report made to me by the deputy commissioner that the film itself was such that a production of the same in the theatres of this city could be had without harmful results." The question presented, therefore, is whether the commissioner of licenses has power to revoke the license of a theatre simply upon the ground that the name of the play and the methods of advertising on billboards and elsewhere are objectionable. The power of the commissioner of licenses to suspend or revoke any license or permit issued by him is undoubted, but it is equally clear that the power cannot be exercised arbitrarily or upon grounds that are entirely foreign to the commissioner's jurisdiction. The commissioner's jurisdiction for his official action in

this case must be found in section 41, chapter 3, article 2, of the Code of Ordinances of the City of New York, which reads as follows: "Sec. 41. 'Public Morale. The inspectors of the department of licenses shall investigate the character of exhibitions in motion picture theatres and open air motion picture theatres; and shall report to the commissioner any offense against morality, decency or public welfare, committed in said exhibitions.' Plainly it is the 'character of exhibitions' and offenses 'committed in said exhibitions' which, under this section, constitute the subject matter of the commissioner's jurisdiction. The method of advertising a play may be disgusting, offensively sensational and even dishonest, either on billboards or in the newspapers or elsewhere, but this has nothing to do with the character of the exhibition itself and is obviously not an offense committed in the exhibition. Whether it is desirable and necessary to give the commissioner of licenses jurisdiction over methods of advertising and the selection of names for plays is not for the court to say. Plainly, however, no such authority has been vested in the commissioner, and he has no more legal right to revoke the license of a theatre on these grounds than he would have because the moral character of the author of a play or of the actors employed to produce it was bad. If it appeared that the title of the play was exhibited in the theatre as a part of the film or production, a different question might be presented, but there is no proof that such is the case. There is another feature of this case, however, that should be considered. That the name and the method of advertising invite the public to a prurient and disgusting performance is only too obvious. The performance itself, however, is said to be a clean one, as indeed it would have to be to obtain the sanction of the commissioner. So it is established that the plaintiff is inviting the public to the theatre upon false pretenses and seeking to capitalize whatever degenerate interests there may be created by the use of this name and the posters that go with it. Furthermore, the name and the posters taken together are indecent, nasty and offensive. Such practices result, too, in bringing odium unjustly upon the many respectable members of the important motion picture industry. The plaintiffs do not come into court with clean hands, and upon this ground the motion for an injunction is denied, with \$10 costs.

**RIALTO** Every 4 Week Street Daily  
**THE TEMPLE OF THE MOTION PICTURE**  
C. Aubrey Smith and Marie Sobotnik in "THE WITCHING HOUR" and Selected Keystone Comedy



# A

ON YOUR CONVICTION  
THAT  
WORLD PICTURES  
BRADY-MADE  
ARE THE BEST BUY  
FOR YOUR HOUSE  
BECAUSE  
THEY ARE SO  
CONSISTENTLY GOOD  
AND DEPENDABLE  
IN TITLES, CASTS,  
DIRECTION, PLAYS, AND  
SEAT-SELLING VALUE


COMING METRO PICTURES

B. A. ROLFE  
presents

**ETHEL BARRYMORE**  
in Margaret Deland's  
**"The Awakening of  
Helena Richie"**

A METRO wonderplay supreme in Five Acts—Directed by John W. Noble for ROLFE PHOTOPLAYS, Inc.

(By Arrangement with HARPER and BROS.)  
Released on the Metro Program Dec. 18th





## NEWS OF THE FILM WORLD

Here is a Geraldine Farrar story that the press agent for Lasky did not send out. The story came from the coast to one of the intimate friends of the operatic singer, who has but lately finished appearing before the camera in "Joan, the Woman," Cecil DeMille's version of the life of Joan of Arc. In the scene where Joan is supposed to be burned to death at the stake a dummy was first employed for the burning scenes. But Geraldine Farrar, after witnessing a run of that scene, would not stand for it. It was tried over several times, but without avail. Finally, in desperation, the director suggested that the singer herself, clad in a costume of asbestos, or rather an asbestos outfit built to resemble her costume, should stand on the burning pyre until the camera got enough of her to show that she was really in the flames. Farrar consented and stayed three weeks longer than her allotted time until this scene was finally taken. The cost, however, was great, for Miss Farrar lost considerable of her hair by the flames, even though several men with fire hose were on hand to drench the fire at her slightest indication that it was getting too hot for her.

The largest press sheet ever displayed in connection with motion picture advertising has just been issued by the Artcraft Pictures Corporation on the recent Mary Pickford release, "Less Than the Dust." The sheet contains the many laudatory reviews given the picture in New York, Chicago, Boston and Philadelphia newspapers, together with artistic photos of Miss Pickford, scenes of the photoplay and a view of the immense crowd that was attracted daily to the Strand Theatre, New York, during the showing of the new Pickford Artcraft picture there. The reviews of each city are attractively boxed and headed so that they will immediately catch the eye and give the desired effect at a glance. Running ten columns wide, the press sheet has been prepared so that it will fit the regular one-sheet lobby frames and copies have been sent to all Artcraft exhibitors and exchanges for this purpose. John Flinn, Promotion and Advertising Manager of Artcraft Pictures is responsible for this novel booster.

Samuel Rothapfel has booked for next week the screen version of Augustus Thomas' famous play, "The Witching Hour," produced by the Frohman Amusement Corporation. Mr. Rothapfel immediately upon hearing of and reading the wonderful criticisms, with re-

spect to this special release, got in touch with Mr. Julian Lichtenstein, who purchased the New York rights to this release, and arranged for a screening last Monday night. At its conclusion, Mr. Rothapfel stated it was one of the most, if not the most, interesting screen version of a stage play it has ever been his privilege to view and that it was strong and big enough to justify him in changing his program for the week of Dec. 10, so as to run "The Witching Hour."

Nance O'Neill and Marjorie Rambeau, announced by the Powell-Mutual studios last week, have both begun work on new productions. These artists will each be presented in a series of feature pictures. Miss O'Neill being now in rehearsal of Mrs. Gertrude Atherton's novel, "Mrs. Balfame," for the picture rights of which President John R. Freuler of the Mutual has just paid the writer \$2,500; and Miss Rambeau in a picturization of "The Greater Woman," a strong drama by Algernon Boyesen, whose plays are successful both here and in Europe.

H. S. Sheldon, who wrote "The Havoc," and who for the last two years has been writing scenarios for Essanay, is back on Broadway. He has accumulated a bankroll of \$70,000 out of picture writing and now says that he is through with films for ever. The bankroll is to be used as a bar against the wolves that may howl about his door while he devotes himself to writing several plays for the stage. If the plays don't get over in the spoken drama he is always sure of an outlet for them in the field of the screen.

Particular care has been evidenced in the selection of the players who will be seen in the supporting cast of Mary Pickford's new production, "The Pride of the Clan," which is now being produced under the direction of Maurice Tourneur and will be released by Artcraft Pictures. Each character is portrayed by an artist especially fitted to the part and one who has achieved success on the legitimate stage as well as on the screen.

For the first time in the Moss houses, Lillian Walker and a number of Vitaphone film artists appeared in person at the Jefferson, on Wednesday night. The feature for the first half at that house was "The Dollar and the Law," a feature put out in conjunction with

the Savings Banks Section of the American Bankers' Association, the film pointing an interesting thrift lesson, and starring Miss Walker.

Upon her arrival in New York this week Miss March found the following telegram: "Miss March, New York: I wish you every possible success in your new venture. While I feel that your loss to our company is one that can hardly be replaced I shall be as glad and proud as yourself for all the new successes which I know are sure to come to you.—D. W. Griffith."

A speed record for high-class productions has been established in the last few weeks by W. Christy Cabanne, the Metro producer, who is busy now with "The Great Secret," the big Bushman-Baynes serial. The first thing that he did after his arrival from California was to jump into the Metro-Rolle studios and knock out a five-reel feature, "One of Many," in exactly eight and a half days.

A new chapter was written into the history of motion picture advertising by Pathe during 1916, when more than half a million dollars was spent in newspapers and billboards to tell the motion picture millions about the merits of Pathe serials. This is in line with Vice-President J. A. Beratz's policy of direct cooperation with exhibitors.

"Perils of Our Girl Reporters," a sensational fifteen-story series, written by Edith Sessions Tupper and produced by the Niagara Film Studios, with George Terwilliger as director, is to be released Dec. 23 by Mutual simultaneously with a smashing advertising campaign, both newspaper and billboard.

Frank R. Abrams, of Universal, leaves Dec. 16 for a three months' trip to South America, where he goes to screen the growth and sale of tropical fruits as conducted by the United Fruit Co., which is to be made into a feature picture designed to exploit the food values of that industry.

"The People vs. John Doe," the Universal feature directed by Lois Weber, will stay but two weeks at the Broadway. "20,000 Leagues Under the Sea," also a Universal product, which has been showing in Chicago, will begin at the same house on Dec. 24.

W. C. Bachmeyer, Cincinnati manager of the Paramount branch, was elected President of the Associated Film Exchanges of the Chamber of Commerce of that city.

Stanley Mastbaum played host to his Philadelphia exhibitor friends and some invited

guests from New York, at a banquet Wednesday night at the Bellevue-Stratford Hotel, Philadelphia. Adolph Zukor, Lewis Selznick, Hiram Abrams and other film celebrities were among those invited.

When W. S. Hart's latest Western "thriller" by J. G. Hawks is released on the Tri-angle program some time next month, it will introduce an entirely new leading woman to the screen in the person of Mary Maclover.

Bessany is picturizing the "Oh Skin-n-ay" kid cartoons that Clare Briggs originated in the newspapers and the first of a series will be released Jan. 1.

Now that "20,000 Leagues Under the Sea" has had its fling at a big theatre in Chicago and has been replaced by another big film, the Universal's deep-sea thriller has been released to the neighborhood houses.

The New York theatre carries a slide between its films advertising the appearance of David Warfield at the Knickerbocker in "The Music Master," with a line reading: "This is not a picture."

One of the Chicago Sells companies went to Mississippi to take some special scenes for its "Princess of Patches" feature film. Vivian Reed and Frank Wood are the principal players.

Mutual has started a campaign to substitute a word for the term "Movies." It contemplates the use of the word "Pix" and thinks this would be welcomed as a short word for the headline writer and amply descriptive.

The Classic Films Corporation has purchased and paid for a lot of motion picture equipment and sets sail for Kingston, Jamaica, shortly, to film 20 episodes of a serial based on the Arabian Nights tales.

Cleo Madison, on the morning of Nov. 25, was married to Adoniran Peake, prominent in automobile circles in Los Angeles. Miss Madison was married in the music room of the Mission Inn at Riverside, Cal.

Ethel Barrymore's forthcoming Metro-Rolle production, as yet unnamed, brings to the screen Viola Fortescue, the daughter of the famous comedian, the late George K. Fortescue.

Irving Cummings is now a member of the William Fox forces. Mr. Cummings will play in the new feature which Virginia Pearson begins this week. Walter Law is in the cast, too.

WORLD PICTURE EXCHANGE

ETHEL CLAYTON and CARLYLE BLACKWELL

"Broken Chains"

Directed by ROBERT THORNTON

PATRIA

The Serial Supremacy

Mrs. Vernon Castle

Released January 1st

## THREE OF MANY.

Nina Antinelli.....Clara Williams  
Emil Vorentman.....Charles Gunn  
Paul Cardosa.....George Fisher

O. Gardner Sullivan has turned out in this Triangle-Kay Bee picture, with Clara Williams as star, a feature that will strike home to a great many hearts and minds in this land at the present time. The subject theme is that of the great World War now raging in all its fury on the other side of the Atlantic, but he has used the great conflict only incidentally inasmuch as it affected the lives of his three principal characters, a girl and

two men, all of whom are living in a boarding house in great big crowded New York during the summer of 1915, just prior to the time that Italy entered the conflict. The girl and one of the men are natives of Italy and the third member of the little clique, who are such constant companions that they are dubbed "the three twins" by their fellow boarders, is an Austrian who has been in this country for a few years. The two men, though great personal friends, hear the call of their Fatherlands and decide to answer. Then after some months, Italy, having need of women who are qualified to take care of the wounded, the girl of the trio, who is a graduate nurse, volunteers to go. Of course she is on the fighting lines, and as the fortunes of the fight give the town in which she is stationed, first to the Italians and

later to the Austrians, she sees both men. It is the Italian officer that has won her heart and she is going to wed him. When the Austrians first take the little town, Vorentman (Chas. Gunn), the Austrian officer, starts to make a direct play for the nurse, and from the situation it looks as though he, under the influence of red wine, will permit his passions to get the best of his better nature. But he holds himself in check and in the return attack when he is wounded and captured by the returning Italians, it is the friend of his old New York days that takes him prisoner and for the sake of the olden days later permits him to escape. The picture has a punch in its earlier moments, although the finish lets it down considerably, but, nevertheless, the feature will get over almost everywhere. *Fred.*

## THE BLACK BUTTERFLY.

Sonia Smirnov.....Mme. Petrova  
Marie.....Mabel Hamilton  
Alan Hall.....Anthony Marie  
Lachar.....Coast Lawlor  
Lord Bralain.....Edward Brennan  
Lady Constance Bralain.....Violet B. Reed  
Don Luis Mareo.....John Hopkins  
Pavel.....Norman Karsen  
Vladimir.....Roy Pilecher  
Gaston Duval.....Roy Pilecher  
Clair.....Evelyn Dumo

The Popular Plays and Players (Metro) have turned out an interesting photodrama in "The Black Butterfly" with the beautiful Olga Petrova starring, enacting two roles—that of Sonia Smirnov, Paris' favorite actress, and that of her matured daughter. The scenes are set in France and the story begins by showing Sonia, known as "The Black Butterfly," much sought after by many male admirers, though none wins her favor. She receives a letter from her daughter whose picture is enclosed and who only knows Sonia as a dear friend. The reason for that is shown in the succeeding scenes which dissolve into those of Sonia's earlier life. She has been wooed by Gaston Duval and during the honeymoon, believing that their marriage was a mock one, deserts her home. The daughter, Marie, she leaves with some peasants and goes to Paris, afterwards becoming famed on the stage. While motoring through the provinces Alan Hall (Mabel Hamilton) meets Marie and their acquaintance ripens into love. Alan arrives in Paris and meets Sonia, who for the first time in many years becomes interested in one of the opposite sex. Alan tells her that he has the love of a country lass and is for returning, but Sonia, never thinking that the girl is her own daughter, gains his affections. But she discovers it when Marie attempts to drown herself in the river and the mother then flies to her daughter's side. Sonia, satisfied that the lovers would be united, disappears and enters the army as a nurse. One day Gaston, now a general and a count, is badly wounded and the only hope of saving him is by blood transfusion. Sonia submits to the operation, though she recognises the patient. But when Gaston is convalescent, he convinces her that an evil woman had tried to come between them and that he had searched for her everywhere, and the result of a happy ending all around. The picture is so framed as to give it a foreign atmosphere. All letters are first shown in French and then in English. The blood transfusion operation is most interesting, a good deal of it being shown and evidently done by a physician. In the scenes of Sonia's early life, the camera shows her as the actress reviewing her experiences, are too frequent. Mme. Petrova dresses her characterizations very well, except the negligee, which isn't becoming. Alan is shown in the service uniform of the English, though apparently in the French service. Otherwise the direction is good, done by Burton L. King. L. Case Russell wrote the story and Andre Barlatier did the photography.

## THE MATRIMANAC.

Jimmy Conroy.....Douglas Fairbanks  
Marna Lewis.....Constance Talmadge  
Theo. Lewis.....Wilbur Hight  
G. Walter Henderson.....Clyde Hopkins  
Rev. Tobias Tubbs.....Fred Warren  
The Maid.....Winifred Westover

While "The Matrimanac" is not nearly as fast as "Manhattan Madness" or the equal of "American Aristocracy," it is nevertheless a great picture for the Fairbanks fans. Octavius Roy Cohen and J. U. Giesy are credited with being the authors of the original story and Paul Powell directed the picture, which is rather a short five-reeler, running exactly 53 minutes. "Douggy," as the fans familiarly call him, has one good laugh producing trick in the picture, where he eludes the injunction servers by dodging under a fence and rolling out again. There are several other laughs in the picture, but in the main the action runs to thrills rather than laughs. It would have made a whopper of a two-reel Keystone. In the story Jimmy Conroy (Fairbanks) is eloping with Marna Lewis (Constance Talmadge). Father and the boy that he has selected for the girl's husband give chase. Jimmy and the girl get on a train, but rejected swain is right on their trail. The trio meet in the car and Jimmy, seeing that he is being trailed, decides to stop at a way station to get a minister to tie the knot, but misses the train and the major portion of the film is ground out in showing his attempt to reach the town where the girl is. While the efforts are humorous to an extent, they are dragged out to too great an extent to help the action, and become tiresome. The last reel and a half with the final telephone wedding and the foiling of father are good. The picture will get the money. *Fred.*

## VIRGINIA NORDEN

Management,  
OLIVER MOROSCO

I HAVE A NUMBER OF  
DANCING ACTS  
of every description, large and small, especially adapted to  
MOVING PICTURE WORK  
PAUL DURAND  
Theatrical Manager and Producer  
Palace Theatre Building, New York City

# For Her Brother's Sake-

Although her parents and associates were thieves she reforms and sacrifices herself to years of misery

## THE RISE OF SUSAN.

Susan..... Clara Kimball Young  
Mrs. Joseph Luckett..... Jenny Dickerson  
Sinclair La Salle..... Warner Oland  
Ninon..... Marguerite Skirwin  
Clavering Gordon..... Eugene O'Brien  
This Fearless (World) live-action picture dates back a year when Clara Kimball Young was with the World film under Lewis J. Selznick, and is now released with new titles, its name apparently being taken from that of a serial story featured by Hearst's magazine entitled "Susan Lennox, Her Rise and Fall," although the stories are entirely dissimilar. Susan's father dabbles in the arts and by her work in a fashionable shop their home is maintained. One day she is late and is discharged, but as the model is suddenly called away, Susan is re-engaged to fill that position. When Mrs. Luckett (Jenny Dickerson) calls to see some gowns for her daughter, she is much struck by the new model's carriage and when the countess who was to be guest of honor at Mrs. Luckett's reception that night sends a note of apology saying it will be impossible to appear, Susan is prevailed upon to appear at the affair and impersonate the titled guest. There she meets Clavering Gordon (Eugene O'Brien) and the two fall in love, much to Mrs. Luckett's dislike, since her daughter Ninon (Marguerite Skirwin) has set her heart on having Gordon. On the wedding day Susan exposes the sham of her title and swoons, being taken secretly to a hospital. Her father having been killed by an explosion of some chemicals, Susan takes up nursing. Ninon and Gordon are married and six years pass. One day Ninon, becoming deranged through drugs, is brought to the hospital and Susan is assigned to nurse her. In a fit of insanity Ninon attacks Susan with a pair of scissors and flings herself out of the window. Gordon appears after the occurrence, and his delayed marriage with Susan follows, though she has been blinded. The story isn't brilliant, but Miss Young does her usual good and likable work. The direction, by E. M. V. Taylor, is fair, although the staircase at the Luckett home is too much in evidence. The photography for the most part is very good.

## WHOM THE GODS DESTROY.

Mary O'Neill..... Alice Joyce  
Leslie St. George Leigh..... Harry T. Morey  
Sir Denis Esmond..... Marc MacDermott  
O'Neill..... Logan Paul  
Father McCarthy..... Charles Kent  
King of England..... Thomas R. Mills  
Lady Esmond..... Mary Maurice  
Carl..... Mr. Siegel  
Cyrus Townsend Brady is the author and William P. S. Barle the director of the Vitaphone (V-L-S-B) Blue Ribbon feature to be released Dec. 15. The plot of the story was undoubtedly inspired by the recent insurrection in Ireland, and the leading role, that of Sir Denis Esmond, was patterned after the unfortunate Sir Roger Casement, who was found guilty of treason to the Crown. It is a fine, clean, red-blooded story of two men, one an Irish patriot, the other an English naval officer, bosom friends, each true to his particular country, both in love with the same girl. The sacrifices they are willing to make for their beloved causes are inspiring and uplifting and the visualization of the fight for the freedom of Ireland, is magnificently photographed with a careful observance to detail that reflects the highest credit upon the producer. There are but two things open to criticism—the make-up of the person depicting King George of England, and the fact that relatives seeking the pardon of a traitor to the Crown could summarily project themselves into the ceremony of His Majesty bestowing Victoria Crosses upon war heroes without interference on the part of the guards. This faux pas and incorrect make-up are so far overshadowed by the many excellences of the production as a whole, as to be scarcely worth calling attention to. Jolo.

## "THE VIXEN."

Elsie Drummond..... Theda Bara  
Martin Stevens..... A. H. Van Buren  
Knowles Murray..... Herbert Hayes  
Helen Drummond..... Mary Martin  
Admiral Drummond..... George Clarke  
Charlie Drummond..... Carl Gerard  
Butler..... George Odell  
Theda Bara returns to the siren type, the character which more than any other has contributed to her reputation and brought her her large following. The scenario of the six-part feature is by Mary Murillo, picture directed by J. Gordon Edwards. The story is an interesting one and in spite of its length observes the unities, telling a clear, straightforward narrative of two sisters, the one sweet and womanly (Mary Martin), the other (Miss Bara) designing, unscrupulous and crafty. It is enough to say that Miss Bara is at her best. The details of direction have been satisfactorily looked after and the photography is excellent. The introduction of the two kiddies who have figured so delightfully in the Fox features gives the picture added interest as always. The story. Helen Drummond lures away the sweetheart of her younger sister Helen, but he loses his fortune just as he and Elsie are to be married, and Elsie casts him off. Helen has a new lover, Knowles Murray. Him also Elsie entangles in her meshes. They marry, while Helen's first sweetheart re-establishes his fortunes. Elsie, entangled in her own extraneous affairs, tries to revive her old amour with Helen's former sweetheart, but is cast off and is all but discovered in a compromising position by her husband. The sister is instrumental in saving her reputation and Elsie goes back to her legal husband, not better, but much wiser and more cautious.

## THE ROAD TO LOVE.

Hafsa..... Lenore Ulrich  
Gordon Roberts..... Volin Chase  
Laila Sadiya..... Lucille Ward  
Zorah..... Estelle Allen  
Karsu..... Alfred Veschburg  
Sidi Malik..... Herschel Mayall  
The Old Sheikh..... Joe Massey  
Abdallah..... Alfred Longworth  
"The Road to Love" is a Morocco (Paramount) production, directed by Scott Sidney. If, after seeing it, anybody can tell what it is about he (or she) is entitled to take rank as a person of more than average intelligence. Of all the stupid, rambling, incoherent tales, this one is the limit. At the Strand Sunday evening many in the audience giggled audibly at what were palpably designed as serious scenes. The story is laid in Algeria. A beautiful native girl (Miss Ulrich) has been promised in wedlock to one

of her tribe. She pleads with her father that he has given her everything excepting the one thing she desires—the right to choose her own mate. American hero meets and falls in love with her. The hero saves a Bedouin chief from capture. Hero drenches himself as a peddler to gain entrance to the girl's home. He is captured and sold into slavery. The girl is kidnapped to be sold as a dancing girl. Placed at auction and the American bids for her, but is outbid by an old man. They slope, aided by the Bedouin chief, etc., and so on, until the lovers depart across the desert on the road to love. Some of the photography is excellent, but as feature for a present day high class program, it is ridiculous. Jolo.

## HIS WIFE'S MOTHER.

Metro's latest comedy with Mr. and Mrs. Drew is a short cast film, as are most of the

Drew comedies and in this case, while as amusing as most of them, the reel is a brief one, probably not over 700 feet. "His Wife's Mother" is a mother-in-law affair, with hubby determined to escape the doubtful pleasure of wife's mother's society. This untitled hubby, sticking around the office, going to the bedside of a sick friend and various humpty-dumpty excurses. He decides to take a day off at Coney Island with the office boy, thinking that a most unlikely place to be discovered. But a girl friend of wife insists on taking the ladies for a spin to the beach, though mother-in-law really had planned to take another look at Grant's Tomb. And so hubby is caught with the goods by the eagle eye of his mother-in-law, and, even though he climbs aboard a life-guard's boat and puts on the guard's regalia, he is nabbed by the ladies when he lands further up the beach. "His Wife's Mother" is a good enough filler.

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## NOTES

Valeska Suratt and Herbert Heyes led the crowd march last Saturday night at the Officers' Ball at Manhattan Casino.

S. M. Stainach is touring Canada with Albert Brown in a show called "The Black Feather," written by a Canadian.

The Shubert and Williams' stock which closed in Waltham, Mass., Saturday night will reopen shortly in a nearby town.

The Maud Adams Company left Wednesday for Baltimore to start rehearsals for "A Kiss From Cinderella," which opens there Dec. 18.

May Levitan is now private secretary to Marcus Loew. May's sister, Sophie, formerly in that capacity, was married Nov. 30 to a non-professional.

Hughie O'Rourke, for some years assistant manager of the Friars and Green Room clubs, has been appointed manager of the Screen Club.

Harry Matthews of Matthews and Ross, late of "The High Life Girls," was successfully operated upon at the Oak Park Hospital, Oak Park, Ill., this week.

Mrs. E. E. Overton is confined to her home owing to an operation. Her husband is a vaudeville producer and leading man for the Vitagraph.

C. R. Young, last heard from in Flint, Mich., with "The Naughty Princess," is being sought by his mother, who lives at 913 South Center street, Springfield, U.

Edmund Gurney, of "Treasure Island," has written a biography and appreciation of Robert Louis Stevenson, to be published in January.

The monthly meeting and social gathering of the Actors' Guild was held at the Hotel Astor on Tuesday afternoon with Jere Cohan presiding.

Patsy Doyle, who recently had his time cancelled on the Low for being a White Rat, received but one week from the Shady office at his former salary.

Herbert Levene, auditor for Jess Lebiang, is also looking after the latter's interests at the Standard. Lebiang lately "bought in" for 40 per cent of the house with John Cort.

Van and Belle, the boomerang throwers, gave a special party for children after last Saturday's matinee, giving away over 1,500 boomerangs to the kids as well as teaching them how to make the missiles fly.

Alfred Henderson and a company of players gave a special performance for the benefit of the inmates of Sing Sing prison Wednesday. Henderson appeared in several sketches with the support of Isabelle McManis.

Charles B. Ward is ill in Roosevelt Hospital, New York. He is partially paralyzed and the doctors will not permit him to see visitors, but he is anxious to hear from friends.

William Raynor, manager of Moss' Prospect, has secured an interlocutory degree of divorce from his wife, Mable Sullivan. Raynor has been given the custody of the two children, one of whom is an adopted boy.

Cecilia Wright and Harriet Burt, both well known in vaudeville, were chosen as two of the six most beautiful young women at New York to serve as aides at the Russian-American Relief Bazaar at the 71st Regiment Armory, New York, this week.

Acts gave an entertainment Thanksgiving to the inmates of the Ohio Penitentiary, Columbus, O. Prisoners in the Federal Prison, Atlanta, were entertained Thanksgiving, due to the efforts of Manager George H. Hickman, of the Forsyth Theatre.

Eddie Foy experiences his periodical tilt with the labor authorities again this week in Washington. Foy managed to arrange things to continue his engagement without interruption, arrest or legal difficulty of any kind however.

Funeral services were held at the club rooms of the White Rats last Monday over the bier of W. S. Le Compte, professionally known as Capt. Jack Spaulding. He was 72 years of age and has been in the profession for 60 years.

In the Hip cellar, where Maerck's lions are still housed, a cub was born two weeks ago. No one but the keeper has seen the new arrival, since it is a jungle trait for the lioness to gobble her young when strange eyes are around.

The amateur feature picture idea exploited by Will J. Cooke and used in several neighborhood theatres will not be given at Proctor's 58th Street, although several of the other local Proctor houses have used it. Manager John Rich could not find the neighborhood not suitable for the idea.

Following up the dinner by the Friars to Enrico Caruso, a number of prominent men will be entertained at various times during the season. By those who knew it is said

President Woodrow Wilson has accepted an invitation to a dinner in his honor. The acceptance is being kept a secret.

A prominent producer declares Syracuse has been killed as a legitimate show town because of the large number of new shows having premieres there. Box office statements from that city seem to bear him out, for, regardless of whether the local reviewers panned or lauded the shows, the general business has been bad.

Harry Kelly again met with a mishap in the "Stone Age" number in "The Century Girl," this time breaking the little finger of his right hand. The same number (dancing) was responsible for Leon Errol pulling the tendons in his leg, preventing him from dancing for the past two weeks, though he remains with the show. John Slavin replaced him in the dance numbers.

The annual ball of the Theatrical Mechanical Association was held Monday night at Amsterdam Hall with an attendance of 1,500. The T. M. A. is a benevolent organization and the receipts of the ball went to the Sick and Death Fund. The organization allows its members \$7 a week for 13 weeks while sick and the consultation of a physician free, with \$100 at death.

Louis C. Wiswell, through his attorney, Leon Laski, has started action against the Great Northern Railway Co. for \$500 for alleged damages sustained through the Wiswell "Common Law" company being unable to play its engagement at the Broadway, Butte, Mont., Oct. 20, 1918, owing to a train of the Great Northern being several hours late. The amount of the suit is based on the advance sale for the engagement.

The Westchester, Mt. Vernon, N. Y., used as a try-out house for the Shuberts, has been leased by Stainach & Harde (the owners) to Boris Feinblatt, who has converted it into a picture theatre. The Playhouse, Mt. Vernon, which has been housing the Wilcox stock, closes this week indefinitely, being unfit for productions and too small for pictures. The Wilcox company will open in Syracuse next spring.

Count de Moratt, who also uses another name on the stage, appeared at the Harlem Opera House last week in a dramatic playlet. A patron upon leaving the house stopped to ask Harry Swift, the manager, about the titled actor. Mr. Swift replied the Count had appeared in Copenhagen and is regarded as a very fine actor, but when the patron rubbed his chin in doubt, he quickly added "in Copenhagen," thereby providing the alibi.

The plans for the proposed new theatre on 45th street, adjoining the Booth, are reported as being held up by the Building Commissioner, owing to the plans calling for living apartments to occupy a portion of the building. The Building Department has turned down plans for several theatres calling for living apartments in the same building. The Metropolitan Opera House is the only theatre building in the Broadway district containing apartments.

"Dinner given by the boys on the bill to the girls on the bill" was the way the show at the Orpheum, Montreal, got as near "home for Thanksgiving" as they could get. The dinner was given at Miller's Grill with a special menu provided. The acts were Cole, Russell and Davis, James B. Carson and Co., Harry Beresford and Co., Whipple, Houston and Co., Corbett, Shepard and Donovan, Gere and Delaney, Joe Towle.

The sudden affliction of Glenmore (Stuffy) Davis last week has been diagnosed as paralysis, with slim chances for recovery. Mr. Davis is unable to talk and his right side is paralyzed. But this latter holds the only chance of his getting over the illness and his recovery would encompass many months. Dr. W. C. Rutledge, chief receiving physician at Bellevue, who is well known in theatrical circles, has taken personal charge of the patient.

**FOUR "HANS UND FRITZ."**  
Gus Hill will open the first of four "Hans und Fritz" companies Dec. 18 at Freehold, N. J., a cartoon comedy by Frank Kennedy, founded on R. Dirks' cartoons in the New York World.

**WELFORD SERIOUSLY INJURED.**  
Washington, D. C., Dec. 6.  
Dallas Welford, the English comedian, appearing here with Julian Eltinge in "Cousin Lucy," jumped from the window of his hotel room late today and was seriously injured.

**Duprez and The Girls.**  
Fred Duprez, starring in England in "Mr. Manhattan," has contributed an article to one of the London weeklies on "Why I Like the Girls." In describing the American comedian the paper says: "He has the genuine American nasal twang."

## OBITUARY

Nicholas Stephen Conway, known on the stage as "Laughing Casey," dropped dead late last week in Waterbury, Conn. His last legitimate engagement was in Andrew Mack's company. He played vaudeville dates before that. Conway was prominent in the activities of the Elks.

## IN MEMORY of BOB SCOTT

Brother of  
Chas. Robinson  
who left us  
Dec. 10, 1914.

May His Soul  
Rest in Peace.

## IN MEMORY OF BOB SCOTT

Who died Dec. 10, 1914.  
PHIL DALTON.

## IN MEMORY OF BOB SCOTT

Who left us Dec. 10th, 1914.  
May his soul Rest in Peace.  
His Life Long Pal, SAM HOWE.

## IN MEMORY OF BOB SCOTT

Who departed Dec. 10, 1914.  
Mourning by his affectionate friend,  
JULES JORDAN.

Sam Valentine Smith, blackface comedian, died in St. Catharine's hospital, New York, late last week. He was at one time a member of the Harrigan & Hart stock organization in New York. He was 56 years old.

**IN MEMORIAM**  
In loving memory of my dear beloved husband  
**BEN S. VERNON**  
(Formerly of Zazell and Vernon Co.)  
who passed away Nov. 26, 1918.  
His bereaved wife,  
MRS. BEN S. VERNON  
(Formerly Joe De Diaz).  
5925 Market St., Philadelphia, Pa.

In Affectionate Memory of  
**CHAS. CASE**  
W. R. A. U. No. 15373  
Died November 27, 1918  
Our sincere sympathy is extended to his family and relatives.

John Fenton, who played for many years with stock and road companies, died at the Brunswick Home, Amityville, N. Y., Sunday. He was 64 years old.

## In Affectionate Memory of JOHN C. FENTON

W. R. A. U. No. 9723  
Died December 1, 1918  
Our sincere sympathy is extended to his family and relatives.

Ben Vernon (of Zazell and Vernon) died Nov. 26 in Philadelphia.

## In Affectionate Memory of NICK CONWAY

W. R. A. U. No. 9532  
Died November 25, 1918

Our sincere sympathy is extended to his family and relatives.

## In Affectionate Memory of W. S. Le Compte (Spaulding)

W. R. A. U. No. 1581  
Died December 1, 1918

Our sincere sympathy is extended to his family and relatives.

The mother of Harry S. and Ben Hadfield, died in New York, Nov. 30, 76 years old.

## ATTACHED BY PRESS AGENTS.

Baltimore, Dec. 6.  
The Boston National Grand Opera Company, at the Lyric last week, was attached by H. J. and Frederic E. Goldsmith, attorneys of New York, acting for Beatrice and Edward A. Batchelder for \$800 back salary. A settlement was made after the attachment had been served.

The opera organization closed here Saturday and it is understood the company was taken to New York, where a reorganization is to be perfected. The business here was good.

## "PEG" RETURNING.

Boston, Dec. 6.  
"Peg o' My Heart," which is in its second week at the Castle Square, is to leave for the road next week and after playing a week out of town is to return here for a run. The play has been a sell out.

## BILLS NEXT WEEK.

(Continued from page 19.)

|                      |                       |
|----------------------|-----------------------|
| PLAZA (loew)         | Home Lind Co          |
| Flying Keelers       | Walton & Delberg      |
| Mills & Lockwood     | Fads & Fancies        |
| O'Brien & Buckley    | Bell Boy 3            |
| Maud Tiffany         | Samoy's               |
| Grey & Old Rose      | Trenton, N. J.        |
| 2d half              | TAYLOR O H (ubo)      |
| LaCroix & Dixon      | 2d half               |
| Joe Deller           | 17-9                  |
| Nan Hewiss Co        | Vivian Cahill         |
| Mack Albright & M    | Wood & Mandeville     |
| Tyrolean Troubadours | Howard & White        |
| Syracuse, N. Y.      | Violet Ray            |
| CRESCENT (ubo)       | Wedding Party         |
| 2d half              | Newman & Kennedy      |
| (7-9)                | Vancouver, B. C.      |
| Coxey's Army         | ORPHEUM               |
| Johnny Noff          | "Age of Reason"       |
| Barrett & Opp        | Roomy & Bent          |
| Monte 2              | Miniature Revue       |
| Neighbors Garden     | Mayo & Tally          |
| Tacoma               | Wm & Marg Cutty       |
| PANTAGES (p)         | Ollie Young & A       |
| "Betting Bettys"     | Stan Stanley 3        |
| Oliver Briscoe       | PANTAGES (p)          |
| Bell Ringers         | Nancy Fair            |
| Smith & Kaufman      | "All Aboard"          |
| Sigbee's Dogs        | Olympia Deval         |
| Terre Haute, Ind.    | Nouvel Bros           |
| HIP (ubo)            | Moss & Frey           |
| Clark's Hawaiians    | Victoria, B. C.       |
| Elsie Williams Co    | PANTAGES (p)          |
| Bob Mall             | Asaki Japs            |
| Embe & Alton         | Wood Melville & F     |
| Kremka Bros          | Howard & Ross         |
| 2d half              | John Doyle Co         |
| Fisher Ball          | Joe Whitehead         |
| Gen Plesano Co       | 8 Keatons             |
| Ed Stevens           | Vincennes, Ind.       |
| The Dohertys         | LYRIC (ubo)           |
| Follia Sls & Le Roy  | 1st half              |
| Toledo, O.           | (11-13)               |
| KEITH'S (ubo)        | Lane & Harper         |
| 3 Alex               | Marie Genaro          |
| Kirby & Rome         | Skinner Kennedy & R   |
| Carlisle & Romer     | Virginia, Minn.       |
| J & M Harkins        | LRIC (wva)            |
| Julie Ring Co        | Victoria 4            |
| Stuart Barnes        | Katherine Chalmers Co |
| Mildred Macomber     | Kitty Flynn           |
| Toronto              | 6 Crinolines Girls    |
| SHEA'S (ubo)         | Washington            |
| Joe Carson           | KEITH'S (ubo)         |
| Regal & Bender       | S & K Morta           |
| Louis Hardt          | Carus & Comer         |
| Davenport & Rafferty | De Pace Opera Co      |
| Chas L Fletcher      | Beatrice Herford      |
| HIP (ubo)            | Jean Adair Co         |
| 2d half              | Kerton & Moore        |
| (7-9)                | Edna Bunney           |
| Lillian Fitzgerald   | Wells Troupe          |
| Deodata              | Walsbury, Conn.       |
| YONGE (loew)         | POLI (ubo)            |
| Joe Dealy & Sls      | Stephens & Brunelle   |
| Virginia Ogden       | Mr & Mrs T Friel      |
|                      | Ward & Wilson         |

Carl Eugene Tr  
2d half  
Aerial Bartlett  
Ed Gray  
Mudge Morton &  
Leroy Lytton Co  
Simpson & Dean  
"Midnight Kiss"  
Waterloo, Ia.  
MAJESTIC (wva)  
Transfield Sisters  
"Case for Sherlock"  
Webb & Burns  
McLallen & Carson  
(One to fill)  
2d half  
Four Roses  
Siber & North  
3 Bennett Sisters  
Patricia & Meyers  
Billy Swade Hall  
Wilkes-Barre, Pa.  
POLI'S (ubo)  
(Scranton split)  
1st half  
Nolan & Nolan  
Claude Saner  
Macart & Bradford  
Fields & Bernie  
"Surprise Party"  
(One to fill)  
Wilmington, Del.  
DOCKSTADER (ubo)  
"Lady" (dog)  
H Roberts Co  
June Mills  
"Campin' in Rockies"  
Kennedy & Burt  
Milton & De Long  
Eara Carmen &  
(One to fill)  
Winnipeg  
ORPHEUM  
(Sunday Opening)  
Phyllis N Terry  
Milt Collins  
Dancing Kennedys  
J & W Menning  
Irwin & Henry  
Harry Holman Co  
Donohue & Stewart  
PANTAGES (p)  
Chinese Duo  
Anthony & Mack  
Mr Chaser  
Sol & Leslie Burns  
Bob Fitts & Bob Jr.  
STRAND (wva)  
Bowen & Bowen

Cameron DeWitt Co  
Golden & Keating  
Models DeLuxe  
Weonaeckert, R. I.  
BIJOU (ubo)  
2d half  
(7-9)  
Great City  
Antrim & Vale  
Miss De Pinna  
Worcester, Mass.  
POLI (ubo)  
Guernsey & Newell  
Mudge Morton &  
Henry Horton Co  
Hallen & Hunter  
"Xmas Eve in Mos-  
cow"  
2d half  
Musical Misses  
Niel Siegel & F  
Dahl & Gillen  
Willie Solar  
Barnold's Dogs  
PLAZA (ubo)  
Menards  
Fields Sisters  
Mercedith & Snoozer  
Atwell & Fisher  
Crossman Entertain-  
ers  
2d half  
Toletti & Bennett  
Bill Browning  
Chas Drew Co  
Essie Lester  
"Lovers Lake"  
Youngstown, O.  
hip (ubo)  
Bicknell  
Brown & Spencer  
Burley & Burley  
J C August Co  
3 Steinfeld Bros  
G Clegg Co  
Belle Baker  
Alaska &  
Paris  
ALHAMBRA  
Peresoff Troupe  
Dean  
S Morris  
La Merda  
Jack De Lino  
The Four Its  
Campbell & Scott  
Carly's Dogs  
Phydora  
Mile Maintenance

## 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  
Adair Nelson  
Adams Mr & Mrs Phil  
Adams Mrs Ray (P)  
Alaskans The (C)  
Alberts Great  
Alexander Manuel A  
Allan R (C)  
Allen Richard (C)  
Almond Mrs  
Alvares & Martell  
Anderson Hilma (C)  
Andrews Cecil  
Andrus Wm  
Anker Hermine  
Armend Grace (C)

Armon Von G (C)  
Armstrong Lillian  
Armstrong Lucile (P)  
Arnold Dick  
Arnold & Florence (C)  
Arnold Geo (C)  
Arnold Jack  
Arnold Louise  
Aug Edna  
Ayers Ada

B  
Ball Foster  
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Barnes Field

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Bernard Babe  
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Bernard Mike  
Bernardo Maurer  
Bernheim Jules  
Bertrand Dixie  
Berzac Jean  
Bigelow Clarence (P)  
Bishop Margie  
Blanches The (O)  
Bodsworth Teddy  
Bogart & Nelson  
Bolton Nate C (P)  
Bostelle Jessie (C)  
Bowman Bros  
Brady Joseph  
Brandt Robert  
Brehm Kathryn (C)  
Bright Miss Billie  
Britton Leo F  
Brough & Lyons (C)  
Browne Bothwell  
Browne Eleanor  
Brown Todd  
Buchman Wm (C)  
Bulger Harry  
Burke Bros & Kendall (C)  
Burke Joe (C)  
Burke Dan & Co  
Burke Walter C  
Byron Jack

C  
Cahill James  
Calvert Vane (C)

Campbell Gus  
Cappellin Mr & Mrs A  
Carson Emily  
Casad Mr & Mrs Frank  
Case Charlie  
Casmas A B  
Cassidy Billy (C)  
Champ Wm  
Chassee Edw  
Chester Marvin (P)  
Chick Harry A  
Clair Doris  
Claire Nell  
Clarkson Helen  
Claudius Mrs D  
Claudius Lillian  
Cleveland Anna  
Cleveland Babe  
Cleveland Bob (C)  
Cleveland R S (C)  
Clifford T H (C)  
Clive E E  
Cohen Mr M  
Cole Bert  
Conboy Marjorie  
Connolly May (C)  
Conrad & Loewer  
Cook & Stevens (C)  
Corbett J (C)  
Corbett Jack  
Corr Armor Cor (C)  
Cortelyou Grace  
Covey Mrs A  
Creco Will (C)

Creighton Fred  
Creighton J (O)  
Crouch Clay  
Crumit Mrs Frank  
Cullen Frank  
Cunningham Jas L  
Curtin Dick (C)

D  
Dahlberg May (O)  
Dale & Dale  
Dale Fred (O)  
Dare Patricia O  
Darley Brian S  
Darling Jessie  
Davis Annie (C)  
Davis Florence  
Davis Hal  
Dawson Sid (C)  
De Grant Oliver  
De Roman Walter  
Delmont Al  
De Lord Arthur  
De Maria Frank  
De Milt Gertrude  
De Oria Walter  
Dewey Jack  
Deyer Billy  
Dodd Bert (C)  
Dodd Jimmy  
Dodge Jimmie

Dooley Thomas  
Doris Sisters  
Douglas J O  
Downe Hector  
Dow Al  
Du Bois Wilfred (O)  
Dunbar W H  
Dynes Billy  
Dyson Hal  
Dyson Letitia

E  
Earle Francis  
Earnest A T  
Ebs Wm  
Edwards Gus (C)  
Ehrlich Sam  
Ehrm Marie  
Eichenbough C G (C)  
Eldon Mr & Mrs H  
Elliot Bobbie  
Ely Alma  
Ely Dan  
Emmerson Tom (O)  
Enright I (O)  
Emeralds Miss  
Evelyn Fay (O)  
Everett & White

F  
Fairbairn Mattie (O)

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Feiber & Seig  
Fenton F (P)  
Fern Ray  
Ferrerl Martin  
Ferrier P F (P)  
Filling Helen  
Fiske Fern  
Foley John  
Ford Bertie  
Ford Mrs M  
Forde Ingram  
Forrest Grace & E  
Fox Eddie  
Francesca & Jackie  
Frank Herbert  
Franklin Trizie  
Franklyn Wilson  
Freeburn Helen  
Fridkin Doris  
Friscio Lou G

G  
Gallon Mrs J (SF)  
Gates Ruth  
Gay Salina  
Geomano Dave  
Germaine Mark  
Gifford Ada  
Gilbert Jean  
Gilch Eva  
Gillon Earl (C)  
Gillon Hardy (C)  
Girard Harry  
Gnubbe R  
Gomez Trio (C)  
Gorham Kitty  
Goss Mayse  
Grace Frankie  
Graham Harry  
Graham R R  
Granville Fred

Gratton Mr  
Greenwald Doris  
Grey Clarice  
Griffin Gerald (SF)  
Griggs Valerie  
Groft De F (C)  
Grover F R (C)  
Gumm F A (C)  
Gwin Alta

H  
Hake G (C)  
Hallen W W  
Halligan Billie  
Hall Howard R  
Halpin Geo  
Harding Margie (C)  
Hardy Adele  
Harmont Sallie (C)  
Harris & Grace

Harris Arthur  
Hart Nellie  
Hart Weber & Hart  
(C)  
Harvard Charlie  
Haush & LaVelle (C)  
Hawkins Bud  
Hawkins Lew  
Hayward J (C)  
Hedge Mr  
Hendler & Herschel  
(C)  
Heron Eddie  
Hicks Trizie  
Higgins John  
Hills Molly  
Hixon Al  
Hixon May (P)  
Hopkins Jim K (C)  
Hodge Oscar F

Hoey John  
Holland Billy S  
Holland Sisters  
Hollingshead Roy K  
Hope Flossy  
Hornbrook Gus  
Hornburg Bob  
Houlton Peggy  
Howard Great  
Hughes Arthur  
Hurd Mrs L  
Hurd Vinnie  
Hutchinson J (C)  
Hyde Jenny (C)  
Hymer Mrs J B

K  
Kahl Frank  
Kane Morris  
Keate E Harrison  
Keating Clara  
Kennedy Charley  
Kent Annie (P)  
Kimball Maude Co  
(C)

I  
Irving K B  
J  
Jackson Stewart  
Jefferson Stanley  
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Lauren Bennie  
Lavarre Marie  
LaVere Chas (C)  
Lawlor Alice  
Lawrence V (C)  
Lawson Mrs (C)  
Le Compte Olive  
Lee Eddie  
Leightons The  
Leighton Bert E (C)  
Lerner & Ward  
LeRoy Great & Co  
Lester Francis  
Lester H B (C)  
Lewis Dolly  
Lewis Henry  
Lewis Jack E  
Lindsay Roy (C)

Linton Harry (P)  
Long L C (C)  
Loretta Julian  
Lorraine Edith  
Lory Jeanette  
Lott John  
Lowry Ed  
Lumey Frank  
Lyden Audrey (C)

M  
MacAllister Bessie (C)  
Macks Scotch  
Macon Elsie (C)  
Malfe & Malfe (C)  
Mansfield Dick  
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Mills June (P)  
Mills Marie  
Mitchell B A (C)  
Monde James  
Mooney Jack (C)  
Montrose Maud  
Moore Billy K  
Moore Irene (SF)  
Moorehead B C  
Morton Fay  
Muller Miss M E  
Murphy John T  
Murphy Leslie  
Murphy Sen Fran (C)  
Murray Lula  
Myers Edw (C)  
Myers Harry  
Mykoff (P)

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Nolans The  
Nonette  
Norden Harry O  
Norman Bros  
Norton Thomas W  
Noss Bertha E

O  
O'Donnell Jerry  
Ohrman L O (C)  
Oldfield J C (C)  
O'Malley John  
O'Neill Eva  
Orday Miss L  
Orville Chas T

P  
Palmer Lou  
Park Mrs E A  
Parmalee Lee (C)  
Patterson Bros  
Patterson Burdella  
Patty Don V (C)  
Pearson Violet (C)  
Pearson Violet  
Pease Harry  
Pell Robert  
Perry Paul  
Phillips Campbell  
Phillips Mrs G  
Phillips Edna  
Phillips Goff  
Phillips Mrs J (P)  
Phina & Pinks (C)  
Piere Blanche  
Pisano Gen'l (C)  
Pollock Milton B  
Poole Mollie  
Preston Bobby (C)  
Princes & Deerie (C)  
Prominent

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Navin & Navin (C)  
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Rawson Guy (C)  
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Reilly Chas Co (C)  
Rheinhardt M Bl (C)  
Ripley Raymond R  
Roberts C J (C)  
Robertson Wm O (C)  
Romme & Little  
Ronde Claude  
Rose & Ellis (C)  
Rose Sam  
Robertson Helen (P)  
Rose Della  
Rowley & Tointon (C)  
Rosella Albert I  
Rull & Rull  
Rull & Rull (C)  
Rull Alex  
Rull Mrs Alex  
Russell Bunnie

S  
Salvaggi Madame  
Santell Rudolph (C)  
Seaton Chas  
Shay Allen B (C)  
Sharrow Bartha (C)  
Stramel Henry B  
Seldon Mrs Geo  
Sewell Helen  
Shannon Irene  
Sheck Eugene  
Shelista Mr  
Sherman Robert L  
Sherwood Don (P)  
Shields Frank  
Shipman Ernest  
Simmonds Murray (C)  
Simmons James (C)  
Simpson Mr (C)  
Simpson Georgia (C)  
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## I TOLD YOU SO! —Criticus

They tell you that a fellow who says "I told you so" isn't much of a  
sport. But I want you all to realize that the songs I picked as winners,  
weeks ago, are winning out, and then some! Remember, I boosted

## MY HAWAIIAN SUNSHINE

that gem of a song by Wolfe Gilbert and Carey Morgan, and I told you  
that it was bringing Hawaii into the hearts of America. You're seeing my  
statement proven day by day; you're seeing more people constantly reach-  
ing out their arms to Hawaii, each time you hear this song sung—each time  
that you sing it yourself. And I told you of

## MY OWN IONA

also by Wolfe, this time teamed up with Anatol Friedland and Carey  
Morgan. I said it would long outlive that "craze" for things and music  
Hawaiian, during which it came to us. And it has done that, and is doing  
that. Then there is

## SHADES OF NIGHT

the really beautiful work of Gilbert, Friedland and Franklin. I told you  
how it had "taken" under the burning stars 'way down on the Mexican  
border, as well as at the other border. And I told you it would be  
increasingly popular and better liked from day to day. That has come  
true and you know it. I spoke of:

## OUT OF THE CRADLE INTO MY HEART

by Wolfe Gilbert and Anatol Friedland, of which I spoke glowingly—but  
not glowingly enough. Brice and King and many others are my wit-  
nesses that it gets a thrill from even the most blasé. Of all the ballads  
of the season, I think it is the best loved, and justly so. And

## PRAY FOR THE LIGHTS TO GO OUT

Tunnah and Skidmore's mighty "breeze from the West," the coon-shout  
classic, and my predictions for its success are rapidly taking the form of  
realities. There is

## WAITING FOR YOU

the high-class ballad by Onofrio Sciacca—how that has more than justified  
my high opinion of it! From the unknowns, it has come into the ranks  
of the better knowns, and is surely approaching the class of the BEST-  
knowns.—And don't forget

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Stevens & Hollister  
Stevens James Mr & Mrs  
Steward Fred (C)  
Stewart Jennie  
Still Maude (Hanna) (C)

St John S Reed (C)  
Stromberg Pat  
Stryker Ines (C)  
Stuart Marie B  
Sullivan Arthur  
Swain Frank (C)  
Swartz Betty & Co  
Sweet Al  
Sylvester Family

Tabor H  
Tally Harry  
Taylor Bros  
Taylor Mrs E M  
Teederowits (C)  
Terrey Frank  
Terry Al  
Terry Mrs Walter  
Thomas Raymond  
Thompson Mr

Thompson Wm H  
Thorne Harry  
Tinton Harry B  
Todd Wm N (P)  
Tokio Japs (C)  
Toner Tommy (C)  
Travers Belle  
Tuscano Ed  
Tyler G & C

Una Mlle (C)

Valli Arthur (C)  
Vernon Jack (P)  
Vert Hazel  
Vivian Edith (C)  
Volunteers The (C)  
Vorman May

Walsch Billy (C)  
Walsh May  
Ward Will  
Warren Ruth (C)  
Watson Al  
Watson Grace  
Webber Harry  
West Joe Royer (C)  
West & Van Sicken (C)  
Western Mary (C)  
Weston Harry & Co

Weston Joe  
Weston M  
Weston Wm A  
Wheeler Zelma  
Whitely J & (C)  
White Bobbie (C)  
Wilbur Mrs C  
Williams Marie (P)  
Wilson Daisy (SF)  
Wilson E (C)  
Wilson Maud  
Wilson Nettie

Winston Capt W  
Wright Mrs N  
Wurnella (C)

Yuir Mae (C)

Zatterfield (C)  
Zasall Chas  
Zell Mrs Herman  
Zella Vina (C)  
Zimmer John  
Zinn Al

## BURLESQUE ROUTES

Dec. 11 and Dec. 18.

"A New York Girl" 11 Casino Boston 18  
Columbia New York  
"Americans" 11 Star Toronto 18 Savoy Ham-  
ilton Ont.  
"Auto Girls" 11 New Castle 12 Johnstown 18  
Altoona 14 Harrisburg 15 York 16 Reading  
Pa 18 Gayety Baltimore Md.  
"Beauty Youth & Folly" 11 Majestic Scranton  
Pa 18 Gayety Brooklyn.  
"Behman Show" 11 Star Cleveland 18 Empire  
Toledo.  
"Bon Tons" 11 Gayety Detroit 18 Gayety To-  
ronto.  
"Bostonians" 11 Gayety Montreal 18 Emphre  
Albany  
"Bowery Burlesquers" 11 Miner's Bronx New  
York 18 Orpheum Paterson.  
"Broadway Belles" 11-13 Broadway Camden  
14-16 Grand Trenton 18 South Bethlehem 19  
Easton 20-23 Majestic Wilkes-Barre Pa.

"Burlesque Revue" 11 Orpheum Paterson 18  
Empire Hoboken.  
"Cabaret Girls" 11 Academy Jersey City 18  
Gayety Philadelphia.  
"Charming Widows" 11 Gayety Philadelphia  
18 Olympic New York.  
"Cherry Blossoms" 11 Newark 12 Zanesville  
13 Canton 14-16 Akron 18 Empire Cleve-  
land O.  
"Darlings of Paris" 11 Gayety Milwaukee 18  
Gayety Minneapolis.  
"Follies of Day" 11 Empire Brooklyn 21-23  
Park Bridgeport.  
"Follies of 1917" 11 Gayety Minneapolis 18  
Star St Paul.  
"French Follies" 11 Trocadero Philadelphia  
18-20 Broadway Camden 21-23 Grand Tren-  
ton.  
"Follies of Pleasure" 11 Gayety Brooklyn 18  
Academy Jersey City.  
"Ginger Girls" 11 Majestic Ft Wayne Ind 18  
Buckingham Louisville Ky.  
"Girls from Follies" 11 Cadillac Detroit 18  
L O.  
"Girls from Joyland" 11-12 Binghamton 13  
Oneida 14-16 International Niagara Falls  
N Y 18 Star Toronto.  
"Globe Trotters" 11 Empire Toledo 18 Lyceum  
Dayton.  
"Golden Crook" 11 Gayety Buffalo 18 Corin-  
thian Rochester.  
"Grown Up Babies" 11 Lyceum Duluth 18  
Century Kansas City.  
"Hasting's Big Show" 11 Colonial Providence  
18 Casino Boston.  
"Hello Girls" 11 Olympic New York 18 Ma-  
jestic Scranton.  
"Hello New York" 11 Star & Garter Chicago  
18 Berchel Des Moines Ia.  
"Hello Paris" 10-12 O H Terre Haute Ind 18  
Gayety Chicago.  
"High Life Girls" 11 Empire Cleveland 18-19

Erie 20 Ashtabula 21-23 Park Youngstown  
O.  
"Hip Hip Hurrah Girls" 11 Empire Albany  
18 Gayety Boston.  
"Howe's Sam Show" 11 Casino Philadelphia  
18 Miner's Bronx New York.  
"Irwin's Big Show" 11 Jacques Waterbury  
Conn 18-20 Cohen's Newburgh 21-23 Cohen's  
Poughkeepsie N Y.  
"Lady Buccaneers" 11 Gayety Chicago 18  
Majestic Ft Wayne Ind.  
"Liberty Girls" 11 Corinthian Rochester 18-  
20 Bastable Syracuse 21-23 Lumberg Utica  
N Y.  
"Lid Lifters" 11 Star St Paul 18 Lyceum  
Duluth.  
"Majestics" 11 Grand Hartford 18 Jacques  
Waterbury Conn.  
"Maid of America" 11 Palace Baltimore 18  
Gayety Washington.  
"Marion Dave Show" 11 Casino Brooklyn 18  
Empire Newark.  
"Merry Rounders" 11 Gayety Pittsburgh 18  
Star Cleveland.  
"Midnight Maidens" 11 L O 18 Gayety Kansas  
City.  
"Military Maids" 11 Standard St Louis 17-19  
O H Terre Haute Ind.  
"Million Dollar Dolls" 11 Lyceum Dayton 16  
Olympic Cincinnati.  
"Mischief Makers" 11 Star Brooklyn 18-19  
Holyoke Holyoke 20-23 Gilmore Springfield  
Mass.  
"Monte Carlo Girls" 11 So Bethlehem 12  
Easton 13-16 Majestic Wilkes-Barre Pa 18  
Star Brooklyn.  
"Pace Makers" 11 Gayety Baltimore 18 Tre-  
cadero Philadelphia.  
"Parisian Flirts" 11 Lyceum Columbus 18  
Newark 19 Zanesville 20 Canton 21-23  
Akron O.  
"Puss Puss" 11 Gayety St Louis 18 Star &  
Garter Chicago.

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AGO



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"September Morning Glories" 11 Savoy Hamilton Ont 18 Cadillac Detroit.  
"Sidman Sam Show" 11 Berchel Des Moines Ia 18 Gayety Omaha Neb.

"Sightseers" 11 Gayety Kansas City 18 Gayety St. Louis.  
"Social Follies" 11 Howard Boston 18-20 Orpheum New Bedford 21-23 Worcester Worcester Mass.  
"Some Show" 11 Empire Newark 18 Casino Philadelphia.  
"Spiegel's Revue" 11 People's Philadelphia 18 Palace Baltimore Md.  
"Sporting Widows" 11-13 Cohen's Newburgh

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CHICAGO, ILL.

14-16 Cohen's Poughkeepsie 18 New Hurlig & Semons New York.

"Star & Garter" 11 New Hurlig & Semons New York 18 Empire Brooklyn.

"Step Lively Girls" 11 Columbia New York 18 Casino Brooklyn.

"Stone & Pillard" 11 Gayety Washington 18 Gayety Pittsburgh.

"Bydell Rose" 11 Gayety Toronto 18 Gayety Buffalo.

"Tango Queens" 11-12 Amsterdam Amsterdam 13-16 Hudson Schenectady N Y 18-19 Binghamton 20 Oneida 21-23 International Niagara Falls N Y.

"Tempters" 11 Englewood Chicago 18 Gayety Milwaukee.

"Thoroughbreds" 11-12 Holyoke Holyoke 18-16 Gilmore Springfield Mass 18 Howard Boston.

"Tourists" 11 Buckingham Louisville 18 Lyceum Columbus.

"20th Century Maids" 11 Olympic Cincinnati 18 Columbia Chicago.

"U S Beauties" 11 L O 18 Englewood Chicago.

"Watson Billy" 11-13 Restable Syracuse 14 18 Lumberg Utica N Y 18 Gayety Montreal.

"Watson Wrothe" 11 Empire Hoboken 18 People's Philadelphia.

"Welch Ben" 11 Columbia Chicago 18 Gayety Detroit.

"White Pat" 11 Century Kansas City Mo 18 Standard St Louis.

"Williams Mollie" 11 Gayety Boston 18 Grand Hartford.

# CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.  
Mark Vance, in charge.

## CORRESPONDENCE

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

Harry A. Lorch jumped to Springfield, O., Monday night to look at an act opening there.

Will Roselle has replaced Thurlow Bergen in the Elsie Ryan "Peg for Short" act.

No attempt will be made by "The Night in the Dark" to resume its Pantages tour.

Elsie Ferguson is to remain at the Blackstone until Dec. 16.

William Hodge has Dec. 17 set for his Chicago premiere in "Fixing Sister."

Helen Murphy is in New York on a ten days' visit.

Fred Lincoln, who has been quite sick, is himself again.

The Franklin, Saginaw, Mich., closes after Sunday (Dec. 9) to permit house repairs.

Walter Meakin is getting everything lined up for what he says will be an "All-Irish" bill at the Indiana theatre.

Dan A. White, of The Rube Kids, has filed a suit for divorce against his wife, charging infidelity.

The Elks of Fairfield, Ia., have a big expo and charity fair next week. Vaudeville is a feature.

Lillian Berce came on from New York last week to join "The Night Clerk" company as prima donna.

Kid Raymond, former manager Henry Boyle theatre, Fond du Lac, Wis., is now managing the Hip, Peoria, Ill.

"When I Hear the Bug With the Jug" is the title of a new jass song which two of the Wilson Avenue stage hands recently composed.

Es. Keough and Rocco Vocco are helping raise sufficient funds to send James Whitely to Texas in the hope of benefitting his health.

Will Conley has gone back east where he will do some special vaudeville "scouting" for the White Rats in Central New York.

Jessie and Dottie Millar, feminine vaudevillians, in Australia three years, have returned.

The new Friedlander tab will be known as "Burrage & la Carte," and is expected to open next Saturday.

It looks as though Will M. Hough's book of "Salamander Sallie" will not see production for some time yet.

James McKown has obtained a route in Australia for James Dunn, the latter opening Jan. 6.

The road show of "Princess Pat" played to \$747.50 on its Sunday stand at the Myers theatre, Jansenville, Wis.

William Morris is putting out "Whose Little Girl Are You?" that will play one and two-nighters in this section.

Some talk Carlos Sebastian will frame a tab revue for the Association and U. B. O. circuits. He's thinking the matter over.

Merle Lewis has replaced Sylvia Dakin with "The Night Clerk" and has been assigned the soubrette role since the acquisition of Lillian Berce.

There is no truth in the report "The Frolics of 1917, at the Englewood last week, had closed, the company going from here to Milwaukee.

Frank Stafford has just bought a new scenic outfit for his act, getting two specially painted exterior leg drops and a back drop from a local studio.

The Elks held their annual memorial at the Grand Opera House Sunday and many theatrical folks attended No. 4's special ceremonies.

The return of burlesque stock to the Haymarket plus several vaudeville acts Dec. 3 was watched with considerable interest by local burlesque and vaudeville men.

Marie Sexton, manageress of the Mme. Carlita-William Howland act, has fully recovered from the effects of her recent ptomaine poisoning.

Maurice Brosene and Co., who offered "Mrs. Warren's Profession" at the Playhouse until evicted recently by the owner, have taken to the road.

"The Call of the Wild," direction of F. E. Coulter and R. C. Stone, starts a road tour of the middle west Christmas Day in Wisconsin. Calvin Rische will be featured.

Edgar Momand, formerly attached to the streets in Fort Worth, Tex., and Shawnee City, Okla., has replaced Ernest Latimore as manager of the Bijou, Battle Creek, Mich.

Norman Freidenwald isn't going to close his tab after all. Sam Thall has the Gus Sun time all set for the former's "My Homelulu Girl," starting Dec. 11.

The Erie has undergone a complete transformation and one would hardly recognize the old place. Charles Mensing is personally managing.

Out on the road after the holidays goes "When a Girl Needs a Friend," which George Kilint is putting together. John P. Barrett is producing "His Other Wife" for a road tour.

Joe Birnes circulated handbills which carried a reproduction of that famous poem he picked up somewhere whereby the Pearty Gates were closed on "scabs" and they, the latter, were also refused admission to Hades.

The first company of burlesquers I. Hart sent to Australia to play in the Ben J. Fuller houses has returned to Chicago. The company reports splendid treatment by the Fuller managers.

The financial straits of the French Theatre company has been fixed up, and the players are going back to New York to open an indefinite engagement. Blanche Van Buren has been handling the publicity.

"The Movie Kids" has been brought back to Chicago, where it will lay off two weeks and use every effort to rebuild it in the hope of getting a solid route from the Association which ordered the tab off the road.

'Tis reported that local vaudeville offers await Jess Willard, who has been seen around the Hotel Grant corridors of late, and Joe Stecher, the champ wrestler, who smashed several of Cutler's ribs here Thanksgiving Day.

Willing, Bentley and Willing have thrown up a number of local vaudeville dates rather than face attachment proceedings brought by Jack Fox. They refused to play the Wilson Avenue the first half of last week and the Kedzie the last half of the week before.

A mechanic's lien by J. E. O. Fridmore has been duly set on the Chicago coat calendar against the Elks' Garden Co., O. H. Herman, J. J. Shubert and the Fields Music Hall Co. for work on the American Music Hall when it was first constructed.

The Pantages Circuit appears to be having a run on negro acts as attested by the number now playing that time. Among those already routed are Rucker and Winfred, Moss and Fry, Jones and Johnson, Tabor and Green and the Jubilee Four.

Although a story hit the Rialto last week that George Warren was severing connections with the managerial end of the Olympic, owing to ill health, Lou Houseman, western representative of Al H. Woods, made denial of the story.

"The Twin Bachelors," the new Harry Shannon tab, had its premiere at the Gayety, Kan-kakee, last Friday night. The tab is not in the best shape imaginable, and Shannon will endeavor to strengthen before the Association lays out a route. The show has a brass band.

Chicago is alive with visitors for the Live Stock Show at the Exposition Building although for a time the big show was about to be called off on account of what looked like the hoof and mouth disease in the stalls. The theatres are getting a good play from the visitors.

Frank Doyle has been booking the theatre at Maywood, Ill. The management decided not to play any acts, and it may face a number of court actions. Two acts that reported and were canceled, appealed to the White Rats and the Rats will endeavor to obtain liquidated damages.

Will Reed Dunroy was severely injured last Friday night and had the top of his head cut open in an accident, the nature of which Dunroy refuses to divulge. His silence has his friends believing that Bill was the victim of some black handers.

Henry and Henry have filed suit against Ed. Rowland and Loren Howard for two weeks' salary. They claim they were engaged for





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Libretto by **KENDALL BANNING**

Music by **HARVEY W. LOOMIS**

Costumes and Scenic Designs by **LOUIS FANCHER**

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**Already Booked  
for the Palace**

**Watch for Announce-  
ment of Date**



# New York Has Been Good To Us

## Colonial

### Variety:

Of the entire aggregation, one hit stood out in particular, overshadowing by a wide margin the results attained by others. 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. They completely stopped proceedings.

Wynn.

## Palace

### Variety:

Laurie and Bronson landed them and held the house to a well amused ending that got its reward. *Sime.*

### "Star":

Laurie and Bronson are two little people as natural on the stage as any you have ever seen, with nifty chatter. *MUSIKER.*

### "Billboard":

Laurie and Bronson piled up many laughs. *JACK.*

### "Clipper":

After the whole show came Laurie and Bronson who really made good in that difficult spot.

## Orpheum

### Variety:

The real laughter hit of the show came next to closing. Laurie and Bronson started them laughing, finally, stopping the show completely. *Fred.*

## Alhambra

### "Billboard":

Laurie and Bronson are in a class by themselves when it comes to dishing out comedy.

### "Clipper":

Laurie and Bronson scored heavily.

### "Star":

A comedy hit was provided by Laurie and Bronson who had the audience in screams.

## Royal

### Variety:

Closing the intermission were Laurie and Bronson, by long odds the zippiest pair of youngsters that have surged in to the big time.

### "Billboard":

Laurie and Bronson divided honors with Nan Halperin. They walked away with the first half of the show.

## Proctor's Fifth Avenue

### Variety:

The greatest pronounced success was the hit scored by Laurie and Bronson, next to closing. Here is one dandy two-act that can stand up with any of them, 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. *Sime.*

### "Clipper":

The word knockout can be justifiably used in describing the success of Laurie and Bronson.

### "Star":

Laurie and Bronson had an easy time of it cleaning up the hit of the show. *HERBST.*

# "A D - D O O"

Farewell New York Appearance  
Eighty-first Street Theatre  
Now (Dec. 7-10)

U. B. O.—Booked Solid  
Direction, **HUGHES & SMITH**

**\$2,500.00 For An Act To Follow Our Present Vehicle "Lost and Found"**

slangy dialog never missed fire a second. The Majestic audience accepted the entire sketch with enthusiastic applause. Notwithstanding that Deely and Co. talked and Madden and Co. talked, the sixth turn was Elsie Ryan and Co. in all talk, offering "Peg for Short," with a new man playing opposite Miss Ryan, William Roselle is now handling the Thurlow Bergen lines and he acquitted himself creditably Monday. Santly and Norton were never in doubt as to the laughter and applause and they rambled away with a hit of large sized proportions. These boys had a new song for the Majestic stage. Mildred Macomber and Co. proved a novelty in the closing spot. The disappearing fountain and the diving "statuette" helped Miss Macomber and Willard Foote introduced a novel diversion. Chicago has had the fountain and disappearing water nymphs before but not done on so proficient and satisfactory a scale. Miss Macomber never shirks a moment and Foote is nimble, graceful and agile on his feet. The Suss Girls are an important asset to this turn.

**PALACE** (Harry Singer, mgr., agent Orpheum).—For a followup bill after the big Turkey feed the show at the Palace Monday night came up to expectations. Business wasn't as bad as one might expect for a warm Monday that threatened rain most of the time and that came close on the heels of a good theatrical week. Roy and Arthur with the old Bedini and Arthur act, opened and the dish-breaking didoes by the black-faced comedian got its usual laughing results. Benny and Woods did some snappy and lively selections on the piano and violin and the boys scored. The musicians put snap into their tropical selections and thereby chalked up just the score the boys have been laying for at this house. They could have remained in view some minutes longer, so pleased was the audience over their playing. Albertina Rasch, ballet star was third, a position not conducive for the best returns although she was well applauded for her clever and artistic work. Grace DeMar never appeared

One of the highest class

**NEW! BALLADS NEW!**

of the Decade

## "A TEAR, A KISS, A SMILE"

Words by **DARL MAC BOYLE**

Music by **OTTO MOTZAN**

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to better advantage and the Palace audience took her to its heart from the start. She put over her material in characteristic style and for an encore did a telephone operator bit which was surefire. The Cressy-Dayne act has a program line which reads that they were "laughed at from Maine to California." Hallen and Fuller were remembered by some of the folks out front and those that didn't applauded them for the way they turned back the vaudeville page to 25 years ago. King put over several double numbers. King has a ballad for a solo and Miss Brice sang another ballad sweetly and ingratiatingly. For an encore they used some of their old standbys to good effect. Charlie King had better watch out or he may become permanently stooped through that attitude he assumes so much while standing and dancing. Leo Zarrell and Co. including a corking good ground tumbler and a midget kid that was handled like a feather by the biggest of the men. Several of the tricks elicited unusual applause.

**McVICKER'S** (Jones, Linick & Schaefer, mgrs.; agent Loew).—Somebody tapped the old comedy bag at McVicker's Monday and to make up for the leakage the house offered a variety of thrills that had the audience applauding like mad. The first of the "thrills" came when Sumayoa did that head downward swing on the flying ropes a la trapeze fashion but the real outburst of enthusiasm for the circus stuff came when the Bellclair Brothers got into action with their classy line of hand-to-hand leaping. There were other thrills to be sure—a dramatic thrill-of-the-melodramatic sort—when William Schilling and Co. presented "The Lash." This act was pressed into the breach when the house cancelled the Auto Mechanics who were unable to hit up their regulation speed in ripping an auto apart and putting it together through fire law objections to the use of certain combustibles on the stage. Schilling, despite a severe cold and having gotten up from a sick bed at his hotel, worked like a beaver and received a number of hearty curtain calls for his efforts. There was comedy to be sure on the bill but it did not come in the usual dose that this house serves week after week. A proofreader never gets credit for the mistakes he rectifies. But he gets the devil for those he doesn't. An orchestra is sometimes in the same boat. But right here may be said a good word for McVicker's orchestra. It is improving and improvement was noticeable Monday. One of the heads of a Chicago tri-cornered vaudeville house syndicate saw the show Monday. As he passed out he remarked to a booking manager the orchestra was doing vastly much better than the last time he heard it. Let's hope the boys in the McVicker's keep it up. The Auto Mechanics worked one show and then quit. The Chevrolet Motor Company's demonstration of how a "four-ninety" stands bolt for bolt and nut for nut under Joe Longfeather's direction might have stood the pace for the week had not the fire department been so rigid in its stage enforcement. The bankfunder was upstaged and rebuilt the "four-ninety" under fire law censorship and the effect was missing. Jewett and Pendleton offered a dancing act that drew a smattering of applause. Miller and Rainey did fairly well while the Chinese musical comedy burlesque, "Fung Choy" drew close attention, got laughs in spots and offered the most satisfaction with its songs. The act carries quite a pretentious stage setting and considerable attention has been paid the costuming. The principals rely too much on the script. Could stand a diversity of specialties and some good dancing. Lew Hawkins dished up a line of comedy that was most acceptable and was well received. They liked Lew very much and gave him the kind of applause that wouldn't make him ashamed to draw his pay later in the week. Elizabeth Cutty played the violin and sang, her voice being heard to good advantage on the "Old Kentucky Home" number although the "Sunshine of Virginia" was nicely rendered. Her violin variations of the mocking bird showed her masterly

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Returns to Vaudeville

Nov. 28, Orpheum, Brooklyn; Nov. 27, Alhambra, New York  
This Week (Dec. 4), Colonial, New York; Dec. 11, Maryland, Baltimore;  
Dec. 18, Keith's, Washington; Dec. 25, Bushwick, Brooklyn

DIRECTION,

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## STEPHENS and HOLLISTER

IN VAUDEVILLE

We got our start last week at the Colonial.  
Let's see where we finish.

Direction, MORRIS & FEIL.

THE NOVELTY FOOT JUGGLERS

## EVANS and SISTER

Harlem Opera House, Now (Dec. 7-10)

Direction

Proctor's Fifth Avenue (Dec. 11-13)

ROSE & CURTIS

## EVA WESTCOTT

Presenting

"A BUTTERFLY WIFE"

BOOKED SOLID

worth. The Metro travelers showed some interesting views of New York and its skyscrapers, streets and parks. Hawley and Bellaire got away to a flying start but too much chatter—for the most part meaningless and humorless—held them back. William DeHollis and Co. pleased immensely. DeHollis and his comedy juggling stunts gave some strength to the show at a juncture when it was needed. The Schilling sketch had a fine spot and made every minute tell.

VICTORIA (H. B. Blandin, mgr.; agent, Frank Doyle).—Talk of late on the theatrical corners was to the effect the pop vaudeville policy at the Victoria was all right. The first show Sunday night was sufficient proof the house is not "starving to death" as reported. There was not an empty chair for the first show on the main floor and every seat sold at

thirty cents. And the upstairs section was comfortably filled. The second show may not have been as financially strong as the first, but there was a good lineup long before time for the second show to start. There is no use

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talking. There will be "comparisons" between vaudeville shows as long as vaudeville shows exist. The Victoria show the last half did not compare as favorably with some of the bills that have been at the house since it inaugurated its pop policy. The big act—"Frivolity Girls"—failed to create the impression desired, although two women tried their hardest to put the offering over. One of these women worked a la comedienne and obtained a number of good laughs, while the other displayed the best voice in the outfit. Among her best vocal efforts was a ballad which she sang most effectively. She was applauded. To one sitting in the third row and very close to the stage, the costumes as a whole appeared soiled and sadly in need of the cleaner, while the stockings of several of the girls were unmistakably dirty. No excuse for this condition of wardrobe. The act could stand a lot of fixing and an injection of more novelty and comedy could help. The opening was more impressive than anything else, although the closing costumes looked much better than those worn at first. The Juggling Ziras opened the show and opened it nicely. The man and woman put a lot of pep and speed into their work and there wasn't a slip between the Ziras on their club exchanges. Miss Ziras' costumes looked spick and span, and she wore them becomingly. The act made a bully impression and was loudly applauded. Captain Powers and his dummies pleased immensely. Powers also used special scenic and electrical effects and the "Co" includes a woman who does a mechanical doll imitation that deceived a lot of them. Powers works hard to please. The Victorites showed hearty appreciation. Grindell and Bether

showed the man in tight-fitting clothes being good for comedy purposes. The act was a big hit at this house. Harry Brooks and Co., including a man and woman, offered a com-

bination of comedy and music that scored. Brooks' characterization of the old coddler who, like real life, was splendidly done and obtained legitimate laughs that must have made him feel good. Food laughing finish. Elizabeth Otto has taken on some avoirdupois since leaving New York, but she hasn't forgotten how to tickle the ivories. Miss Otto and her piano numbers scored substantially. Her reference to President Wilson was surefire. The piano "bit" at the close had applause effects.

LINCOLN HIPPODROME (William MacGowan, mgr.; agent, W. V. M. A.).—"The Night Clerk" came into Chicago for its first local appearance since last season, and while it only played the one day there, it was seen by three large audiences, the Sunday matinee being unusually good, considering that the weather was conducive for strolls along the lake front and auto rides. Both shows did capacity at night. "The Night Clerk" has lost Howard Langford and Frank Ellis from the principal cast, yet it retains Cecil Sum-

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We ORIGINATED. Others have  
IMITATED, but had bad LUCK

## GREY AND OLD ROSE

mers, featured in the comedy role of the engineer, who expects his hotel boiler to blow up any minute, and he sure carried the show at the Lincoln. Summers was bully last season in the same role. But he seems funnier than ever and one song that he rendered was one of the hits of the show. The William B. Friedlander Inc. made a lucky strike when it

engaged Lillian Berce as prima donna. Miss Berce has everything in her favor, and while she had had few rehearsals and had only had one public performance in the role, she acquitted herself with credit at the Hip. A cold handicapped the young woman, but she made the best of it. The opinion of the local critics was that Miss Berce will do in every

sense of the word. She has youth, a good voice, wears an attractive and handsome wardrobe and handles herself like a veteran. She seemed winsome and sincere in the role of the young heiress who falls in love with the bogus night clerk of the hotel. If Miss Berce remains as unaffected and natural as she did Sunday at the Hippodrome she is

destined to become one of the biggest favorites and best known women in western tabloid work. There is no question that Miss Berce will do and that she is bound to do even better work than she displayed Sunday through short acquaintances with the part. Her vocal numbers were impressively offered and she was especially advantageous in the "Three

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NEW YORK

O'Clock" number. She handled her lines easily and made herself heard in all parts of the house. Summers was a host in himself and whether talking or singing he shows that the company knew a thing or two when it started featuring him this season. Summers is funny as the engineer and that "Tokio" song of his was a gem. Voice showed up immensely. This comedian could work up a novelty number in grotesque make-up and be helped out by the chorus if the number was offered. As Summers is featured it behooves the men behind to give him more scope in which to radiate. He can sing better than a lot of the men who are some leagues removed from his sphere. Merle Lewis as the soubrette, did well, although her voice did not measure up any too well on her high notes. Looks well and speaks her lines capably. Karl Van Schiller as the young millionaire, is in Langford's shoes and does well, all things considered. He is a hardworking individual, and fills in acceptably through Miss Berce not being very tall. Jack West is the night clerk. This is the Frank Ellis role and right well does he do it. West shows a natural aptitude for the turn and he shines best on his speaking voice and his peppery spirit. William Wandas was capable in a minor role and was big help to the act. The chorus seemed to eclipse the one last year in general work and especially in voice power. "The Night Clerk" has a lot of double-barreled comedy in comparison with some of the new tabs now striving for booking sanction. The proverbial "pep" was there Sunday, notwithstanding that there was a handicap in more ways than one. "The Night Clerk," as witnessed Sunday, is bound to give big satisfaction wherever booked. It has about all the necessary ingredients to make it an entertaining and profitable show from the pop house standpoint. All it needs is a few more performances to enable the new people to hit the proper stride. There should be no pop house kick on "The Night Clerk," as it is well fortified to stand the gauntlet.

### ST. LOUIS.

"Alone At Last," the Franz Lehar operetta, heralded as Shuberts' Best, was a miserable disappointment to St. Louis theatergoers who patronized the Jefferson this week. There is plenty of good music well played but poorly sung. There is some clever new comedy and there is some that must have made our grandfathers laugh. An entirely rejuvenated cast, chorus and all, will probably save the production from further disaster on the road. "Byams & McIntyre."

The third week of the "Mission Play," John Stephen McGroarty's pageant drama of the early history of California, met with popular demand. The "Mission Play" should win favor everywhere. The present and only tour will be its final. Indianapolis will be favored

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next, Cincinnati and Chicago following, after which the production will proceed eastward. The world-famed play is beautifully portrayed and carries an exceptionally talented cast which numerically and otherwise is by far the largest traveling dramatic organization in the world today. Next, "The Melting of Molly," with Irene Franklin.

Lillian Crossman is featured this week at the Park in "Adele" with great success. Recent productions under the efficient direction of Chas. Sinclair have resulted in capacity business for the West End theater. Mr. George Natanson returns next week and will be featured in "The Never Homes."

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ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—Ray Samuels scored. Stone and Kallias in "Me'selle Caprice," liked by the audience. Harry Tate's "Fishing" brought the laughs in its usual manner. McKay and Ardine are pleasing in "On Broadway." The Electric Star Theatre and the University Toyshop. Both repeated last week's excellent showing, the latter opening the show. Savoy and Brennan were well received. Maryland Singers made a satisfactory closing number.

EMPRESS.—Harms Trio, clever. Goldie and Mack, corking dancers. "Merry Married

Men," passable. May Marya, fair. Grace McCormick, well received. Inas Troupe scored in closing position. Sid Grauman's "20 Minutes at the San Francisco World's Fair" billed for a return engagement, but did not show. Freddie Lee, added starter, was amateurish and did only fairly Gilbert and Clayton, ordinary. Mme. Lingard opened acceptably.

Lee Parvin, advance man for Selwyn's "Fair and Warner," arrived previous to the company and hoped to have everything in readiness for the opening at the Cort, Dec. 4. The attraction is due to remain in town several weeks. According to the business so far this season, Parvin appears the least bit undismayed regarding the outcome around here.

Arthur L. Bernstein spent a few days here last week, arriving direct from New York to pay a number of visits before again settling down to his regular business routine in Los Angeles.

Iola Pastori opened her American Concert tour Monday.

Jim Post and his musical company opened their season at the Hippodrome, Oakland, to big business.

Will King is still heading his company at the Columbia, Oakland, and showing surprisingly good results at the box office. The opening Sunday receipts were broken last Sunday.

Little Jerry, who has been busily engaged in making pictures for the Universal and Keystone companies in Los Angeles, has returned to vaudeville, playing the W. B. M. A. circuit.

Through requests Sid Grauman repeats "20 Minutes at the San Francisco World's Fair" at the Empress. The piece will remain there a couple of weeks.

With the closing of "Intolerance," the Columbia is again playing road shows, with the "Garden of Allah" the first to open after the picture. It is booked for a two weeks' stay.

An amusement park, hotel and bath houses will be constructed on the Coronado Islands, about 14 miles southwest of San Diego, by Gerardo Baltanas and Salvador Capanto, two Mexico City capitalists. A five-year lease was signed through the Mexican de facto government.

At a recent meeting of the California Campaign Federation and other prohibition workers, the "dry" campaign committee decided to again renew their working, with intentions of passing a measure in the spring to be placed on the ballot next November.

According to reports from the north, business along the legit stands is picking up, with no other reason being given than the long expected and looked for moving of the eastern prosperity wave in that direction. A number of the towns along the route are just beginning to flourish.

### BOSTON.

By LEM LINDEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—A corking bill, with James J. Morton proving as effective on the circuit with his extemporaneous introductions as he was in New York. Charles (Chic) Sale divided headline honors with Willa Holt Wakefield and Hermine Shone. The Clairmont Brothers opened on the revolving ladder; Flaviola went big; Gibson and Guinan, good; Gerard and Clark, good; Roland Travers, illusionist, closing to an almost intact house. BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Vaudeville and pictures. Excellent. BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Vaudeville and pictures, featuring Meyer's Russian Troubadors and the old Undine release.

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

GLOBE (Frank Meagher, mgr.).—Last week of Nazimova in "War Brides." "20,000 Leagues Under the Sea" next week.

ORPHEUM (V. L. Morris, mgr.).—Pop. Excellent.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop. Good.

GORDON'S OLYMPIA (Frank Hookall, mgr.).—Pop. Excellent.

PARK (Thomas D. Soriero, mgr.).—Pictures. Big.

MAJESTIC (E. D. Smith, mgr.).—"His Ma-

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Jesty Bunker Bean" with Taylor Holmes opened Monday to capacity. Should do better here than in New York.

SHUBERT (E. D. Smith, mgr.).—The premier of "You're in Love," the new Hammerstein musical comedy, was postponed from Monday until Thursday night of this week because not in condition.

PLYMOUTH (E. D. Smith, mgr.).—Last week of "Very Good Eddie," which has been running here for 17 consecutive weeks. James T. Powers in "Somebody's Luggage" opens Monday night.

WILBUR (E. D. Smith, mgr.).—Fourth week of "The Cinderella Man" to excellent business, this being an ideal house for this production.

PARK SQUARE (Fred E. Wright, mgr.).—Second week of Leo Dittichstein in "The Great Lover." Looks like a run.

COLONIAL (Charles J. Rich, mgr.).—Last week of "Sybil" to fair business. Otis Skinner in "Mister Antonio" Monday.

HOLLIS (Charles J. Rich, mgr.).—Premier of "Take Your Medicine" Monday night. Reviewed elsewhere.

TREMONT (John B. Schoffel, mgr.).—Raymond Hitchcock in "Betty." Fair.

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—"Hip Hip Hooray" started booming last week just when a slump was feared, and business is so satisfactory at present the engagement will extend through next week, after which Fiske O'Hara will come in with "His Heart's Desire," which will be offered under the auspices of the Knights of Columbus, and should hang up a record for the house this season.

CASTLE SQUARE (John Craig, mgr.).—Second week of "Peg of My Heart" (international) to excellent business. "Mrs. Murphy's Second Husband" next week.

COPLEY (G. H. Pattie, mgr.).—Henry Jewett's English Players were compelled to use "Arms and the Man" for a second week

because of its success last week. Next week another return production will be offered in "The Admirable Crichton," it having been decided not to use "A Country Mouse" for fear it would be regarded as unpleasant.

CASINO (Charles Waldron, mgr.).—Fred Irwin's "Malibica." Excellent.

GAITEY (Charles Batchelor, mgr.).—"Step Lively, Girls." Good.

HOWARD (George E. Lothrop, mgr.).—Jack Reid's "Record Breakers." Big.

City Censor John Casey, the man who enforces Boston's famous "Morality Code," is seriously ill with pneumonia, although expected to recover. This code that Casey made famous bars various characters, including the "hophhead," who uses dope on the stage, the "nances," and bare legs.

### JACKSONVILLE.

By P. D. RICHARDSON.  
DUVAL (H. C. Fourton, mgr.).—"Martha," 2-3, fair business. 16-17, "Nobody Home." ORPHEUM (H. C. Fourton, mgr.; U. B. O.).—Four Millie Sisters, featured; Whitefield and Ireland, hit; Wayne, Marshall and Candy, good; Holmes and Reilly, fair; "The Fotos, pleased. Last half includes "New Leader," "Svengeth," The Paynes, Benson and Baird, Roubie Sims.  
RIALTO, ARCADE, REPUBLIC.—Pictures.

The Arcade raised the admission price Thanksgiving day to 25 cents. The management claimed the picture that day cost \$250. The house played to capacity business all day.

The Johnnie Jones Carnival Co. plays here four days the coming week.

### NEW ORLEANS.

By O. M. SAMUELS.  
ORPHEUM (Charles E. Bray, Southern Representative).—Artistry considered, the Adelaide Hughes dance offering overshadows the other numbers. Boudin Bros. were an applause hit. Josie Omeers opened capably. "Alias McCloskey" (New Acts). DeLeon and Davies impressed thoroughly with their photoplay travesty. Frank Mullane is engaging. Damsour and Douglass, conventional equilibrist.

TULANE (T. C. Campbell, mgr.).—"The House of Glass."

CRESCENT (T. C. Campbell, mgr.).—"Which One Shall I Marry?"

LYRIC (Law Rose, mgr.).—Stock burlesque.

LAFAYETTE (Lloyd Spencer, mgr.).—Vaudeville.

ALAMO (Will Gueringer, mgr.).—Guy McCormick, Cliff Winehill, Zaida Dunn.

DAUPHINE (Chester Mercier, mgr.).—Italian vaudeville.

Lieutenant Governor Tom Barrett is to erect a \$100,000 theatre at Shreveport for Senator Bros.

Kate Winore is underlined for the Crescent next week. "The Blue Paradise" will be at the Tulane.

Local cafe is offering ten dollars for a new punch line.

Prize fights are an added attraction at the Lyric Saturday nights.

The former Hyattum theatre is now the Theola. Lalla Bros. are operating it.

C. D. Peruchi and Mabel Gypson have returned from a tour of the smaller hamlets. Peruchi reports that crops are large and audiences small.

Charles Bray's wife was speaking to him the other day about the high cost of living. Bray remarked there was one thing that would remain stationary in price. "And what is that?" Mrs. Bray asked. "Stamps," replied the Orpheum executive.

Millo Pico and Giuseppe Ferrata appear in concert here Thursday.

Harry Hilliard, the screen star, is to visit relatives in this city shortly.

Dr. L. Schwartz, of Saratoga, is to visit May Bourton, of the Park Opera Co., St. Louis, the latter part of this week.

McComb City, Miss., is to be graced by a new theatre. Brookhaven, in the same state, is to display a new opera house also.

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B. F. KEITH'S (H. T. Jordan, mgr.).—Youth and old age divide stellar honors in a bill which exhibited plenty of class and entertaining qualities. The youthful headliner is Nan Halperin, a young girl who has arrived with bells ringing. Only a year ago this little singer passed right along without notice, despite the effort that was made to boost her to the front. Now she doesn't need it, for all vaudeville will be talking about her before she has played the route laid out for her, and she will come back stronger than ever. Since last seen she has had the advantage of some clever coaching and proved

an apt pupil, so that with a bunch of the best songs heard from one person in a long time, she is hitting 'em right between the eyes. The song cycle she is using is a gem, well thought out and put over with finish. The one weak spot is the "Divorcee" number, but it is not surprising, and would not seem so weak if it did not have to follow the "Ragtime Wedding March" number, which is a world-beater the way this girl handles it. The rapid-fire costume changes also get her a lot, and summing her all up as a vaudeville single, she can trot along with any of the so-called stars and hold her own. Miss Halperin set a pretty fast pace for a seventy-year-old recruit to the ranks to follow, but Mrs. Thomas Whiffen in "The Golden Night" stepped pretty close to the headliner. This grand old lady of the dramatic stage was given a royal welcome, and the little heart-interest play provided for her in a splendid way. Surrounded with the atmosphere of low comedy, acrobatics and song and dance, this pretty bit of writing stood out like a diamond in the rough, being remarkably well handled by the company and getting liberal reward, the audience being quick to recognize art in the hands of real artists. The

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girl, Miss Whiffen, the old lady's daughter, maybe, adds her bit nicely, but makes up a little too heavy for the picture, though she may have learned this on the cigarette-smoking tours of Broadway cafes the story of the "Dub-sha-till" Will Oakland, in fact, with an Irish playlet called "Danny O'Gill, U. S. A.," in which he is supported by a man and a girl, both capable players for Mr. Oakland. The latter does all the singing except right at the finish, where the pair join in on "Wild Irish Rose," blending the harmony with good effect. Mr. Oakland still has his

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voice with him and scored with his solos, but the ballads follow too closely, when sung by one person to give the correct balance to the vehicle. The sketch will be liked, however, for its "dash." Oakland's "Dub-sha-till" is likable and a lot of dialo could be used as an ad. for popular brands of whiskey. With his routine little changed from what he offered the last time round, Leo Beers managed to pull down a nice sized hit in the next to closing spot. He has one new song, with—of course—just one line that comes pretty

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close to the line of objection, but he handles this sort of stuff skilfully. Beers made rapid strides to his present position, but needs to freshen up his material or he will be slipping backward soon. This goes for his whistling introduction, also his piano number used for the opening of his act. "The Stampede Riders" put a strong finishing touch with their wild west exhibition. There is a little too much time wasted at the start, in an effort to work in some comedy, but once started, the act hits up a lively clip and the bucking bronchos make the snapper at the finish. Some effort might be made to quicken the opening minutes, when it will loom up as a big flash act for vaudeville. Page, Hack and Mack have a dandy looking acrobatic act, getting some comedy out of the handling of a contortion trick by the girl and finishing with a "thriller" that took them off to a big hand. This trio appears familiar, probably made up differently, but they have a clever combination that will get along. Libonati is a xylophonist and some rag player. The boy is also some strong for mannerisms, which

seem to be part of most musician's repertoire when they hit the vaudeville stage. They don't help this fellow, nor hurt him much, either, for he was a great big applause hit, being coaxed back for an extra number, and that, too, after he had wiggled his shoulders while playing "The Rosary," just the same as he did in the rag medley. The Weise Family, a prettily dressed and well handled perch act, did very well as an opener, and in the second position, Miller and Lykes, the blackface boys, kept them laughing with their "insurance" chatter and burlesque boxing bout. The Solig-Tribune pictures haven't been better than fair for some time.

NIXON'S GRAND (W. D. Wegendorf, mgr.).—"Harvest Days," another of the new "tab" musical comedy offerings, headlines the bill. Gene Markey, Tom Aiken and Pauline Harris are featured. Others are: Gretchen von Bergen, "The Physical Culture Girl," Archie and Gerlie Falls, Warner and Corbett, Hallen and Hunter and Martin Von Bergen and Co. Pictures.

COLONIAL (H. A. Smith, mgr.).—Olga Mishka and Ivan Petraf, Russian dancers, feature the bill. Halligan and Sykes, Lipinski's Dogs, La Petite Elva, Mark Linder's Players in "The Law and the Man," Delmare and Moore, Hughie Blaney and the film feature, Valeska Suratt in "Jealousy," make up the remainder of a strong program.

KEYSTONE (M. W. Taylor, mgr.).—Ted Riley's tabloid musical comedy, "The Dreamers," with Patricia O'Dare and Teddy Wrenn, headlined. Others are: Telegraph Trio, Lili Kerslake's animal actors, Jack Marley, Wanser and Palmer, Kembell and Kennett and the film feature, "The Shielding Shadow."

BROADWAY (J. Cohen, mgr.).—Theda Bara in "The Viceroy" is given the black type position, supported by the following vaudeville bill: Five Kantons, Stone and Hayes, Hans, Wilson and McNally, Kelly and Pollock and the Maryland Minstrel Maids.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—"The Chowder Party" headlines, with the following bill: Four Casters, Bixley, Leraer and Jacobs, Tierney Four, Robbins' Elephants and the film feature, "Little Mischief."

WILLIAM FEIN (G. W. Metzel, mgr.).—"The Dream Surprise Party" tops the bill for the first half, with the following acts: Willie Solar, Horn, Evans and Friend, Burke and Harris and the film feature, Frank Keenan in "John Grimby's Boy." Second half: "Oh, Please, Mr. Detective," a musical offering headed by Bobby Woolsey, headlined, with the following supporting bill: Marie Sparrow and others and the film feature, Lillian Gish in "The Children Play."

CROSS KEYS—"A Fireside Reverie," headlines the first half. Others are: Tierney Four, Baker, Lynn and Co., May Billsbury, Four Chicks, Lee Alverettas. Second half:

## ACROBATS

Opening or closing, closing or opening the show, it's all the same; but listen, acrobats, talking and musical acts get spots because the orchestra plays while they bow. They all carry special bow music. When you finish, the orchestra plays "da, da, da-da." You take one or six bows, according to how fast you are, but when you are done, you're done; you don't do any more—no stalling, no bow music. Here's a trick: try forcing an encore with this speech, "We thank you for the noise you have made. We have not annoyed you with singing, chatter or hooding. It takes us years and years of practice and pain to learn our tricks. We have four more tricks. We'll do one, and if you applaud, we'll know you want us to do another, and we'll do it. Remember, we have four, the first is the worst; we improve as we go along." Try it, boys. It's sure fire. I, being a graduate acrobat, will always have the acrobats' cause at heart. Start now, because next season headlines will open shows and all the acrobats will have better spots. Who compares with Fred Stone? He is one of us acrobats. A guy told me Fred was a buffoonery comedian and I knocked him cold because I wouldn't let anyone say anything against an acrobat. Fred

Stone is such a good acrobat you will never see him in vaudeville again. I am so good, you will never see me in a production; but—

## WHEN I COME EAST

I'll have a new act. Everything stolen from other acts. I have Stan Stanley's audience opening, Tom Barnes' talk, Jack Wilson's burlesque, Gene Howard's voice, Lees Erol's dancing, Stan Stanley's Glee and Al and Fannie Steadman's finish. I can't miss with that kind of material. I will have it all protected, so pirates lay off. I won't consider your aim this time, it's right on your beam. Steal! Steal! Steal! Three meals I'll shoot right at you.

"35" HAS A LOT TO ANSWER FOR.

THE MANAGER WHO DOESN'T PUT ME NEXT TO CLOSING is making a big mistake. Third is too early and closing I'm lost. If I am on fourth, fifth or sixth, something always happens that causes the acts that follow me to hate me. So next to shut is the spot; but my poor agents, Morris & Fell, have a hard enough time booking me, they can't fight for spots.

No act is so good that it sells itself.

## STAN STANLEY

## J. A. MURPHY

(ADAM BOWERGUY)  
EDITOR OF  
"THE SLAPSTICK"

## In the Market to furnish Vaudeville Material

Have written programs for Al Jolson, Ray Con, Frank Miller, Chas. Kerna, Stoddard and Wynne, J. Gannon, Herbert Lloyd, McAvoy and Brooks and others.

For appointment address care Variety, New York.

"The Broken Saab," a fantastic playlet, headlined, with Benton and Gray, "The Chief of Police," Arthur Whitelaw, Harry and Augusta Turpin, Espe and Dutton and pictures.

GLOBE—Empire Comedy Four, Tate's "Motoring," "Vogueland," "One Good Turn," Lewis and Chapin, Valenos Band, Dunley and Merrill, Ethel Costello, Nat Cafferty and Co. and Don Fallano.

## TAMPA, FLA.

By O. B. JONES.

TAMPA BAY CASINO—"Ye Village Skule" (local, 5th. "Nobody Home," 11-12. TAMPA THEATRE.—Dark. STRAND.—Pictures.

BONITA.—Pictures. Ogden and Benson, Ripple's Orchestra.

ALCAZAR.—Pictures.

GRAND.—Pictures.

The Edna Park Stock, under canvas, opened an all winter's engagement Monday. Miss Park is well known locally, which may help.

Herbert LaBelle, who once managed the Tampa theatre, has returned to Tampa to spend the winter.

The Tampa, dark for two seasons, has been leased by Frank Farrell until June, 1917. The lessee announces high class attractions, but mentions no names. If the demand appears he may install musical stock during February.

## What "Sime" Said

Geo. Yeoman got quite some reward for a modern monologue. It could not have been more timely.

## GEORGE YEOMAN

"CLIPPER," Nov. 29.

George Yeoman is one of the best singles playing the present time.

ALL EXCLUSIVE MATERIAL

Written by

JOHN P. MEDBURY

## SAXO=SEXTETTE

ONE OF THE BEST SAXOPHONE ACTS PLAYING VAUDEVILLE

BILLY, CHAS. and WALTER  
MARKWITH BROS.

GEO. A.  
SHARP

RALPH H.  
MEADE

SAM B.

LEWIS, Mgr.

Direction, MAX HART

## PAMAHASKA'S PETS

WILL PLAY AT THE  
Academy of Music, Brooklyn, N. Y.  
Saturday, December 16th, 2 P. M.

From the present outlook on the large advance sale of seats, there is no doubt but what there will be a second performance given the same afternoon, as it was necessary to give the second performance last December, 1915, and there were many people turned away.

Prof. PAMAHASKA presents the higher class of Bird and Animal entertainment. He is in a class by himself.

# Rush Copy!

FOR THE

## 11th Anniversary Number

OF

# VARIETY

### It Will Be Out December 22nd

THE ANNIVERSARY NUMBER will be the fullest publicity for the profession. It will have a larger number of readers per copy than any previous special number and the gross circulation will be enormous for a theatrical publication.

This is the year's opportunity for advertising and those who have withheld any announcement during the season might seize this chance.

The advertising rates do not change for the Anniversary Number. They remain the same and are based (for players only) on a prepaid price of 1 page, \$125;  $\frac{1}{2}$  page, \$65;  $\frac{1}{4}$  page, \$35.



**GENERAL THEATRE CO. AND THE OCEANIC THEATRE**

**AT THE OCEANIC THEATRE**

**A BIG TALK PRODUCTION**

**PERSONAL DIRECTION C.S. HUMPHREYS**

**HEADLINING IN THE WEST**

Milwaukee "Leader," Nov. 17.  
PALACE  
Gen. Pisano does some shooting that makes Deeders Dick look like a pig. Some of his shots make the audience hold its breath.

## MARTYN and MACK

Something New in Songs and Dances  
Playing Loew Circuit  
Direction, TOM JONES.

## WORKING WITH

Have you ever met this fellow, who says: "One more season at the salary I'm getting, and believe me, I'll show these babies something!"  
P. S.—He must be going to leave the managers flat.

Claiming to burlesque acts that have gone on first. And thereby getting a next-to-closing spot. Has kept many a star from opening shows. Where they would perhaps take a beautiful flop.

Respectfully dedicated to Manager Goldie of Proctor's Palace, Newark, N. J.:

A REGULAR ACT

When you play a regular house in a regular town. And a regular manager, too:

U are lucky, and one of the favored few.  
So just be thankful that you are able to  
B on the bill at all. Don't do like some acts do,  
Kick at opening the show. Remember that you  
O the managers an act, and if you don't stay on  
After signing the contracts, believe me, you  
don't belong.

And a regular orchestra keeping regular time.  
While the stage has a regular crew:  
With a regular audience on a regular bill—  
Not a soul on the bill that's a ham;  
But just a bunch of regular girls and regular boys—  
Not one thinks he is the great I am;  
And you hustle home every regular night  
To your hotel, a regular shack;  
Get down on your knees and thank the good Lord  
That you just do a regular act.  
This Week—Kystosa, Philadelphia, Pa.  
Next Week—First Hall, Proctor's, Yonkers, N. Y.  
Last Hall—Eighty-first Street Theatre, New York

**JACK MARLEY**



Smart Entertainers  
Sammy Sidney

**Weston & Clare**

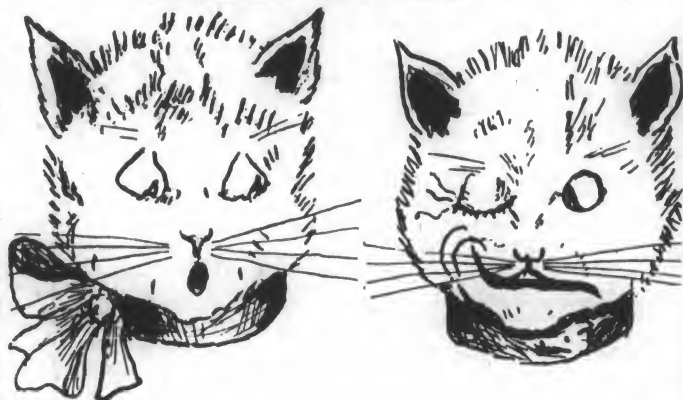
We invited Ban Schaeffer for dinner. Walter asked him, "Will you have a serviette?" He said, "No, I'll just have ice cream and cake."

Saw some beautiful shirts and ties at Nat Lewis.  
Wonder where Harry Restry is?  
This Week (Dec. 4)—Davis, Pittsburgh  
Next Week (Dec. 11)—Norfolk and Richmond  
Direction, MAX GORDON

# A-KAT-A-LOGUE

DECIDED NOVELTY

K  
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Alex Sparks-Ali Harry and Co.

## BEN RYAN AND DOLLY RYAN

COMEDY DUO ENTERTAINERS OF THREE CONTINENTS  
EXPERT ECCENTRIC TERPSICHOREAN DANCERS  
Booked solid W. V. M. A. Western Rep., JESSE FREEMAN Eastern Rep., MARK LEVY

## CHARLES ROGERS and Co.

In their Moving Picture Travesty  
"The Movie Mania"

A One-Reel Laugh

Playing U. B. O.

Direction, NAT SOBEL

## EDDIE ADAIR and ELEONORE SUTTER

Presenting Their New Playlet  
"AT THE SHOE STORE"

By STEPHEN G. CHAMPLIN

Act Fully Copyrighted  
Direction—HUGHES-SMITH

# AUSTRALIAN CREIGHTONS

NOVEL ECCENTRICITIES

Direction, JENIE JACOBS

THIS WEEK (DEC. 4)—TEMPLE, DETROIT.

# BELL-THAZER BROS.

NOW PLAYING LOEW CIRCUIT

DIRECTION, TOM JONES

## CLAUDE CLARA Golding and Keating

Booked solid W. V. M. A.

Eastern Rep., ROSE & CURTIS

Western Rep., BEEHLER & JACOBS

## KEIT and DE MONT

with IRWIN'S "MAJESTICS"

**BESSIE LEONARD**

SEZ

A little sea cat on a rock makin' a miserable sound;  
Didn't no w'at to do with himself cus there was no  
dog around.

## BOWERS, WALTERS and CROOKER

WITH AL JOLSON'S "ROBINSON CRUSOE, JR."

## "WILLISON and SHERWOOD" "THE TWO CANARIES"

U. B. O. — W. V. A.

Eastern Representative, ALF. F. WILTON Western Representative, WAYNE CHRISTY

Returning West to play Western Vaudeville Time

## DIXIE HARRIS

AND THE ALL STAR FOUR

## ARTHUR HAVEL & CO.

In a comedy playlet entitled

"PLAYMATES," by Will M. Cressy

Direction JAMES PLUNKETT

A MUSICAL ACT OF DISTINCTIVE MERIT

**JACK LEVY**

AND THE

**FOUR SYMPHONY SISTERS**

Presenting

"A Study in Melody"

## KATHARINE DANA'S "FISHERS FOLK"

UNITED TIME

GEO. W.

CARRIE

## BARBIER, THATCHER and CO.

In "THE WAY OUT"

Direction, ARTHUR HORWITZ

NOW PLAYING LOEW TIME

HARRY HOLMES and LEVERE

PRESENTING THEIR COMEDY SKIT

"THEMSELVES"

By TOMMY GRAY

Direction, ARTHUR HORWITZ

KARMIGRAPH  
NUMBER

PRINCE  
**KAR-MI**

VAUDEVILLE'S  
GREATEST ILLUSIONIST  
SAYS:

YOU CAN NO MORE TELL THE VALUE OF AN ACT FROM THE NUMBER OF  
GIRLS IT CARRIES THAN YOU COULD JUDGE THE SPEED OF A CAMEL FROM  
THE SIZE OF ITS HUMP. THEREFORE IT IS BETTER TO PAY FOR QUALITY  
RATHER THAN QUANTITY AND WHEN

DOING SO  
REMEMBER **"KAR-MI GETS THEM IN"**

(Address VARIETY, New York.)

Andrew A. LAST CALL FOR LUNCH—SERVICE A LA CARTE Lanky Lew  
**COPELAND and PAYTON'S**  
FLORENCE FINLAY DINING CAR GIRLS MAMIE PALMER  
RAY WEBSTER BIG SONG HIT **"MONEY"** (Words and Music by Lou Payton) LENORA BURKE  
"Cooker" Booked Solid "Maid"  
Eastern Representative, Jack Flynn Western Representative, Harry W. Spingold  
Best U. B. O.—W. V. M. A. Wishes to All

**CROSSMAN'S SIX ENTERTAINERS**

POLI TIME  
Address VARIETY, N. Y. C.

DIXIE'S HONEY BOY OF THE PIANO

**JIM MacWILLIAMS**

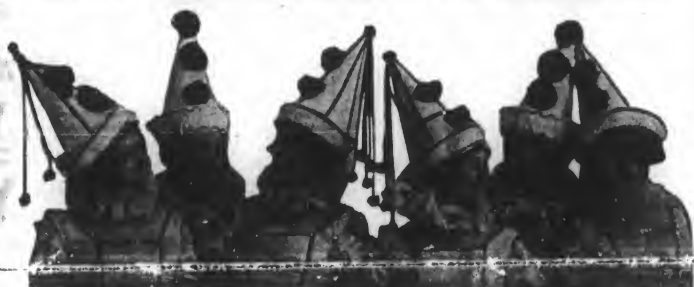
Booked Solid U. B. O.

THE ORIGINAL IDEA



**"KOKOMANYIA" CLUB**  
New Members—Arthur Gordon, Vokes and Hughes and "Wooden-Legged" Billy Gibson.  
Met Billy Schoen in town this week. Must give him credit: he hasn't got a swelled head because he's on the big time.  
Vic Burns, just from the west, has joined our club.  
Sadie to Gus: — will be upon us shortly, so would advise all members to save their money.  
Members Jules Black, Dave Hoffman, Jack Marcus and other Philadelphia comics are requested to live up to the password:  
**"OPTIKLEPONKELEBOOTE"**  
To Frank and Bessie Gaby: The Kokomanyia Club have elected you life members.  
Regards to all.  
Direction, JACK HENRY.

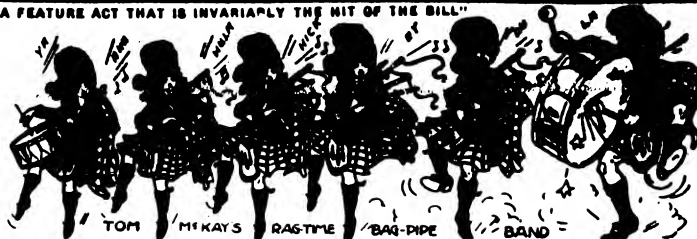
**SIX MUSICAL NOSSES**



U. B. O. Direction  
**FRANK EVANS**

Permanent Address  
VARIETY, New York.

"A FEATURE ACT THAT IS INVARIABLY THE HIT OF THE BILL"



**MCKAY'S SCOTCH REVUE**

McKay's Scotch Revue runs the gamut from "Hooch Aye! It's a Braw Bricht Moonlight Night th' Night" to the playing of ragtime by a harp and drum band, which brought them to a rousing finish and over-awing applause.—"Tribune," Minneapolis, Minn.

EMMA  
**EARLE and SUNSHINE**

FEATURING EMMA EARLE'S original old time  
**"WHEN I WAS YOUNG"**

Loew Time Fully Copyrighted Direction, FRANK BOHM, Inc.

THAT VERSATILE MUT

**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  
(Dec. 4)  
Keith's  
Toledo

Permanent Address, VARIETY, New York

**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

Direction, MORRIS & FEIL

BOOKED SOLID.

**BELL and FRED A**

W. V. M. A. THE SINGING LABORERS U. B. O.

**BEDDIE BORDEN**

Supported by "SIR" JAS. DWYER in "THE LAW BREAKER"

**KLEIN BROS.**

ADDING ZEST TO THE BILL AT THE AMERICAN THEATRE—NOW  
ZEST—SEE THE POINT?

**JOHN T. DOYLE and CO**

NOW TOURING IN

**"THE DANGER LINE" A Genuine Novelty**

This Week (Dec. 4)—Pantages, Vancouver, B. C.  
Next Week (Dec. 11)—Pantages, Victoria, B. C.

# CORBETT, SHEPARD

AND **DONOVAN**  
3 BOYS WHO SING

This Week (Dec. 4)—Majestic, London, Ont.  
Next Week (Dec. 11)—Shoe's, Buffalo, N. Y.

Rep. Aaron Kessler



**Rich  
McAllister**

PRINCIPAL  
COMEDIAN

"STEP LIVELY GIRLS"

BREAKING RECORDS—THAT'S ALL

# SAM and KITTY MORTON

With all credit to that new author, Herbert Moore, for corking new opening song and the Best Routine of Dialog we ever had.

MAX HART, Pilot.

# 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.

You can't buy coal with burning love.—Ed. Dowling.

# BESSIE MORIN SISTERS and ZENA



Touring Orpheum Circuit

Direction, HARRY WEBER

# 35

B.F.K.  
BOS

E.F.A.  
E.V.D.

# BEATRICE LAMBERT

American  
Nightingale

In an Artistic Song Repertoire

Booked Solid

# DOGSENSE

LADY  
says:



NO PROTECTION NEEDED as I am the only dog doing and advertising my own act with no cues or routine.  
F. R.—I have NEVER been in a kennel.

T—Is for Theatrical, a combination of acts;  
C—Is for Colony, where we have a few shades;  
Y—Is for Yacht, of them we have a few;  
C—Is for Club, where we welcome you to.

# RAWLS and VON KAUFMAN

P. R.—Ella will do her "ROSE DANCE" next season, regardless of all protests. Her yellow shoes are now in moth balls.



Our hustling agent, Jack Henry, opened his new act, "The Hand Festival," this week, and it was a real hit. SUCCESS.  
KAHL, WALTON and HENRY  
Playing Keith's, Jersey City, NOW  
HARRY MYERS: Consider this an application to the "Kokomojaca." We don't know what it all means, but we like the sound of the name.

Registered

Copyrighted

# McGREEVY and DOYLE

"A RAILROAD SANDWICH"

Review in Variety Nov. 3 said:

A corking variety act. On its novelty alone the act qualifies as a contender for

BIG TIME

Handing out your last fifty cents for a wire cancelling the Last Half

# IS LIKE

a person spending his last dollar PURCHASING A PURSE.

# HARRY SYDELL

"THE HOKUM HEAVEN"  
Loew Circuit Direction,

Mark Levy.

# JAMES (FAT) THOMPSON

"An Affair of Honor"

Playing U. S. O. Time

Direction, Harry Weber

# JANET ADAIR

"Song Definitions"

Assisted by

EMMA ADELPHI

Booked solid Orpheum, U. S. O. and  
Intimate

Direction, HARRY WEBER



VAUDEVILLE'S  
MOST ARTISTIC  
DANCER

# VERA SABINA

BOOKED SOLID  
ORPHEUM CIRCUIT

Direction,

Max Gordon.

# VESPO DUO

Phenomenal

Accordianist and Singer

# MIKE DONLIN and MARTY McHALE

IN VAUDEVILLE



# BILLY LLOYD and GEORGE BRITT

In a "Mixture of Vaudeville," by Ned Dandy  
This Week (Dec. 4)—Temple, Rochester  
Next Week (Dec. 11)—Orpheum, Montreal

Dec. 10—Temple, Hamilton Jan. 25—Buckwisk, Brooklyn  
Dec. 25—Shoe's, Toronto Feb. 5—Keith's, Boston  
Jan. 1—Shoe's, Buffalo Feb. 12—Davis, Pittsburgh  
Jan. 2—Alhambra, N. Y. Feb. 19—Keith's, Cincinnati  
Jan. 10—Orpheum, Brooklyn Feb. 26—Keith's, Indianapolis  
Jan. 22—Colonial, 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. S. O.  
East. Rep., HARRY SHEA  
West. Rep., JESS FREEMAN

FRANK  
AND  
BESSIE

# GABY

IF IMITATION  
IS FLATTERY?

Then I have been  
Flattered by

# NAT WILLS and JACK WILSON

IT'S A LIE

To say the audience wants to see a mediocre  
duo, trio, four or tabo. In place of a good  
single.

# JOHNNIE REILLY

# SAM DODY

Playing Monsieur Duval in Low Fields

"STEP THIS WAY" CO.

EN ROUTE

# THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING

Representative, JACK FLYNN



TRANSFIELD



SISTERS

W. V. M. A. Direction, BEEHLER & JACOBS.

## 16 Weeks' Work 36 Weeks' Play

Just think! Next season we will be home in California with nothing to do but hunt and fish and have a good time. Then back to work for four months so we can tell our friends all about it.

## McINTOSH AND HIS MUSICAL MAIDS

### IDIOTICALS

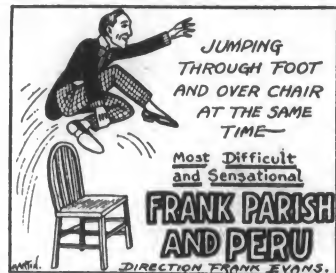
Chuck Haas, California's Roper, lost some valuable from dressing room at Williamsport, Pa. He went on the warpath and roped the Constable, who said, "That's nothing I can't solve." Chuck took one squint at him and said, "I stand 'bout as much chance of agittin' my forebrain's as a man has with a wooden' leg in a forest fire."

## 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



This Week (Dec. 4)—Keith's, Toledo  
Next Week (Dec. 11)—Keith's, Cleveland

## MESSRS. HUGHES AND SMITH Present THE PINT-SIZE PAIR JOE LAURIE AND ALEEN BRONSON

### "LOST AND FOUND"

Send your "shots" in now if you want your name in the "Hall of Honor." Owing to the war, Cotton Photos will also be accepted—14-14½, even 15's. Thanks, Sam Scherer.



The contractor who figures on sand paper makes a rough estimate.

## BILLY BEARD

"The Party from the South"

Direction  
Harry Weber

### NOTICE



Of what is a man  
proud of, if he is not  
proud of his friends?

## NOLAN and NOLAN

Agent, NORMAN JEFFERIES  
NOW PLAYING POLI TIME



## "MR. MANHATTAN"

### Fred Duprez

Says:

Dramatic critics over here evidently do not keep in touch with what's what and who's who in vaudeville. Despite my many successful tours of the "halls" in which I admitted in my billing that I am one of America's good comics, these critics continue praising my American accent as "a fine piece of art." Well, maybe it is; who knows!

## 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

This Week (Dec. 4)—Shubert's, Newark, N. J.

## MARTYN and FLORENCE

RECOGNIZED BY THE AMERICAN PEOPLE

This little ad. don't cost us much dough. Only thirty dollars a year or so. You could afford it, too, we know. If your act was successfully working for Loew. Still with the firm.

Personal Direction, Mark Levy

### SKIPPER AND KASTRUP GLAD TO KNOW YOU.

FRANK GABBY and JEWISH MINSTRELS.—Thanks for congratulations on our NEW ARRIVAL but as yet the NEW ARRIVAL has not arrived. This affair is something like the B. and O., you can never tell when it will ARRIVE. I am expecting the news every day, and hope to tell you all about it in NEXT WEEK'S NEWS.

Sincerely yours,

## JIM and MARIAN HARKINS

Direction, NORMAN JEFFERIES.

This Week (Dec. 4)—Keith's, Columbus  
Next Week (Dec. 11)—Keith's, Toledo

Which would you rather have: a decayed tooth or a BENEFIT? One you get PULLED, the other BULLED.

## WHO DRIVE

should be careful not to run into any CUT WEEKS.—By Sue Sitty.

## NEIMAN & KENNEDY

"Parisienne Fashion Plates"

Low Time Mark Levy

Yea, Bo! Samson was a good old timer; he brought DOWN THE HOUSE.

## SAILING TOMORROW

Trust I bring Peace to Europe, as I want to bend around the world very much.

## JIMMY FLETCHER

Late of "The Pie Friends"

Direction, Mark Levy  
Still Tour

## WRIGHT AND DAVIS

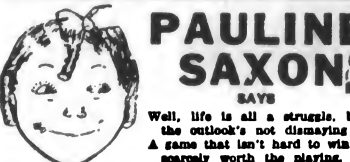
"The Love Insurance Agent"

Direction  
LEW M. GOLDBERG

## BLACKFACE EDDIE ROSS

Nell O'Brien Minstrels

Permanent Address, VARIETY, New York



## PAULINE SAXON

SAYS  
Well, life is all a struggle, but the outlook's not dimming; a game that isn't hard to win is scarcely worth the playing.

## BABE COOK

FLO AND NELL WALSH

## THE REYNOLDS

Watch for us in SONG, RHYME AND MAGIC

BOOKED SOLID  
W. V. M. A.—U. B. O.

## EUROPE'S MUSICAL PRODIGY

## DAISY JEAN

Playing U. B. O. Booked solid.

## DESPAIR



Dear Folks:  
That new dog, Fanny, is pretty much "up stage." The new collar made no impression. She remarked sarcastically "Actor Dog" when I passed. Wait until I pull Gonga Din on her!

## Oswald

Woodside Kennels

P. S.—You're a better dog than I am, Gonga Din.

Shakespeare was a wise old Boy. He lived long years ago. But just the same his Actors Never did a Suffer Show. Walter Weems in Australia.

## WALLACE BRADLEY

and GRETE

## ARDINE

In their dancing and singing surprise  
Direction, HARRY WEBER

## J. J. M. 35 B.F.K. BOS E.F.A. E.V.D.

### Clyde Phillips

Offers That Beautiful Act

## MABEL NAYNON'S BIRDS

An innovation with original ideas! An exclusive feature, for indoor entertainment. Endorsed by pulpit, press and public. A truly wonderful act.

See MARK MONROE  
1493 BROADWAY



Well, folks, it's up to me to say a few lines this week and I'll let you all into a little secret.

Mr. Skipper is very busy trying to learn how to put a skate on, and the nicest thing about it is he is being taught by the "Skating Venus," otherwise known as the Jackson Trio—Gertie, Ruby and Dan. We have two more weeks with them, so folks be on the lookout for a new act next season as the girls said they were looking for a capable good looking young man, and I am sure "Bibi" is picked. They intend to introduce a trained elephant in the new act. Mr. Skipper singing the Sextette from Lucia while standing on the elephant's trunk. I am sure the Big Time Managers will feature this combination.

Would love to hear from my little friend Hone.

Your friend, "MOITL"  
GEORGE SKIPPER  
AND  
MYRTLE KASTRUP  
Direction, CHAS. B. WILSHIN.

# "YOUR NAME"

is your "trade mark." All that you are—all that you hope to be—depends upon the power of your name to attract people to the box-office. In the Amusement World, it's not a case of "My brother John was christened **me** and **I** was christened **him**." Your name, identified with the super-ballad

## "WHEN SHADOWS FALL"

By FROST & KEITHLEY

means that you have a vehicle which gives sterling value to your act. But the song is doing no more for you than you are doing for the song, so we take this occasion to thank the following performers:

Elaine De Sellem  
Phoebe Jessica Miller  
Gage Christopher  
Mlle. Tancarella  
Richard E. Allen  
Lilliard, Tenor  
Weber & Dale

Gale Hoffman  
Lillian Floyd  
Dorothy Jardon  
Gus Bartram  
Dot Overmeyer  
Gladys Lamphere  
Marguerite Kirk

3 Musical Friedlanders  
Herman Dreeben  
Janet Malbon  
Ellen Hunter  
Pearl Wetterlund  
Buster Lehman  
Harold Wright

Jack Housh  
Du Mais & Floyd  
Gladys Sloan  
Norine Coffey  
G. E. Waymer  
Fischer, Baritone  
Francis Tait Botsford

Albert Smack  
Lee Abbott  
Blana Sisters  
Chas. B. Gash  
Adanac Trio  
Flo Baird  
Gerald Mullan

## "I AIN'T GOT NOBODY MUCH"

was brought into popularity by SOPHIE TUCKER, Six Brown Brothers, Biese's Quaker Girls and

Micholena Pennetti  
Gladys Parker  
Mae Cameron  
Marion Harris  
Kitty Hart

Martha Pryor  
Dody Morris  
Jackie Tallman  
Pankey & McCarver  
White & Clayton

Billy (Bud) Shepard  
Vanga Noblette  
Jack & Dolly Cornell  
Florida Troubadors  
Belle Costello

Cecil Deervester  
Daisy North  
Flo Schwab  
Elsie Ray  
The Dales

Reno  
Ada Conway  
Edna Ellis  
Lillian Lucas  
Shirley Lane

SOMETIMES a song is written with a title that tells you a mighty good story before you hear a word of the lyric or a bar of the melody. That's why you're going to write, wire or call for

## "PARADISE BLUES"

(OH, PRETTY PAPA!)

(OH, PRETTY PAPA!)

BY WALTER HIRSCH AND SPENCER WILLIAMS

This is a novelty song with the kind of an after-beat that makes the audience whistle it long after you're through singing.

SPEAKING OF "BLUES," we must take you from the ridiculous to the sublime, by calling your attention to an entirely different sort of "Blues," a haunting waltz:

## "MOONLIGHT BLUES"

By Homer Beane. With wonderful Band and Orchestra arrangements by Theodore Bendix.

AN INSTRUMENTAL NUMBER OF IRRESISTIBLE APPEAL

WHILE YOU'RE GETTING ACQUAINTED with our new ones, don't forget

## "WHEN THE MOON SHINES DOWN IN OLD ALASKA"

THEN I'LL ASK HER TO BE MINE

The song that's seasonable all year 'round.

**McKINLEY MUSIC CO.** CHICAGO OFFICE: Grand Opera House Bldg. || New York Office  
E. CLINTON KEITHLEY, Mgr. Professional Dept. || 80 Fifth Ave.

TEN CENTS

# VARIETY

VOL. XLV, No. 3

NEW YORK CITY, FRIDAY, DECEMBER 15, 1916

PRICE TEN CENTS.





# All Previous Box Office Returns Beaten

|  |  |   |
|--|--|---|
| <b>PROCTOR'S<br/>YONKERS</b><br>MR. ANDERSON | <b>HUDSON<br/>UNION HILL</b><br>MR. WOOD   | <b>PROCTOR'S<br/>MT. VERNON</b><br>MR. HOWE |
| <b>PROCTOR'S<br/>NEWARK</b><br>MR. GOLDING   | These Conservative Resident Managers<br>(Judging by their receipts)<br><br><b>UNANIMOUSLY PRONOUNCE</b><br>The latest creation of<br><b>NED WAYBURN</b><br>a unique and refined musical entertainment entitled | <b>KEITH'S<br/>JERSEY CITY</b><br>MR. GARYN |
| <b>PROCTOR'S<br/>ELIZABETH</b><br>MR. HART   |  | <b>MAJESTIC<br/>PATERSON</b><br>MR. WALSH   |

## "THE GIRLIES' GAMBOLE" With MARGARET IVING and FELIX ADLER

**NOW** THE BEST DRAWING  
ATTRACTION IN VAUDEVILLE **YES**



HAWAIIAN GROUP

Hitting the  
Bull's Eye  
through the  
Box Office  
Window



HOOSKIRT GIRLS



INDIAN GIRLS

(Dec. 11th)  
**Orpheum  
BROOKLYN**

(Dec. 18th)  
**PALACE  
NEW YORK**



NURSES AND BOY SCOUTS

**Management NED WAYBURN, 1482 BROADWAY New York**  
PHONE 6770 BRYANT

# VARIETY

VOL. XLV, No. 3

NEW YORK CITY, FRIDAY, DECEMBER 15, 1916

PRICE TEN CENTS

## FAILURE TO STRIKE MONDAY EASES VAUDEVILLE SITUATION

**Excited Interest Takes Decided Slump When Reported White Rats Strike Fails to Materialize on Time. Managers Fully Prepared. New York Sees Least of Activities Through Chicago Being Central Point.**

Vaudeville in New York, that is "inside vaudeville" resumed its wont after Monday, upon which day a strike of the White Rats to be ordered by Harry Mountford had been looked forward to. The strike did not occur, either at the matinee or night performances, in general or in a single instance.

Tuesday morning when the vaudeville people woke up and found the vaudeville world still revolving, they seemed to lose the intense interest that had been manifested up to that time.

Later reports Tuesday and Wednesday indicated the White Rats seemed without a definite plan of action. A report Tuesday from Chicago, printed in VARIETY's "Daily Bulletin" for that day, said the Rats would hold a mass meeting in Chicago Wednesday night and might not attempt any action until next Monday, while a possibility of something being done in an aggressive manner Thursday (split week change day) further tended to still talk of a "Rats' strike" along Broadway.

Wednesday's VARIETY's "Bulletin" published another Chicago report stating the White Rats intended appealing to the Chicago Central Federated Union at that body's semi-monthly meeting next Sunday, but John J. Q'Connor, covering the strike situation in Chicago for VARIETY, had no information at the time of filing his message as to the purpose of the Rats' appeal to the Chicago Central Federation. The message stated it might be for support or financial assistance. This phase or a "strike" proposition that had been well advertised before it started seemed to give New Yorkers, outside of the White Rats' clubhouse, the impression the Rats might not strike at all. Speculation rapidly switched to the position of the Rats organization if it did not go through with the contemplated action, for there was no doubt anywhere but that Harry Mountford had intended to call a strike early this week.

One reason ascribed for the discontinuance of the strike plan as originally laid down was that the Rats had found they could not enlist the sympathy of the stage hands' and musicians' unions.

These two necessary adjuncts to a theatre staff may be deemed necessary by the Rats, although it is quite well understood in the vaudeville profession there has never been any love lost between the actors and the stage hands.

In New York representatives in charge of the stage hands and musicians unions' headquarters stated no action had been taken upon any move that might be made by the White Rats' union, nor would any stage hand or musician be ordered out without giving the required two weeks' notice their contracts with the managers called for.

At the White Rats' clubhouse in New York early in the week confidence was expressed by members that the Rats would win against the managers. That the managers had gone to considerable expense in preparing for the situation in order that nothing should stop the performances in their theatres seemed to be a source of satisfaction to the Rats in New York.

Several of the older actors on Broadway recalled the former White Rat strike in 1900, when no one but the actors knew there would be a strike called until the morning of the day it happened. Instances of that strike have often been mentioned this week by vaudevillians remembering it and the ensuing results that are said to be still noticeable in certain directions even up to this time. That strike lasted about a week, when it blew over and simmered out. It was decided upon after several conferences between the prominent artists of those days, without the managers obtaining an inkling of it until hearing all acts were reporting "sick."

Last Sunday the New York vaudeville managers prepared for trouble by dispatching a large number of acts to many points, covering the east carefully in order that no bill could be disturbed for any length of time without being filled and not long enough to cause a theatre to close. In consequence duplicate shows were sent. The emergency acts—and there were a large number of them—left New York Sunday with the understanding if they played they were to receive full salary and if laying off, a percentage of their salary. The Rats in Chicago claimed Tuesday some acts had objected when offered one-third of (Continued on Page 6.)

### MONTREAL CHANGE.

Montreal, Dec. 13.

With the conclusion today of negotiations between the Canadian-Circuit of Theatres (Clarke Brown, general manager) and the Shuberts, the circuit becomes possessed of the Princess theatre. It will occupy that house after Feb. 17, the Shuberts will not play legit shows in here before next season, when they will show them at the Orpheum, the present big time vaudeville house, operated by the Canadian Circuit. The Orpheum will play vaudeville meanwhile.

The Canadian Circuit will tear down the Princess and erect a vaudeville theatre on that site seating 2,800. It has two other houses here, Francais and Gayety, besides theatres in other cities of Canada.

### TANGUAY AND VAUDEVILLE.

Chicago, Dec. 13.

Eva Tanguay is now in Chicago and is taking daily treatment for throat trouble from Dr. Jay F. Pitta. Miss Tanguay said that she wasn't positive just what future course she would pursue, but felt almost sure of returning to vaudeville, notwithstanding that she has an excellent offer from Lewis Selznick to be starred in pictures under his direction.

Miss Tanguay says the Selznick offer is tempting, but that she would prefer to continue in vaudeville unless her throat trouble prevents.

### BUSH SENT TO PRISON.

Cincinnati, Dec. 13.

George Bush, former actor and pugilist, is on his way to the Atlanta Federal penitentiary to serve 18 months for blackmailing Thomas J. Corcoran, Cincinnati manufacturer, out of \$5,000 in 1915. Bush and two others impersonated Federal deputy marshals and nabbed Corcoran on a "fake" white slave charge.

Bush confessed. He said he was "pretty foolish" for allowing himself to be drawn into the million dollar blackmailing ring. "My wife will stick to me and come back to me when I serve my sentence," he added. "The money we fellows got came easy and went easy. We spent a lot of it for wine. The wife didn't know anything about it."

### NEW GARDEN SHOW IN FEBRUARY.

The Winter Garden is to have a new show in February and the Shuberts have the vaudeville circuit from vaudeville for the production. He was placed under contract last week. Clark and Bergman may also be in it.

### RENAMES "GIRLS."

The Shuberts production, "Girls," taken off for needed repairs, will have resumed its original title, "For the Love of Mike" when reappearing.

**White Rats News**  
will be found on  
**Pages 14-15.**

### VARIETY'S "DAILY BULLETIN."

While the Managers'-White Rats' tension is at its height VARIETY is publishing in New York and Chicago a Daily Bulletin of the proceedings. The first VARIETY's "Daily Bulletin" appeared last Saturday in New York. It was two pages of this size, with the VARIETY heading as found on page three. The first issue in Chicago was Monday.

Each "Daily Bulletin" is written by the office issuing it, the New York and Chicago offices exchanging wires on current news items of importance for the make-up of the Bulletins. The sheets have been issued daily since and will continue, with the exception of Sunday, until the reason for printing them no longer exists.

The Bulletins are distributed in both cities without charge, and are printed to give the local vaudeville world in each town the immediate information of interest to them.

In this issue, pages 20, 21, 22 and 23, are reproduced VARIETY's Daily Bulletins of last Tuesday and Wednesday.

### CHICAGO NEW YEAR'S \$5.

Chicago, Dec. 13.

The Garrick, with Al Jolson, Illinois with the "Follies," and Powers' with "The Boomerang," will charge \$5 a seat for New Year's Eve. All the other legitimate houses have set their price at \$3.

The legitimate playhouse in New York will all raise their prices 50 cents for Saturday night, preceding New Year's and New Year's Day.

### BELASCO CASTING ACT.

David Belasco is reported casting a vaudeville act, probably one of Willard Mack's pieces. The producer has entered the two-day field but on two occasions before, the acts being "The Drums of Oude" which he did in conjunction with William Elliott, and a condensed version of "Madame Butterfly."

### TWO POTATOES FEE.

Chicago, Dec. 13.

The Lyric, Lincoln, Ill., has announced an admission fee of two potatoes for the opening of that new theatre. It brought newspaper publicity to the opening.

### JANE COWL IN "MONTMARTRE."

A. H. Woods has selected "Montmartre" by a French writer, as the next play production for Jane Cowl. The production will be in readiness around March 1.

## EDWIN ARDEN'S ADDRESS

**At Providence, R. I., When the First Earth Was Turned Over on the Site of the New B. F. Keith Theatre in That City.**

(Mr. Arden stands among the foremost of America's greatest actors. He is familiar with vaudeville, having often appeared in it.)

The ceremony at Providence, occurring recently, as reported in VARIETY at the time, was attended among the great crowd by the high officials and dignitaries of the city and state.)

Mr. Lovenberg, Your Honor, Ladies and Gentlemen:

I esteem it a privilege to be asked to speak a few words on this occasion, in the name of an organization of which I am one of the Governing Board—the Actors' Equity Association of America—composed of nearly 3,000 prominent men and women of the stage. Speaking for my profession, I consider the breaking of ground for the erection of a theatre to be something more than the initial ceremony in giving the people a new place of entertainment. It should be regarded, and it is by thinking persons, as another step toward universal education—not education that is compulsory, nor obligatory, nor made a bugbear by the dreariness and discipline of enforced schooling, but nevertheless a school where education is disseminated in bright surroundings, and by a curriculum which embraces wholesome laughter, the play of emotion and high standards of life. But with all these varying phases, always instilling the great lesson of humanity, than which there is no more profound study known to teachers of this and the past ages.

The supremest study of mankind is man, and the stage furnishes you a text book, illustrated by masters, and with the text written and spoken by students and thinkers. I give place to no one in my esteem of what the church and the school have done to foster civilization, but in my opinion the stage conducted by men of intelligence, wholesomeness and high principle, is the greatest educator we have. It has no limit to the breadth of its possibilities, and I am proud to be a participant in the first step toward the erection of another people's college.

Now a word about the faculty of this college—the men who will establish its standards, and see that those standards are maintained. The men who will give their time, their brains, and their money to making it what they have made other similar enterprises. These men do not need any word from me, but I think it is their due that others should know what such men stand for and what they represent. Following in the footsteps of his friend and business associate, B. F. Keith, who, as most people know, was the pioneer of dignified vaudeville, Mr. E. F. Albee represents among other things "progress." All progress is education of the people of now and of the people to come. It is a popular wail that the theatre has become commercialized. I, for one, hope that the wail is an indisputable truth.

If commercializing a business consists of making the director of that business able to meet his obligations, give employment to thousands of people, and at the same time, entertain intelligently and educationally millions of human beings, then commercialism is a virtue and the man is a benefactor.

Personally, I happen to know that in the cases of Mr. Keith and Mr. Albee they have not allowed this commercialism to banish sentiment. Not sentimentality, but big honest sentiment. This is too personal a subject to go into details, but it is enough to say that their sentiment in business matters completely overshadows their regard for the pocket book. This is clearly shown in the standards by which they conduct their theatres.

If men of this calibre are not educators, who are? They give the best music and the best drama, both done by the best exponents of these arts, and mingle it so adroitly with entertainment of a lighter vein, that no one can fail in absorbing some of the finer grades.

It would be enlightening for lay-people to go behind the curtain of modern theatres and see the printed injunctions and commands—"Elevate your performance." "Lift it up to higher planes"—"up—up—up" is the slogan. Otherwise, they do not want your work.

If betterment in theatrical offerings is not the basis of a broader education, then I do not know what education means. Under the guidance of such men, this theatre, or any theatre, will be stamped "Success" in the fullest meaning of the word.

I thank you, gentlemen, for the privilege of giving you my views.

### "LONDON PRIDE" GRIPPING.

London, Dec. 13. "London Pride" was produced at Wyndham's, Dec. 6. It is a coster soldier play by Gladys Unger and Neil Lyons, with simple, unrestrained humor, and pathos which grip.

Gerald DuMaurier and Mabel Russell are admirable in the leading roles, strongly supported by Will West. Alfred Bishop, Stanley Turnbull, A. George, Jean Cadell, Rosa Lynd. It is a sure success.

### KAY COX WITH BUTT.

London, Dec. 13. Ray Cox has been placed under contract by Alfred Butt to appear in the production here of "Very Good Eddie." Miss Cox left "Flying Colours" at the Hippodrome several weeks ago.

Fred Day Interpreting for English.

London, Dec. 13, 1916. Fred Day (cf Francis, Day & Hunter, music publishers), who joined the

army some time ago, has been appointed a German interpreter for the English government, and is permanently located in London.

### FUNNY "BIT" WITH ROBEY.

London, Dec. 13. The Ideal Film Co. privately presented "Doing His Bit," a feature picture starring George Robey, at the West End Cinema. It is screamingly funny.

### "YOUNG ENGLAND" IN DALY'S.

Daly's closed Dec. 9 and reopens Dec. 23 with "Young England," a musical play, written by Basil Hood, music by G. H. Clutsam and Hubert Bath.

The engagement is limited for an undetermined time in the papers announced the presentation there of "The Maid of the Mountains" Feb. 10.

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

### CHARLES HARTLEY KILLED.

London, Dec. 13. Charles Hartley, a capable actor, was instantly killed by a motor car after appearing in a performance at St. James, Dec. 5.

The chauffeur was exonerated, the responsibility being placed upon the darkened streets.

### T. P. O'CONNOR, CENSOR.

London, Dec. 13. T. P. O'Connor, the Irish patriot, has been appointed to the post of film censor with the cordial approval of the picture trade.

### "A LA CARTE" TOURING.

London, Dec. 13. "A La Carte," far ahead of the average touring revue, is at the Putney Hippodrome, headed by Billy Leonard.

### Al Canby on Way Back.

London, Dec. 13. Al Canby, manager for "Daddy Long Legs," sailed for New York Dec. 9.

### Joseph Hollman, 'Cellist, Appears.

London, Dec. 13. Oswald Stoll presented Joseph Hollman, a famous cellist, at the Coliseum this week. He was well received.

### "Look Who's Here" to Good Business.

London, Dec. 13. "Look Who's Here" is playing to good business at the Middlesex. Featured in the cast are Arthur Roberts and Jimmy Learmouth.

### New People in London Hip Revue.

London, Dec. 13. Jack and Evelyn O'Connor, also Joan Hay, have joined the cast of "Flying Colours" at the Hippodrome, still doing splendid business.

### Gaby and Harry in Musical Act.

London, Dec. 13. Gaby Deslys and Harry Pilcer successfully presented a musical playlet, "Mlle. Zuzu," at the New Cross Empire last week.

### Largest Stockholder Made Director.

London, Dec. 13. Frank J. Gould, the largest stockholder in the Victoria Palace, has been appointed a director, succeeding Ernest Polden, deceased.

### "Charley's Aunt" in Again.

London, Dec. 13. "Lucky Jim" was withdrawn from the St. James' and "Charley's Aunt" will be revived tonight (Dec. 13).



FRANK VAN HOVEN

I remember the time I had my first audition in the east at the Greenpoint, Brooklyn, where I went on for nothing on a Sunday. I made such a hit I was immediately booked to open in Wilmington the following day. To make the jump I had to borrow the fare from the stage manager at the Greenpoint. Yet, times have changed.

### OPERA PRESS STUFF.

Chicago, Dec. 13.

All of the Chicago morning papers Monday carried a front page story to the effect that 43 male members of the Chicago Grand Opera Company went on strike and refused to appear in the Sunday night performance of "Goettermannung," produced without suppers. The story ran that the strikers demanded \$5 instead of \$2 for extra Sunday performances, which Director Campanini declined to grant.

While the story made good reading full credence was not given publicly through it sounding very much like a press story.

It's known here that the owners of the Chicago papers are much in accord with the local grand opera movement and stand ready to print anything which will help the returns at the box office.

Maestro Campanini, who handles the choristers, claimed the men now receive \$22 a week and says he will bring a new chorus on from New York rather than submit to the demand.

### "INVALIDED" ACTS.

London, Dec. 13.

"The Blighty Boys," consisting of soldiers invalided from the army, have produced an act for the halls that is a bright pot pourri of entertainment. "The Jutland Boys," a similar combination of ten bluejackets, also invalided, are putting together an act on the co-partnership basis.

### SAILINGS.

Reported by Paul Tausig & Son, 104 East 14th street, New York: Dec. 16, Mrs. Eugene Howard, Mrs. Daniel Morris, Lew Mantell, William Young ("St. Paul"); Dec. 14, Leach-La Quinlan Trio, Ford and "Truly," Lena Pinaud ("Finland"); Dec. 9, Gene Buck, Dave Stamper, Jimmy Fletcher, Jack Norworth, Alan K. Foster ("St. Louis"); Dec. 2, Monte Wolf ("Philadelphia"); Nov. 29, Minerva Coverdale ("Kroonland").

### NORWORTH SAILS.

Jack Norworth sailed for London on the "St. Louis" last Saturday, to be followed shortly by Sam Shannon, the two having formed a partnership to enter the English producing field. They have obtained the foreign rights to a number of plays and sketches, among them the vaudeville acts of Joseph Hart and Junie McCree.

In addition Norworth carried with him written authority for the new firm to act as the European representatives for F. Ziegfeld, Jr., in securing songs, material and artists.

Before leaving Norworth had papers in a divorce action served upon him by his wife. He is named as correspondent in a similar action brought against Hetty King by her husband, in England.

### Bahr's "Josephine" Secured for Here.

The American rights for Herman Bahr's "Josephine" have been obtained by Maurice Revnes, who acted for a producing manager.

The play deals with the life of Napoleon and Josephine.

### German Co. in Difficulties.

Cincinnati, Dec. 13. The German Theatre Company is in financial distress once more. Secretary William Bauer has sent out an "S. O. S." announcing that from \$8,000 to \$10,000 is needed to assure the completion of the season's program. Players have agreed to have their salaries cut.

### London Opera House Closes.

London, Dec. 13. The London opera house is closed for rehearsals of the pantomime.



## CHICAGO'S VERSION OF STRIKE: SITUATION AGAINST WHITE RATS

**Belief West Rats Delaying Too Long. Some Action May Follow Mass Meeting Wednesday Night. If Not, Strike by Next Tuesday or Not At All.**

Chicago, Dec. 13.

Up to tonight (Wednesday) the widely discussed strike of the White Rats and its affiliated organizations had not been ordered and there was nothing to indicate just when, where, or how the Rats would begin any offensive campaign against the managerial interests. The Chicago newspapers have given comparatively little space to strike news and it seems reasonable that unless the Rats take some immediate action the middle western theatrical world will lose interest in the affair.

The managers are conducting a wide and expensive campaign of preparedness, sending duplicate shows to all parts of the country west of here and they propose to continue along those lines until the possibility of a strike has passed. Special arrangements are made with the duplicate shows, the acts receiving full pay when working and one-third salary when simply reporting.

Pinkerton detectives are guarding all theatrical property around here and everyone connected directly or indirectly with the managerial interests is giving all attention to the campaign being conducted by the Vaudeville Managers' Protective Association.

John J. Murdock, Pat Casey and Martin Beck are the executives in charge of affairs and these men propose to remain on the ground until the matter is definitely closed.

The Rats are conducting an open mass meeting at the Cort theatre tonight and it is believed they will make an offensive move after.

Harry Mountford, James FitzPatrick, Ernest Carr and George Delmore are attending to organization details, but a horde of ardent members are on the ground as volunteer assistants. The Rats are headquartering in the Sherman House.

The big question concerns the attitude of the stage hands and musicians. Nothing definite could be learned as to their stand in the matter, but President Shay of the Alliance arrived here today and his visit may result in some definite decision as to the position of his organization.

The Rats arranged this week for a five per cent. assessment of all working members, this right being granted the executive board by the referendum vote of the order, but after attending to preliminary arrangements Mountford decided to hold this matter off and accordingly wired New York not to send out notification of the tax. This led to the report that the Rats were plentifully supplied with a "war fund" and Mountford, when questioned, gave the impression some financial assistance had been located and the Rats were healthy in that direction.

The longer the strike is held off the less chance the Rats have of winning it is the general impression around here; the managers have been given ample time to prepare, and while the expense is heavy they are permanently fortifying themselves against any strike action.

It is believed the Rats will strike and this belief is strengthened by a statement given yesterday by President FitzPatrick this afternoon. When asked point blank if the Rats intended to strike FitzPatrick said: "In the immediate or ultimate perspective there may be involved an eventuality;

when, where and how is nobody's business but our own and our members'."

The casual observer is led to believe the Rats may strike, but it looks as though they are holding off to make sure of their strength when the time arrives. It is doubtful if they will act independently when they do and unless the support of the allied stage unions is assured, it is thought they will be content to stand by and allow the managers to spend their money in a preparedness campaign. That will be considered equivalent to defeat for them.

If they do strike it will probably be simultaneously in Chicago, San Francisco, St. Louis, Kansas City, Cleveland, Detroit, Winnipeg and possibly New York. At the present minute the possibilities are doubtful, but it seems safe to predict a strike between now and next Tuesday morning.

### ANNA WHEATON WITH "OH, BOY!"

Anna Wheaton has signed with F. Ray Comstock for his new musical play, "Oh, Boy," which will go into the Princess. Miss Wheaton (with Harry Carroll) has vaudeville contracts extending to Jan. 13.

Marie Carroll, the only "chicken" in "Old Lady 31" has also been cast, but difficulty has arisen over her release from the Lee Kugel play. Numerous rehearsals were called, with another girl in Miss Carroll's role, and she handed in her notice. This Mr. Kugel refused to accept, claiming that her contract called for an option on her services in addition to the usual two weeks' clause. The Actors' Equity Association upheld the manager, but an attorney advised Miss Carroll that the contract was not equitable and that she could not be held.

Stuart Walker's Portmanteau Theatre organization, which succeeded "Margery Daw" at the Princess, will continue until "Oh, Boy" is ready, about Jan. 15. Walker's company gives a repertoire of short plays every afternoon and evening and is drawing exceptional business, the matinees being reported a sell-out.

### PICTURE STARS IN SKETCH.

Marguerite Snow and James Cruze, stars in pictures, have rehearsed a sketch for vaudeville.

They are said to be asking \$600 weekly for their vaudeville time.

### Henry Lehman in Ludlow Street.

Henry Lehman, once stage manager for Ned Wayburn and at the Winter Garden, lately slipped in from Chicago and was taken in custody on Wednesday for failure to pay alimony, being made a member of the famous "alimony club" at Ludlow Street jail. He believed that by a long stay from the city he could beat it.

His wife conducts a boarding house on West 46th street.

At a hearing held early this week Lehman flatly refused to pay any alimony, which amounts to \$1,300 and he was sentenced to six months for contempt of court.

### Daphne Pollard Sails.

Daphne Pollard is to sail Dec. 23 for London to appear in the new London Hippodrome revue.

### ENGLISH "BAD BOY" AROUND.

An expose of an Englishman, representing himself to be a London manager, was made in the cafe of the Hotel Astor a few days ago by William Matthews, one of the New York Hippodrome executives who formerly was active in London theatricals.

The offender's cards read: "S. Alden, producer for the Alhambra theatre, London," although it is said he is also known under the aliases of Gunter and Garrett. He arrived at the Astor late at night, saying that he had just come in from Montreal, and that "his trunks had been held up by the customs authorities."

Alden appeared among professionals with large offers to go abroad, talking to girls of musical comedies, and also around the cabarets (offering one girl in the Martinique \$200 weekly for a London appearance). It seems that he was introduced at one theatrical club, and it is alleged he swindled several members of it.

Mr. Matthews was at the Astor warning house detective Forgee, when Alden appeared. Matthews accused him of being Gunter, of having been arrested at Staten Island last summer for check irregularities, and also of having gotten into trouble in Philadelphia. Alden made an excuse about the crowd hearing the discussion and made a quick get-away. A search of his room disclosed not even a toothbrush.

Alden is described as being about five feet eleven inches tall. He affects a stooping posture, has a rather pointed nose, carries a scar on his right cheek and talks with a marked English accent. When asked about the man, Mr. Matthews failed to understand why he should be brought into the matter. "All I know," he said, "is that the fellow is a blooming rotter."

Alden disappeared from the Astor owing a four-days' bill. The hotel learned he had left Philadelphia and Atlantic City hotels also without settling.

### ACT CAN AND CAN'T.

A two-act can and can't join "The Girlies' Gambol," Ned Wayburn's vaudeville production with Margaret Irving and Felix Adler. The two-act is Clark and Bergman, closing last week in Lew Fields' "Step This Way." They were placed for "The Girlies' Gambol" by George O'Brien. The two were to join this week.

From accounts these arrangements were made before Mr. Wayburn or Miss Irving (who owns the production) had heard of them. Miss Irving, when informed Clark and Bergman were going to join, returned the answer not while she had anything to do with the act. Wednesday that is how the matter stood.

The turn opened at the Orpheum, Brooklyn, Monday, for the week, and is due at the Palace, New York, next week.

Clark and Bergman were to have been starred with it. If not joining they will take a vaudeville route with a new act, booked by Mr. O'Brien. The couple have about accepted an offer from the Shuberts for the next Winter Garden show opening in February.

### WAYBURN GOING OVER.

Ned Wayburn is to sail Saturday for London on the "St. Paul" to stage the next London Hippodrome production for Albert de Courville. The producer will remain abroad for about eight weeks, his contract with the English manager calling for his services for six weeks at \$1,000 weekly.

He will take several effects that have been furnished by Frank Thomas abroad with him.

Gene Buck and Dave Stamper sailed last Saturday and will write the music and lyrics for the production.

### WATCH OUT IN CANADA.

Ottawa, Dec. 13.

James F. Clancy, manager of the Dominion theatre in this city, advises professionals coming to Canada to be careful about bringing into the Dominion literature that has been barred out by the authorities. Included are the Hearst publications (dailies and magazines) and "Jim Jam Jems."

Mr. Clancy straightened out an official matter connected with an act on his bill recently. A Canadian customs inspector confiscated a copy of the "Jems" found in Brown and Taylor's dressing room. The act was notified to appear the following morning before the chief of the customs secret service.

Mr. Clancy accompanied Mr. Brown and explained to the officer the book had been brought into Canada by Brown and Taylor without knowledge of it having been banned and that the act used the "Jems" volume during its act, as the mention of it generally brought a laugh from an audience in the States. The secret service man accepted Mr. Clancy's explanation and dismissed the matter.

A heavy fine may be imposed for an infraction of this Canadian regulation.

Mr. Clancy is compiling a list of all publications barred from Canada.

### MRS. O'DONNELL SOUGHT.

Bridgeport, Conn., Dec. 13.

A warrant will be asked for here today for the arrest of Mrs. Ada R. Lurie-O'Donnell, wife of Charles O'Donnell, on a charge of kidnapping her daughter, Mary Beatrice O'Donnell, in a sensational manner Saturday night.

The child was taken away from the mother last summer by the Probate Court. The police of all cities have been notified to apprehend them.

O'Donnell is reported to have canceled his vaudeville act on the Orpheum Circuit in the west and is hastening east.

The Charles O'Donnell referred to was formerly of Lane and O'Donnell, now playing as Charles O'Donnell and Edith Blair.

### KEITH'S RIVERSIDE XMAS.

The B. F. Keith's Riverside theatre at Broadway and 96th street, formerly one of William Fox's two houses on that block, will reopen with big time vaudeville Christmas Day at an admission scale up to one dollar.

The house will be booked by Eddie Darling in the United Booking Offices. The first program has Five of Clubs, Phina and Picks, "Rubeville," Cecil Cunningham, Harry Green and Co., Ellis and Bordon, Aveling and Lloyd, Rock and White, Meehan's Dogs.

The house may be directed in its early days as a big timer direct from the U. B. O.

E. F. Albee has given his personal attention to the theatre since acquired from Fox and the Riverside will practically be a new house when reopening.

### DAZIE'S ACT COSTS \$7,500.

"The Garden of PUNCHINELLO," being produced for Mlle. Dazie by Herbert Brenon, will represent a production investment of \$7,500.

Its first performance will be at the Palace, New York, Xmas week.

The regular salary to be asked for the production in vaudeville is \$2,000 a week.

### PANTAGES GOING BACK.

Alexander H. Bridges may return west the end of this week. He has been in New York about a month.

Mr. Pantages did not let it be known whether he would go direct to his Seattle headquarters or stop off in Chicago en route.

## FAILURE TO STRIKE.

(Continued from page 3.)

their salaries for laying off, but did not state in what section the acts that objected were located. The Rats also issued a statement saying managers felt the expense of the extra acts and preferred to close their theatres rather than pay it. This report carried no definite information.

The contrary seemed to be the case in the east. Tuesday in the United Booking Offices instructions were issued to the booking men all emergency acts of this week should be played next week, regardless. In some towns the bills were lengthened. Tuesday at two in the afternoon there remained but three turns of those sent out in a hurry Sunday not routed for next week.

The U. B. O. booking men when asked why the emergency acts were being put at work instead of continuing to lay off, replied they thought it was through the booking office wishing to set the example of how the office took care of acts that stood with the managers.

Some of the acts going out on the emergency call Sunday had their names brought to the managers in this way and there were several cases where acts received a considerable number of weeks. One act was routed up to March before Tuesday night, although not a manager in the office knew the turn was idle until hearing about the emergency call it had responded to.

Wednesday in the U. B. O. orders were issued to see that all emergency acts were kept playing, and that all other acts sent out while trouble threatened should be taken care of also. It was expected Wednesday that since the emergency acts of this week are working next week, another batch of emergency turns will be forwarded to different points next Sunday.

Answers to the wires sent Sunday by the agents to all acts kept piling into the U. B. O. this week, acts of all grades and all the better known turns informing the agents or the agency that as far as they were concerned, no strike order could call them out.

The expense of maintaining the extra acts (including transportation) was reported as a large amount both east and west. Managers in New York said they did not mind the expense and while they did not see how the Rats could have a chance if they did strike, they wanted to be positive their houses would not close, nor place any of them in a position where the Rats could get over a snap move that might catch them unaware.

That a strike of actors would be called Monday next, the opening of "the week before Christmas," struck show people as peculiar. Even to "pull a strike" this week would surprise them, they said. It's the managers' famine season for business.

During the absence of Mr. Mountford and James W. FitzPatrick in Chicago, together with other leading Rats, Will P. Conley is in charge in New York. No information of any consequence could be obtained at this end, all inquirers being referred to the new press department opened by the Rats before the executives left last Saturday. The news of the Rats' intentions or moves necessarily had to come from Chicago and it was meagrely ladled out there.

Wires to VARIETY from its correspondents all over the country indicated no immediate trouble looked for excepting in Winnipeg, St. Louis and San Francisco. All other points were reported as quiet during Monday and Tuesday, although the vaudeville people in each town were discussing the strike proposition.

A despatch from Oklahoma City in this issue of VARIETY says the non-union theatres of that town are engaging and playing White Rat acts, also non-union acts, and that the organization is aware of it.

A wire received by VARIETY Wednesday from Los Angeles stated an act there this week, a traveling representa-

tive of the White Rats, had said the Rats did not propose to strike in the far west, but east, in order that the Rat acts west could continue working to support the strikers.

Tuesday in Chicago Harry Mountford first decided upon a "war tax" of five per cent. of the weekly salaries of working White Rats, this amount to be contributed toward the "War Fund." Later in the same day the report said this order was rescinded.

Tuesday night the Rats held a meeting in their New York clubhouse. The press agent of the Rats claimed it was well attended. Harry Goslin, a foreign labor leader, made the principal address. Bertha Hocking, of the Unionized School Teachers of Great Britain, also spoke. She was the first woman to ever address a regular meeting of Rats.

Wednesday night the belief prevailed the Rats might attempt a strike yesterday (Thursday).

Monday an erroneous report was about the musicians and stage hands of Loew's, Toronto, had given notice Sunday they would quit Monday with the White Rats. The Loew office, New York, knew nothing about it, having received no message from its Toronto house manager. The only known White Rat on the bill was Harry Coleman, playing under a pay-or-play contract. The Bellboy Trio on the same bill had resigned from the Rats when cancelled by Loew, to secure reinstatement.

Monday in Pittsburgh there was a report the White Rats would order a strike there Tuesday.

San Francisco show people expected a strike of White Rats would be called in that city this week.

Johnnie Simon of Chicago, an agent there, is said to have taken 12 piano players west with him when leaving New York late last week.

It is understood the White Rats made an effort to interest William Morris in their behalf on whatever action they might take against the managers. Morris is reported not to have entertained the proposal.

Several White Rats left New York for Chicago between Friday and Sunday last, most going via Lehigh Valley.

Harry Mountford and James W. FitzPatrick left Saturday at 5:30. Pat Casey, special representative for the Vaudeville Managers' Protective Association, and Martin Beck left Saturday afternoon at 2:45. Johnny O'Connor of VARIETY reached Chicago Sunday, to report any trouble that might develop.

The Rats are said to have held a couple of conferences with Alexander Pantanges in New York before the executives left for Chicago, but it availed them nothing, according to report.

Billie Reeves was canceled late last week on the big time because of his membership in the Rats.

## CRUSADING IN ST. LOUIS.

St. Louis, Dec. 13.

The only visible sign of White Rats trouble was the presence on the street here of men distributing circulars which voiced a protest against the presence at the Grand of a non-union act. Both sides said they were ready for a strike, but did not know when it would come.

## PICKETING UPHELD.

Chicago, Dec. 9, 1916.

Picketing in strikes throughout Illinois is made lawful through a decision by the U. S. Court of Appeals here last week in the action carried up there by the Tri-Central City Trades Council of East St. Louis, Ill., against the American Foundries Co.

The Foundries Co. had obtained an injunction against the Trades Council forbidding it to picket its shops or for any union member to annoy its employees. The Court of Appeals reversed the lower court.

## I. A. T. S. E. WON'T WALK OUT.

M. C. Higgins, in charge of the New York headquarters of the I. A. T. S. E. during the absence of Charles C. Shay in Chicago in the early part of the week, said the members of the stage hands' organization would not be in any position to make any move whatsoever until after the White Rats had taken some definite step. In any event the stage hands would not walk out, as they have contracts with the various managers and would not violate the two weeks' notice clause which is a part of their contract, Mr. Higgins added.

He further stated the I. A. T. S. E. heads would have to go over the ground carefully before they took any step whatever toward an alliance with the White Rat forces in the event of the latter declaring a strike.

Several of the big private detective agencies active during the street car strike in New York have been making overtures to the theatre managers to furnish stage hand help in the event of a strike of the working staffs.

## CLAIM STAGE HANDS' SUPPORT.

Winnipeg, Dec. 13.

Edward Barry, White Rats' organizer for western Canada, declares he has drawn battle lines here in response to Harry Mountford's telegraphed instructions to be prepared to call a strike.

Barry says the Rats here have the undivided support of the Winnipeg Theatrical Federation, which embraces stage hands, musicians and operators, and they will go out on sympathetic strike on his say so.

The managers are prepared to meet a walkout, and declare they are not disturbed at the prospect.

This is a strong union town and the public is interested in the strike situation.

## SYMPATHY STRIKES DOUBTFUL.

Reports obtained from musicians in New York during the early part of the week carried doubt whether they would be called out on a sympathetic strike with the White Rats.

President Porter of the New York Musicians' Union stated he did not believe the local bodies would be ordered by the International body to walk out. Nearly all union musicians in theatres are under contract containing a two weeks' notice clause.

## UNION MEN NOT CONSULTED.

Wires from local house managers of vaudeville theatres throughout the country, coming into the big booking agencies in New York early in the week, said in no instance did any local union labor people other than those connected with the White Rats know anything about a proposed Rats' strike. None of the local men, the wires stated, had been asked their attitude regarding sympathy with the Rats' movement against the theatres.

## MOUNTFORD'S EFFORT IN VAIN.

It was reported about early in the week that Harry Mountford for the past eight weeks had been trying to secure a promise from the stage hands and musicians' unions they would support him if he ordered a strike of the White Rats against the theatres.

The report also said Mountford had been unable to secure that promise from either union up to the time he left for Chicago.

## Vick Watching Chicago Situation.

Knoxville, Dec. 13.

John B. Vick, who operates the Grand, is missing from his usual local haunts and it is locally rumored he is in Chicago with his ears to the ground about the threatened White Rats' "strike."

The Grand obtains its bookings through the Affiliated Booking offices, Chicago.

## GEO. QUIGLEY REINSTATED.

Quigley and Fitzgerald are once again an act in good standing with the Vaudeville Managers' Protective Association. It is presumed the act resigned its membership in the White Rats. If so, it is about the only one known that did so after an open battle to retain its good standing in that organization and also play in vaudeville.

George Quigley, according to the story, was told unless a resignation was forwarded to the White Rats the act would be canceled. Mr. Quigley is reported to have replied to the managers' representative they would not resign, that they had been Rats for a long time and did not feel that that was sufficient for them to be canceled.

Quigley is reported to have then consulted Harry Mountford of the Rats and informed him of the situation. Mr. Quigley is said to have told Mountford his case was the one Mountford had been looking for, that of an act being canceled through belonging to the White Rats. Quigley wanted to know what would be done by the Rats if his act received its cancellation-notice.

Mr. Mountford is said to have told Quigley to see him again. A few days after, Quigley again called at the clubhouse, this time with the definite information about 30 weeks had been taken away from Quigley and Fitzgerald because they were White Rats and would not resign. Quigley again wanted to know what the Rats intended to do. He is said to have informed Mountford it was time for a show down. Up to date Quigley is reported to have said the managers had carried out their advertised promise to cancel White Rats and he was the example. Mountford had also advertised he would retaliate if the managers did so. Quigley wanted to know how and in what way, also what good it would do them.

Mountford is reported to have talked to Quigley for three hours without telling him anything of importance or anything Quigley didn't know before he walked into the clubhouse. Mr. Quigley, after leaving, is said to have been advised by friends then, as he had been before, that his stand, while admirable, was not sensible, but Quigley remained steadfast, waiting patiently for some answer to his "show me" request.

When none was forthcoming and he could secure no satisfaction, the act forwarded its resignation to the Rats and returned to the good graces of the managers.

## TO JOIN RELIEF.

One of the philanthropically-inclined members of the White Rats has donated a sum of money to the Amalgamated Relief Association making it possible for any member in good standing to join the Relief organization upon the payment of \$1, the additional dollar to be charged to the donated amount.

The Amalgamated Relief Fund is composed of members of the Rats and guarantees all funeral expenses upon the death of members. When a member of the Amalgamated Relief Association dies, each member is taxed 50 cents to offstand the charges incurred by the funeral. There are no other dues or assessments beyond the \$2 charged at the date of joining.

## ORDER HUNG FIRE.

Theatredom in New York was at sea all day Monday in the absence of a definite statement of the Rats' intentions. Before leaving for Chicago Harry Mountford said:

"I never tell what my plans are. It is impossible for anyone to tell what I propose to do."

Meanwhile the guessing as to where and when the trouble would start was an open game. Hazards were made on Chicago, its suburbs, St. Louis, Cleveland, Detroit, Pittsburgh, Atlanta, San Francisco and Winnipeg.

# VAUDEVILLE

## ALL MANAGERS ORGANIZING FOR PROTECTIVE PURPOSES

**United Managers' Protective Association Issuing Charters This Week to Locals. Will Take in All Houses Probably After General Meeting in January. Five Locals of the United Managers' Now Formed.**

This week the first charter will be issued by the United Managers' Protective Association. It is the first move to organize all the theatres of the country in behalf of the managerial interests. The play is to bring all of the managers of theatres, legitimate, vaudeville, burlesque and all houses playing traveling attractions, together under one head for protective purposes.

Later the better class of picture houses, of the calibre of the Strand and Rialto in New York, will be taken into the association.

So far there are five locals formed. They are New York No. 1, Boston No. 2, St. Louis No. 3, Indianapolis No. 4 and Chicago No. 5. Each town having seven or more theatres will be eligible as a local, and where there are less than seven theatres in one town a number will be grouped.

There will be a special meeting and convention of all the theatre managers in the country held in New York some time in January for the purpose of a general discussion on the new plan.

Vaudeville and burlesque are already organized as the Vaudeville Managers' Protective Association.

### UNION MEN ARRESTED

Chicago, Dec. 13.

Eight sticks of dynamite, fuses and a revolver were found hidden in the headquarters of Operators' Local No. 110 here late yesterday according to the statement of detectives who made a raid upon the place under instructions from States Attorney MacLay Hoynes.

Rival operators' unions have been fighting in this city and several explosions have occurred in picture houses, so that the union war came to the attention of the police. Attorney Hoynes made the public declaration that he proposed to stop the union war when the news of the raid became known.

Thirty-five men were arrested in the union headquarters, including E. N. Collier, treasurer of Local No. 110; Albert Johnson, secretary, and Frank P. Connolly, business agent.

The dynamite and fuses were found, the police say, hidden in a ballot box in the place.

Details of the raid and its developments were telegraphed to Charles C. Shay, of the I. A. T. S. E., who is on his way here. He will arrive late tonight and will take charge of the interests of the union affected.

The authorities may seek to force Joseph Armstrong, president of the union; Frank Clifford, vice-president, and Arthur Allison, a business agent, to tell what they know of the affairs of their organization and its methods of carrying on its fight with rivals in the light of yesterday's alleged disclosures.

The charge against the officers of the local operators' union, which is affiliated with the I. A. T. S. E., is keeping explosives. The union men arrested declare the raid was a deliberate plan and a frameup as to the plant of explosives by enemies of the union.

### CABARETERS NEUTRAL

St. Louis, Dec. 13.

Cabaret performers to the number of 234 were called together yesterday by George Seargeant, local Rats official, in an effort to have them remain out of any strike trouble.

In order to avoid union pickets and to escape an attack by circulars being distributed here, many acts are said to have changed their names to disguise themselves.

### CASEY TALKS TO AGENTS

Pat Casey informed all the agents doing business through the United Booking Offices last Saturday noon that neither they nor any of their acts could offer any excuse, if any act "walked out" of a theatre in violation of a contract.

Casey told the agents he was speaking as representative for the Vaudeville Managers' Protective Association and that any act "walking out" would never again appear in any theatre belonging to an Association's member.

Mr. Casey consumed 40 seconds in delivering his message.

### RATS HAS PRESS AGENT

The White Rats started a press department late last week, in anticipation of immediate and definite trouble with the vaudeville managers.

Gordon White was appointed manager of the press bureau. White formerly was in vaudeville, but had twenty weeks canceled through being a member of the Rats.

### SIGN FOR "CLOSED SHOP."

Chicago, Dec. 13.

The Southern Vaudeville Managers' Association and the Federated Vaudeville Circuit, both playing the smallest grade of shows, are reported to have signed the White Rats "Closed Shop" agreement.

No significance is attached.

### FRISCO PREPARED

San Francisco, Dec. 13.

The vaudeville managers of this city prepared early against a possible strike by White Rats. Arrangements were made to continue the entertainment at each of the several variety houses in town.

Although the Coast is far away from the centres of show activity the managers felt that operated as well against the White Rats as themselves in case of trouble arising.

Alexander Pantages, wiring his San Francisco representative from New York as to available turns in Frisco, was advised 60 acts are laying off there this week, all of which could be played in the Pantages Frisco theatre if required.

### ERIE'S NEW HOUSE

Erie, Pa., Dec. 13.

The same interests headed by A. P. Weschler that operate the Colonial intend building another theatre here, to seat 1,800. The orchestra will seat 1,000, with 800 in the balcony. It will play vaudeville, as the Colonial now does (booked by John J. Collins in the United Booking Offices).

The site selected is said to be across from the Majestic (the opposition vaudeville house, booked by Loew), but nearer State street, the principal thoroughfare. The plot is 165 feet deep.

Palace will be the name of the new theatre.

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

### AGENCY LAW ON TRIAL

An important interpretation of the New York State Employment Agency law is involved in the case of James Oliver (of the Six Tumbling Demons) against Harry Fitzgerald, "vaudeville representative," which was being heard by City Magistrate Groehl in the Yorkville Court last Thursday and Friday after many adjournments. It will be concluded at the Dec. 21 hearing.

Fitzgerald is charged with violation of the agency law in that he is conducting an employment agency without holding an agent's license. Fitzgerald's defense is that he was retained as "special representative" and business manager at a salary by Oliver, and that his fees received from Oliver were in the nature of a salary and could not be constructed as agent's commissions.

The court's decision will have an important bearing on the interpretation of the law. If Fitzgerald is able to convince the Magistrate he is a salaried "business representative" and that his title and function as such are bona fide and not a subterfuge to evade the law, the present statute will appear to be superfluous as it affects the conduct of theatrical booking regulation.

If, however, the prosecution is able to make it appear plain that the "business representative" designation is an empty name and that Fitzgerald has been doing an actual employment agent's business, it will probably bring a decision that may force a reorganization of the agency business all over New York state.

Oliver testified late last week under cross examination that at various times during his business relations with Fitzgerald the latter had advanced transportation fees and attended to other details of his "jumps"; had looked after his contracts and had forwarded his mail, services which the defense seeks to show are outside the province of an employment agent and which go to establish Fitzgerald's bona fide standing as a business representative.

All Fitzgerald's duties as "representative" are named and defined in a contract between him and Oliver, which was put in evidence and which Oliver admitted he had signed. In this instrument Oliver substantially hired Fitzgerald as his representative and agreed to pay him a stated salary for his services in attending to transportation, billing photographs and publicity and to "exploit the act" to the best of his ability.

Both sides were permitted wide latitude in their presentation of the evidence, the court showing unusual patience.

On the stand Oliver made an unsatisfactory witness. His command of facts under direct examination was prompt and clear, but under questions of the defense his memory was cloudy.

### RATS GO TO POLICE

Complaints were filed late last week with the police, fire and building departments of New York against Sunday performances in the vaudeville theatres.

The customary measures were adopted by the departments, notifying the theatres of the complaints and telling them to obey the Sunday regulations, which was done.

The complaints were filed on behalf of the White Rats. The Rats had representatives at the Sunday shows making observations for the purpose of placing them in affidavit form if it were found that would cause the managers any annoyance.

### DUPLICATE SHOWS READY

The big New York booking offices had duplicate and extra shows ready to go on Monday if the regular bills booked in at various points where conflict was anticipated walked out.

Acts moved to cities prepared to lay off at an agreed-upon salary, with regular salaries if working.

### ACTS STAND WITH MANAGERS

In the United Booking Offices this week are the numerous wired replies to the notice sent out by agents last Sunday advising acts not to "walk out" of any bill. The wires are therefore anyone's inspection.

These replies, from all kinds and grades of vaudeville turns, informed the agent or the booking offices to which they were addressed they would not leave a bill or break their contracts to play under any conditions.

Some went so far as to ridicule the thought and others said it was a joke to suggest it to them, while still others seemed offended to have been approached on the matter, stating they were not members of the Rats or any other labor union.

Sam K. Hodgdon in the United Booking Offices when asked how many there were in the piles said he had been unable to secure enough time to count them but as he read them, he seemed to be hearing from everybody in vaudeville.

### ACTS WIRED BY AGENTS

Over 2,000 wires were sent Sunday by New York agents, advising acts not to "walk out" of any theatre under pain of never playing in vaudeville again.

### WOULD STOP EXTRA SHOW

The White Rats may try invoking the aid of municipal officials in an effort to prevent the theatres from giving an extra show New Year's Eve.

It has been pretty broadly intimated some measures will be taken in an effort to enforce upon the managers this item of the actors demands, which are involved in the present controversy.

Will P. Conley, who formerly had charge of the Chicago office, is in command of White Rats' interests in New York during the absence of Mountford and other officials.

### SOME EXTRA ACTS

Of the very large number of extra acts routed out of the New York booking agencies for eastern cities Sunday, to act as emergency turns in case of a strike, were Arthur Havel, Largey and Snee, Leah Nora, Will Morrissey, Mary Elizabeth, Gladys Alexander, Mabel Best, 5 Lyceum Girls, Imperial Chinese Duo, Bob Yosco, William Sisto, Edna Aug, Cummings and Shelley, Ed. Dowling, Geo. McFadden, Van Cleve, Dorothy Brenner, Hal and Francis, Helen Trix, Donald Roberts, Quigley and Fitzgerald, Coakley and Dunlevy.

### TWO HOUSES CLOSE

Elizabeth, N. J., Dec. 13.

The Hippodrome under the management of Ed Moore closed Saturday for the remainder of the season. The house has done fairly well with what road attractions it could secure, but owing to the expense in operating it was thought advisable to close.

Ossining, N. Y., Dec. 13.

The opera house has closed. Its owner is trying to secure some one to take it over.

### Fox Opening Ridgewood, Brooklyn

William Fox will open the Ridgewood, Brooklyn, a new house erected by the Levy Brothers, Christmas Day. The house will have a special show for the opening but will later play the customary Fox bill of six acts and a feature picture, changed twice weekly.

### "War Brides" and Vaudeville

In several of the Poli vaudeville theatres in New England, "War Brides" has been added as a repetition of the regular vaudeville entertainment.

The picture at the Broadway, New York, was presented as an entire program by itself at an admission scale running to \$1 and \$2.



## UNION AND NON-UNION ACTS WORK TOGETHER IN OKLAHOMA

Organization is Disregarded and Turns are Played or Held Subject to Their Merit as Performers Only. Action Looked for by Next Week.

Oklahoma City, Dec. 13.

Although nothing of importance has occurred in the local strike situation during the past week, White Rats and union stage hands, musicians and operators, who since last July have been on strike for recognition of the unions by members of the theatrical managers association are anticipating acute action during the coming week.

Since the calling of the strike the Lyric and Liberty theatres as well as the Folly (now a union house) have played Rat acts. The strikers contend the "unfair" managers have played Rat acts only by their permission and that a word from the strike leaders here would be the means of pulling all White Rats from local theatres.

If the general strike, which will effect the midwestern time particularly, is called, the strikers say the "unfair" managers here will be unable to secure sufficient acts to continue their business, thereby necessitating their return to pictures. Whether the Chicago crisis is the bomb shell referred to by the Oklahoma City strikers during the summer is not known.

The Lyric is playing full bills of vaudeville now and has been during the winter. Some of the acts which appear there are Rats and others are not. No questions are asked. If the acts are meritorious they are retained. If not they are subject to cancellation, although few acts are said to have been cancelled this year.

The Liberty is playing musical tab and two acts of vaudeville most of the latter Rat acts. The Folly, now recognized by the Unions, is playing Rats or any other good acts which are booked. The Met, the only other union vaudeville house in the city, is playing Rat exclusively, if it can get them.

Picketing is progressing as before, efforts being concentrated on the Lyric, Liberty, Empress and Majestic theatres. No arrests have been made during the past two weeks.

### NEW ACTS.

Noodles Fagan and Co., in new act. Company consists of wife and daughter, who will be "planted" in stage boxes.

Paul Barron (Barnes and Barron) and Sam Bennett (Hawthorne and Bennett).

"The Girl from Amsterdam" with 12 people (Rolfé & Maddock).

"The Midnight Kiss" with 9 people, by Fred De Gresac.

"Lovers Lake," eight people (Ira Hoyt).

Billie Seaton with Clarence Senna at the piano.

Jules Jordan in sketch by James Madison.

Nick Altmock, the baseball clown, single.

Millo Picco, formerly baritone of the Silingardi opera company.

Clifton. Sisters, "sister act" from the west.

"Trapped," dramatic sketch by Mark Rendon (Henry Chesterfield).

Katherine Murray, formerly in musical comedy, single.

### IN AND OUT.

Sampson and Douglas did not appear at the Empress, Grand Rapids, Monday, through having booked themselves into the Colonial, Erie, for this week. Both houses secure acts through the United Booking Offices.

The act's agent placed it for Grand Rapids. William and Mary Rogers substituted in the latter town.

Cook and Smith withdrew from the Majestic, Springfield, Ia., the last half last week. Fox and Ingraham substituted.

Two local detective sergeants waited in the wings of McVicker's, Chicago, Monday night until the dancing turn of John C. Cushman and Minnie Burke was finished when they arrested Cushman and marched him off to jail on the charge of having jumped a \$42 hotel bill at the Plymouth. The warrant was gotten out by Raymond P. O'Donnell, manager of the Plymouth, who alleged Cushman slipped out his trunk when nobody was looking. Cushman later obtained his release and reported at McVicker's for the Tuesday show. It is understood he settled the hotel bill.

Warren and Conley left the Orpheum Monday after having been placed in the No. 2 spot. Miller and Mack replaced them.

The Bison City Four could not open at Keith's, Cincinnati, Sunday, through being unable to secure a release in time from their Hippodrome, Chicago, engagement last week. Devine and Williams substituted.

### DAVE CLARK'S BALL.

From a comparative minor event, the ball to be held Friday, Dec. 29, at the New Amsterdam Hall on West 44th street, by the David J. Clark Association bids fair to become one of the notable occasions of this season in the Times square district.

The many boxes in Amsterdam Hall have been taken by a list of well-known people, and there has been a surprising interest shown in the affair, which is really a benefit for Dave Clark, a widely known character along Broadway, recently hit by misfortune.

George Meyers and Ray Goetz were instrumental in promoting the hall. They are distributing tickets at one dollar each from their offices in the Waterson, Berlin & Snyder suite in the Strand theatre building.

### SINGERS BACK TO LOEW.

Singer's Midgets are returning to the Loew Circuit, opening next week, playing this week at William Fox's Crotona theatre. But a few weeks will be spent by the act on the Loew Circuit, it having also been booked for the Pantages time.

The Pantages-Singer agreement is reported as Singer taking 50 per cent. of the gross, out of which he must pay for at least four acts in addition to his own to make up the program. Pantages, however, agreeing to transport the turn and feed its animals.

### 3-YEAR TIME LIMIT.

Wilmer & Vincent have served notice on the booking agents submitting acts on the fifth floor of the Palace building, that they will not play any acts at the Colonial, Utica, that have played any house in that city during the last three years.

### H. O. H. CLOSED.

The Harlem opera house closed Wednesday night for repairs. These will require a week or longer. When the Keith uptown pop vaudeville theatre reopens Harry Swift, its manager, promises it will look like a new house.

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

### KEITH EMPLOYEES ORGANIZE.

An informal beefsteak given by the staff of Keith's Alhambra last Thursday night to the staffs of other Keith New York houses may result in the formation of the B. F. Keith Theatres Employees' Association, with Reed Albee as its first president.

About 125 men sat down to the tables. During the enjoyable affair, promoted by Harry A. Bailey, it came out that the Bushwick, Brooklyn, managed by Ben Blatt, and the Monroe, Brooklyn (pictures), opposite each other, managed by Herman Phillips, had occasionally held a gathering of their staffs around a table. The idea of the Keith staffs meeting once monthly or so was placed in concrete form by Reed Albee, when called upon for a speech. Mr. Albee said it was a fine plan for mutuality between the staffs, and he suggested the formation of a permanent organization. To attest his conviction, Mr. Albee wrote out a check for \$100 as a donation to the new society.

The various managers and staff men present concurred with Mr. Albee, who was unanimously elected the first president upon a suggestion to that effect from one of the stage hands.

All the Keith theatres in Greater New York will be invited to join by a committee appointed.

During the evening and while Mr. Bailey majestically occupied a colonial arm chair (marked on the back "Mme. Modjeska Company") bits of humor cropped out, especially during an address read by Charles Le Paige (Alhambra) from manuscript. While mentioning the prominent people present, George O'Brien, sitting behind Mr. Le Paige, suggested he had omitted Harry Mountford. The speaker then included "Harry Mountford" among the names.

Later Mr. O'Brien proposed to Le Paige he should end his speech by proposing a toast to "That fine wife of our esteemed manager, Rose Bailey." This Mr. Le Paige did in his very best style, to an accompanying howl of laughter, as almost everyone present knew Mr. Bailey's wife is Leah Nora.

Others to make speeches were: Chris Egan (Bronx), Ben Blatt and Charles Darling (Bushwick).

### WRIGHT AND DIETRICH.

The subjects of VARIETY's cover illustrations this week are Horace Wright and Rene Dietrich, billed as "The Somewhat Different Singers," who have gained a position of eminence among lovers of folk music by their authoritative renditions of the plaintive melodies of the Pacific Isles.

In its effort to secure the best versions possible for its catalogue the Victor Talking Machine Co. has retained Wright and Dietrich to make Victor records and a long list of their fascinating duets are offered by this concern.

This couple sing the real songs of the Hawaiians in their native language, having studied the speech and peculiar lilt of the native music during a long stay among the Islanders. After they had filled a long engagement in the Bijou theatre, Honolulu, the couple were presented with a native-made ukelele.

The act which they present in vaudeville reproduces with fidelity much of the charming romance and scenic splendor of the Islands.

The couple are to be at the Alhambra next week, with the Palace and Orpheum, Brooklyn, to follow.

### Morris Reporting U. B. O. Booking.

A report late last week was that William Morris may again take up the booking business, this time under a franchise granted him by the United Booking Offices or through some local agent connected with that agency.

### LOEW'S SOUTHERN DEALS.

San Francisco, Dec. 13.

Marcus Loew before leaving for Los Angeles completed arrangements by which Loew vaudeville will have three weeks of time in the south, playing split weeks. Augusta has been discontinued as a Loew stand, but in its place he may add Nashville, Birmingham, Memphis and Mobile.

On his way home Mr. Loew expects to complete the three weeks by arrangements in two other cities.

Acts going into the south hereafter will work into far western time.

### AUGUSTA OFF LOEW TIME.

Augusta, Ga., will fade from the Loew Circuit routing books after this week, with the Loew acts booked South hereafter going direct to Atlanta, as heretofore. The Augusta booking lasted but two weeks. The Loew people were not interested in the house, simply booking.

Atlanta has not proven any too satisfactory to Loew, it is said. That manager who is now West with Jos. M. Schenck may add other theatres in that territory under the Loew direct control, before any definite decision will be arrived at over the Atlanta situation.

The opposition theatres there, Forsythe and Piedmont, are now booked by Jule Delmar in the United Booking Offices. The Forsythe is the big time house, with the Piedmont playing five acts at popular prices.

### WELLS QUITS JACKSONVILLE.

Jacksonville, Fla., Dec. 13.

Jake Wells moved out of the Orpheum here today, succeeded by S. A. Lynch of Atlanta. Wells gets in exchange the Piedmont, Atlanta, where he will insall Manager Fourton, formerly of the local Wells house.

The United Booking Offices will continue to book the Orpheum.

### MARRIAGES.

Sadie Fondelier (vaudeville single) and Joe DeLier (accordionist) at Brooklyn, Dec. 10. Both acts are directed in vaudeville by Pete Mack, who introduced the newly weds to each other.

Alice Peterdorf, at one time secretary to the Board of Directors of the White Rats-Actors' Union, was married Nov. 28 in New York to Alfred Morey Cummings, a steamship captain. The couple will live in Australia.

Budd Schaffer ("Ikey" and "Abey") and Cecilie Elliott, of the Bailey stock, in Menomonee, Wis., Oct. 24. The husband sent out the delayed announcement.

### BIRTHS.

Mr. and Mrs. Herman Schweitzer (Herman Ward and May Dixon), New York, daughter.

Mr. and Mrs. B. F. Brennon, New Orleans, Dec. 8, son.

To Mr. and Mrs. Frank Sterling (La Belle De Monde), Dec. 8, son.

Mr. and Mrs. Alex Edwards, in New York, last week, daughter. Mr. Edwards is with Lew Madden and Co. in vaudeville.

Mr. and Mrs. Jack Boyle, in New York, Dec. 11, son. Mrs. Boyle is at the Woman's Hospital, 110th street, New York.

Mr. and Mrs. Jas. Harkins, girl. The mother is Marion Harkins.

### EDWARDS PUBLISHING.

Gus Edwards is returning to the music publishing business, opening offices after the first of the year, with big printing interests behind him.

The song writer believes that he has returned to form and cites the case of his number, "I Lost My Heart in Honolulu," which has passed the 300,000 mark in copies sold.

Edwards has a dozen new songs ready for publication.

# VARIETY

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SENE SILVERMAN, President

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## ADVERTISEMENTS

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"Strike!" means so much to those involved, it is very infrequently resorted to excepting as a last resort or for a lost cause, although perhaps often threatened. There is a wide difference between a rumor of a strike and a strike itself, for a strike unsettles everything connected with it.

Through the halloo in conjunction with the threatened strike of the White Rats, there is but little difference between the possibility and the actuality. When "Strike!" goes bellowing across the country far in advance of its happening, that is enough, anyway, for vaudeville.

We are not in sympathy with this proposed strike or the strike movement so individually engineered by Harry Mountford, who has entrenched himself as the sole arbiter of the White Rats and who alleges the White Rats as headed by him is the representative of the vaudeville actor at large. Whether the White Rats is or is not, it is the actor at large who has made Mountford in his present position possible, and it is now the actor at work who sees what power wrongly invested can mean to his future and himself.

"What are they striking for?" is the most common question heard nowadays. We don't know. Who does? Harry Mountford? But we know what Harry Mountford is striking for. Harry Mountford!

Could there be anything more supremely ludicrous than Harry Mountford at the head of what he calls the representative body of actors of America saying that no one in the world (which includes that body) knew what HE intended doing about a strike in vaudeville, for "I've not told a living soul," said he, "nor put a name on paper" (referring to names of theatres and cities the strike order of the Rats might be directed against).

That is what the vaudeville artists of this country stood for by their own consent, placing what could amount to their destiny so completely in the hands of one man, who has yet to prove his ability, that that one man could contemplate, plan, organize and decide upon a strike without consulting with one person in the organization, not even the president nor any member of the Board of Directors or the Board itself.

Mr. Mountford gave as his reason for inducing the Board of Directors to place all power of operation in the hands of the president (James William FitzPatrick) and himself that he wished to ensure secrecy of his plans and movements. Yet upon Mountford's own admission Mr. FitzPatrick knew nothing of his plans, while everyone in the theatrical world has known the Rats were threatening a strike and every manager concerned so well knew Mountford was going to Chicago and what time he would leave, that they reached Chicago a few hours ahead of him.

That brings us to what we wish to say about this Menace of Mountford, in and to vaudeville. We only regret the vaudeville artists did not listen more closely to the common sense articles written by the highly regarded J. C. Nugent, himself an actor and knowing whereof he was speaking. Mr. Mountford within our recollection has never answered an article written by Mr. Nugent, especially Mr. Nugent's last one in VARIETY. It's a habit Mr. Mountford has and which the vaudeville artists, particularly those who are or were members of the White Rats, unceasingly overlooked that Mountford has never answered anything he didn't want to answer. He was the artful side-stepper, knowing that a flick of dust in the form of an attack upon someone else the following week would direct attention elsewhere.

Nor did Mr. Mountford ever answer in print the editorial in VARIETY of December 3, 1915, wherein he was accused of uttering wrongful statements regarding this paper. That editorial said:

"Mr. Mountford has all to gain and nothing to lose. He might bear that in mind. Bearing it in mind, Mr. Mountford should be extremely careful, even solicitous, not to allow any artist to imperil himself or herself."

Mr. Mountford did not bear that in mind, at any time or in any way. He said he was fighting for a principle. We don't know what that principle was or is. We wouldn't say it was Mr. Mountford's job at \$150 a week as International Executive of the White Rat Actors' Union, because we don't wish to make this a personal attack upon Mr. Mountford, but we can not help but reflect that during the two years or more Mr. Mountford was not associated with the White Rats, up to his return in authority there in October, 1915, he never found another body of men or a single man as a matter of fact and record who would pay him anywhere near \$150 weekly for anything he could do. So he returned to the actors when the actors called him, but did the actors call him? Or was it the final group remaining within the White Rats who realized the organization required a dynamic remedy to keep it from dying? That was the real reason Mr. Mountford returned, and that was the reason also why Mr. Mountford did not reply to VARIETY's editorial within two months after he again became the Rats' leader. Mr. Mountford personally answered that editorial, saying he would not allow his organization to pay the price of the Rats' contracted-for advertising in VARIETY to refute charges it had cost VARIETY nothing to make. We thereupon volunteered to give Mr. Mountford all the space he desired without charge to himself or the Rats if he cared to answer. He never did.

Nor did Mr. Mountford ever care to answer another paragraph in the same editorial, which read:

"For until the White Rats has been firmly re-established as an organization, the present attempt of Mr. Mountford to re-establish it is not a matter of the artists or the White Rats; it is merely a matter of whether Harry Mountford is going to make good."

And the White Rats-vaudeville managers' situation still remains the same, can Harry Mountford make good? It has never been anything else. We have a certain respect for Mr. FitzPatrick. He is sincere in this Rats' trouble, and believes in it and Mountford. Mr. FitzPatrick personally is a fine grade man, but he has been influenced and he is prejudiced through association. That is something we once tried to gently convey to him.

This paper holds a contract with the White Rats. It provides for the Rats to secure a certain advertising space at a certain price. The contract also provides that VARIETY shall not publish a

news story attacking the Rats without first giving the Rats an opportunity to answer it in the same issue. But the Rats' contract with VARIETY has no bearing whatsoever upon VARIETY's editorial policy. VARIETY never obligated itself in writing or otherwise to support the Rats when we thought the Rats were wrong, and we think now that the Rats as led by Mountford is wrong. When it was a newspaper publicity campaign, meaning only talk, that was different, but now that Mountford is virtually saying "strike," we want to tell just where and how we stand.

The Rats on strike, were a strike order obeyed by artists at work in the vaudeville houses of this country, would bring immeasurable suffering in times to come. Acts "walking out" would be "blacklisted," for whether the Rats or the managers win, there will be vaudeville managers and theatres still remaining. Those who thought they were loyal to an institution would find they had been loyal to one man's misguided ambition and they would be the sufferers, they, their folks and their dependents. And there was nothing to be gained in the first place that could not have been obtained in other and more pacific ways.

But beyond everything else that might be argued against the actor supporting Mountford stands this bald apparent fact—that were Mountford to win out on his policy of a Closed Shop, the vaudeville artists, through Mountford's supreme power in the White Rats, would not, as the artist is now, be amenable only to, say, 200 vaudeville managers in this country, but solely to Harry Mountford, who, as dictator of the White Rats, if then a recognized Closed Shop arm of the American Federation of Labor, could and would be absolutely in a position to say who should and should not play in the vaudeville theatres of America.

That is the principle Mr. Mountford is aiming for, besides his salary-power. He always wanted it, he wants it now, and has long since found his only hope for it lay through the organization of the American vaudeville artist. His every step, move, thought, writings and utterances have betrayed it. Mr. Mountford, to secure it, is willing to sacrifice all the actors of this country to make them do his bidding, although it sounds their death knell and to tread over their prostrate bodies to the pedestal where they shall call him King, he thereafter to do as he might please with vaudeville and the very artists who placed him where he wants to be.

The actor who shall "walk out" of a vaudeville theatre upon Mountford's order to strike is making a wretched mistake, a grievous one, for himself and others perhaps dear to him. We urge the vaudeville actor of this country not to do it, not for Mr. Mountford or for anyone else, whether that actor is a White Rat or whether he is not. Don't do it. If you are working, keep on working, and when you strike, strike in unison of thought as well as unison of action with all other vaudeville artists, not at the behest of one man or ten men, unless you had some say or those you could safely trust had some say in the strike order.

Mr. Mountford has so tied up the White Rats for his security that he can not be removed from office without a referendum vote to all the members, a majority of which must be against his retention. Did Mr. Mountford submit a strike order to a referendum vote? Have you been asked if you wanted to strike by Mr. Mountford or anyone on his behalf, by mail or in person? If you strike today do you know what you are striking for, other than that "Mountford says it's all right and we must have a union shop or it's all wrong?"

What does Mr. Mountford know about American vaudeville? Does he know or does he willfully misrepresent? He has said in his articles that the cause of the White Rats is based upon right and truth and therefore it must succeed. Mr. Mountford last Saturday issued a distorted theatrical statement so full of misstatements and so glaringly untruthful no man could turn it out upon the eve of a battle relying as he said upon "right" and "truth," and be sincere? Mr. Mountford is not sincere. He never was, he never can be where the American actor is concerned, for his insincerity is but another form of his mania for power, using the actors and the White Rats as his pawns.

It can not be. The vaudeville artists themselves can not permit it. The vaudeville artists can not allow one man to thrust them into trouble and into misery. All the set labor speeches of the world and Mr. Mountford appears to have heard most of them, can not do this thing, plunge a legitimate profession that means employment for thousands into turmoil. That to satisfy his ambition will in the times to come bring down wrath upon his head from those who may now think he is seeking to help them will not matter to Mountford—if he wins. If he loses, he is no worse off than before. Mountford still can find employment elsewhere, but how about those who sacrificed themselves for him? What can they do outside the show business? Does Mr. Mountford guarantee them anything, even with a Closed Shop?

And we again say at this time to the vaudeville artists of America as we said in December, 1915, that Mr. Mountford has all to gain and nothing to lose.

Let the vaudeville manager look after himself. The artists need not worry with or for him, but they should look out for themselves, first and last. The vaudeville manager is far from an angel. He has been having his own way a long time and has grown used to it, and he should be taught differently, not by a "strike," but by a display of strength as represented in an organization properly officered and rightly governed, for the good of the artist all the time, without one man standing out so prominently to receive the benefits as to say upon its face, "this is not an actor's organization, it's a one-man's society."

The vaudeville manager must be made to understand. He does understand better than most people believe, but the manager must do more. The vaudeville manager must get rid of the bad manager as the artist must get rid of the thieving material actor and the actor in vaudeville who is not an actor and should never have been in vaudeville. Those are the three curses of vaudeville. A strike can never rectify them. The Closed Shop can never stop them, nobody but the managers and the artists working together can root out these evils as they should be.

One strike may be followed by another strike. In VARIETY a couple of weeks ago was a story that came through Walter C. Kelly, an artist who doesn't care whether he ever appears upon the American vaudeville stage again. Mr. Kelly, a life member of the Rats, explained or intimated how an affiliation might be effected between the White Rats and the National Vaudeville Artists. It meant the elision of Mr. Mountford from the Rats and the abandonment of the White Rat union charter. It was worth thinking over, especially since a great mass of vaudeville artists who do not want trouble or strike were involved. Mr. Mountford, if he could still be at the head of a "Closed Shop," under agreement with the managers that none but White Rats would be engaged. Whether he will remove himself from the Rats is

(Continued on Page 19.)

## WITH THE PRESS AGENTS

The New York Life Insurance Co. mortgage, purchased Madison Square Garden under foreclosure, bidding it in at \$2,000,000. The company will sell the property if a purchaser appears. Its bid was the only one recorded. The F. & D. Co. former owner, borrowed \$2,300,000 on mortgage. Under the sale at \$2,000,000, that concern has a deficiency judgment against it of \$300,000 besides the amount of a second mortgage of \$650,000. The city assesses the property for taxation at \$2,850,000, of which \$2,700,000 is land value. "Tex" Rickard has made the insurance company an offer to take the old place over on a ten-year lease.

One of the feature news stories in the Sunday papers had to do with the experience of Richard Mansfield, son of the late actor, who ran away from school to join the Provincetown Players in Macdougall street. He appeared for only one performance when his mother discovered him and persuaded him to return to school in Connecticut. The Sun thought the story was worth a column and a half.

Announcement was made from the Dillingham offices this week that that manager had entered into a renewed contract with Montgomery and Stone under which he engages to pay them in salary over a period of a number of years \$1,500,000. The existing contract between manager and comedians expires with the end of the current season. This is said to be a record sum involved in manager-actor contracts.

M. W. Bennett, of the Memphis "News-Scimitar," has been appointed general publicity manager for the Memphis-J. T. Harahan Bridge celebration in Memphis, May 1-3, 1917, which involves the expenditure of \$100,000. The celebration will consist of a historical pageant with 3,500 people, civic and industrial parades. Mr. Bennett was formerly press agent of the Memphis Orpheum theatre.

The American Drama Matinees to be given in some Broadway theatre Jan. 8 and 9, will consist of a presentation in three acts of the history of the American stage. The 38th annual Christmas celebration for stage children will be held Dec. 24, at the Lyceum theatre, New York. More than 400 kiddies will be provided for.

Ruth Chatterton will give a special performance, beginning at 2 a. m. New Year's morning for the benefit of New York newspaper workers. There will be a box put aside for the owners of each of the seven morning newspapers and the eighth box will be occupied by city officials.

Lee Kugel has been doing a special line of publicity for his attraction "Old Lady 31," with the various trade journals. He figures that the unusual in press agency is what counts these days, and is specializing on trade papers entirely for the show at the 39th Street.

Press agents in general do not give the country editors the attention that is their due. A special stunt that is to be pulled off for one of the big theatres by the press agent but recently appointed includes a visit to each of the country papers that are published within a radius of 150 miles of New York City.

Stage people have formed an organization to promote the after-care of victims of infant paralysis. An imposing list of legitimate stars will appear at a benefit Sunday night at the Astor. It is proposed to raise a fund of \$25,000. This work is in charge of a committee of the Academy of Medicine.

Gertrude Kingston and her Neighborhood Playhouse company will begin a two weeks' engagement at the Maxine Elliott Monday. After that engagement done by Lewis Waller in London, "Gamblers All" will come to the Elliott.

William T. Meyers, who, when he was press agent for Joe Cohen's theatre, Philadelphia, introduced the "two-in-one" slogan for vaudeville and picture theatre advertising, has quit the Cohen downtown playhouse.

George C. Boldt, son of the late head of the Waldorf-Astoria, will succeed his father in the management of that hotel. He has spent 10 years in an apprenticeship to the business under his father's instruction.

Admirers of Mme. Sarah Bernhardt this week presented to her a bronze figure of herself during a matinee performance. John Drew walked upon the stage and made the presentation speech.

Francis Wilson is to return to the stage after his lecture tours. "The Laughter of Foels," comedy, by H. F. Maltby, will be his vehicle, under the management of the Charles Frohman Co.

Frank A. Connor, American actor, appeared with Bernhardt's company this week in "The Sham Model," the first English speaking actor

to play in the French woman's organization. The piece was done in English.

"Margery Daw" left the Princess Saturday night. The Portmanteau theatre took possession Monday. The latter organization, under Stuart Walker has been playing matinees at the 39th Street.

Miss Manheimer will give a series of readings at the Princess theatre Sunday, choosing selections from modern playwrights. She will also read a new play, "The Waiting Soul," by Eleanor Gates.

Miss Patricia of the French company, is disclosed as Miss Beatrice Wood, a New York society girl, daughter of Mr. and Mrs. Benjamin Wood. She has been dancing at various fashionable charitable events.

"Old Lady 31" will occupy the Thirty-ninth Street theatre for the remainder of the season. Contracts to that effect passed this week between Lee Shubert and Lee Kugel.

Helen Freeman will try again next Monday night to open her Nine O'Clock theatre at 82 West 58th street. Her audience will be confined to 64 persons per performance.

William Furst has completed the score of the special music for "Joan, the Woman," the Geraldine Ferrar feature film which comes to the 44th Street Christmas night.

Two pretty girls on white chargers, the riders wearing armour and white cloaks embroidered with fleur de lis, paraded Broadway this week. No advertising matter was visible.

Henry Lewis introduced a new song, "The Three Musketeers," in the Anna Held show this week.

Three charitable performances Sunday night netted nearly \$70,000 for various charities.

## ENGAGEMENTS.

H. Stewart Gerhart, Margaret Elliott and Katherine Yarnell ("When Dreams Come True").

Gene Ward and Lou Archer ("Stop, Look and Listen").

Fayette Perry ("Very Good Eddie," Australia).

Eugenia Young, last week, Ethel Grandin, Ymas Day (Shubert stock, Milwaukee).

Elizabeth Kennedy, Miriam Battista and Harry Spencer ("A Kiss for Cinderella").

George A. Bane ("Got to It," Chicago—replacing Horace James).

## JULIA ARTHUR'S GUARANTEE.

The backers of Julia Arthur, whose production, "Seremonde," is ready for a Broadway showing, again amazed theatrical circles by putting up \$30,000 to gain possession of the Criterion theatre immediately after John Drew finishes there in "Major Pendennis."

Last week the backers and Miss Arthur agreed to pay half salaries to the company while laying off waiting for a house.

All concerned with the play express great faith in it, and Friday last Charles G. Bochert, general manager for Miss Arthur, after a conference with James K. Hackett, agreed to deposit any guarantee desired. Bochert then obtained the \$30,000 which he deposited with William Munster, Hackett's representative, at the Criterion, the sum to apply on the house's share during the Arthur engagement.

"Seremonde" is William B. Lindsay's "Red Wine of Rousilian" and is said to have been produced in lavish style.

It is reported great pressure has been exerted to move the Drew play out, and although tickets have been on sale for it up to the first of the year, "Seremonde" may go in the Criterion by the holidays.

It was decided Tuesday "Seremonde" would start Jan. 1. That will be a week earlier than first intended for the going of the Drew show, "Major Pendennis," as seats for New Year's day had been previously advertised. The Arthur company made an exceptionally big offer to John D. Williams. Mr. Drew's manager, to withdraw at the end of this week, and immediate time was provided for the Drew play elsewhere. The Arthur guarantee stipulates a minimum run of eight weeks.

## SHOWS CLOSING.

"Broadway and Buttermilk" (Blanch Ring), Dec. 16.

"Her Market Value," Dec. 16, at the Olympic, Chicago.

"The Blue Paradise" returned to New York Tuesday, after 12 weeks in Chicago. It "lays off" for a fortnight and then opens in Philadelphia.

## CORT GIVES UP CORT.

San Francisco, Dec. 13.

Through John Cort, lessee of the Cort theatre, failing to act in the Madison Real Estate Company's suit to recover \$12,583.35 for back rent, a judgment for cancellation of a ten-year lease held by him on that theatre was handed down last week with the understanding the property be restored to the owners. The judgment allows five days in which to relinquish the property or make other arrangements satisfactory to the owners.

According to a statement by the plaintiff's attorneys, Jacob Samuels, the suit was filed upon a friendly basis, the owners simply wishing to protect their own rights. Mr. Cort, who is in New York at present, was represented by Attorney I. M. Golden.

The petition upon which the judgment was secured says a ten-year lease was taken in 1911 by Mr. Cort, calling for \$2,916.67 monthly rental, with half the net profits from the operation of the house.

A section of the basement was subleased to a business combination for cafe use. The three men identified with it were named as co-defendants in the suit.

This does not interfere with the policy of the theatre, which will continue as heretofore.

## CENTURY GETS NELLIE REVELL.

Following her resignation as special publicity promoter for the Orpheum Circuit, Nellie Revell accepted the post of general press agent for the Century theatre, commencing her duties there Monday.

Miss Revell succeeds at the Century Dorothy Richardson, its first publicist under the Dillingham-Ziegfeld direction.

## MOROSCO THEATRE JAN. 20.

The opening of the Oliver Morosco theatre on 45th street (west of Broadway) has been delayed, with Jan. 20 the date now set.

"Canary Cottage" is to be its first attraction. The show is laying off this week, after having made an initial eastern bow in Pittsburgh last week. It is routed outside New York for three weeks.

## WILLIAMSON'S PLAYS.

J. C. Williamson, Ltd., have added the rights for Australia of "The 13th Chair," "Capt. Kidd, Jr.," "The Silent Witness," "The Misleading Lady," "Daddy Longlegs," and "The Pink Lady," to American successes already taken over for production in the antipodes.

Earlier stage properties acquired include "Cheating Cheaters," "Nothing But the Truth," and "Canary Cottage."

## "Margery Daw's" Loss \$5,000.

"Margery Daw," which closed at the Princess Saturday night, after one week at that house, with three preceding weeks on the road, showed a loss of \$5,000 in running expenses for the four weeks.

The show cost \$1,900 more than the receipts to operate the week at the Princess.

## Wm. Harris, Jr., Managing Estate.

There will be no change in the theatrical affairs of the late William Harris at present. All his enterprises are to be continued under the name of William Harris, Jr.

## INTERNATIONAL CIRCUIT.

Three new shows, "Pedro, the Italian," by James Kyle McCurdy; "Busy Issy," with George Sidney, and "Jerry," with Nancy Boyer, open on the International Circuit Christmas Day.

"The Penalty of Sin" closes Saturday.

"The Heart of Dixie" closes next week.

Chicago, Dec. 13.

"The Heart of Dixie," now at the Imperial, closes this week and does not expect to reopen. It is owned by Robert Campbell, who also operated "The Penalty of Sin," which closed last week.

The Orpheum, Germantown, Pa., playing International shows during the current season, is negotiating for a permanent stock.

"Broadway After Dark" leaves the International after this week, going over a one-night route.

## GRAU'S "ALL BLONDES."

Matt Grau believes the time is right for the invasion of Havana (Cuba) by an organization of Americans to present musical comedy stock in that city.

Accordingly, he is sailing for the island republic next week to look the ground over.

If the plan matures the female principals and the chorus girls will all be blondes, the manager profiting by the experience John C. Fischer had some years ago in the Latin-American countries with musical comedy attractions.

The idea will be to open about Jan. 15, and each production will be held on from two to four weeks, according to the box office demand.

## "THE MASTER" IS THERE.

"The Master," with Arnold Daly starred, produced by the Henry B. Harris Estate at the Fulton last week, was accorded mixed comment from the reviewers on the morning papers, but the afternoon dailies gave the star and play the most extravagant praise of the season.

The piece was "gumshoed" into town for some reason, but box office takings climbed during the week and Saturday night there was a capacity house.

George Jean Nathan dared any American manager to put the play on when it was originally produced in German at the Irving Place theatre a year or so ago.

It was adapted by Barney Glazer, a well known Philadelphia newspaperman, on the staff of the "Press" of that city as editorial writer and operatic critic.

## HOPKINS' ONE MORE.

Arthur Hopkins will produce "A Place in the Sun," a play by Cyril Harcourt, before he starts as director for the newly formed Goldwyn Film Company three months hence.

This is the piece done at the Toy theatre, Boston, about two years ago by an amateur company.

## STOCK IN SCRANTON.

Scranton, Pa., Dec. 13.

The Academy, the local Poli house, which started the season as an International stand and of late has been playing combinations, will install stock starting Christmas Day.

The company is now being recruited and will have Frank Charlton and Gertrude Fowler as leads.

## JOBING IN STOCK.

The stock company at the Fifth Ave., Brooklyn, has become a jobbing organization owing to all but four of its original cast being released.

The regular company now consists of a leading man and woman, an ingenue and a juvenile man. All other people are changed weekly with the pieces.



## SHUBERTS' \$2.50 TICKET PRICE OBJECTED TO BY SOME AGENCIES

**Two of Larger Ticket Brokers Agree. Many Others Say Public Will Blame Them Instead of Managers. \$2 Price Without Bonus Wanted by Ticket Men.**

There is battle impending between the Shuberts and several of the theatre ticket agencies over the managers trying to get a \$2.50 scale for the orchestra seats at all their houses. At present the Shuberts are getting that price at the Casino, Astor, Booth, Princess and Winter Garden, for all performances. At the latter house they are selling to the agencies at \$3 flat without the privilege of return.

The Shuberts got the agency men together early last week and talked over the \$2.50 scale with them. The agency men rebelled and declared against it, saying that they would not handle the seats. At the time McBride, Alexander, Wesley, Tyson, Louis Cohn, Dave Marks (United), the N. Y. Ticket Library, and J. L. Marks got together and said that they would remain firm against the boosting of the prices. Later in the week McBride and Alexander dropped over to the other side. Now there are two factions, one for and the other against the raise. The first includes McBride, Alexander, Tyson & Co., and the Tyson Company.

The comment along Broadway on the \$2.50 scale was both for and against. Some showmen believe that the idea is a good one. The price of everything else has advanced and the cost of production has gone up, so why should not the managers tack on an extra half dollar to the price of orchestra seats, as long as the public is willing to pay, they say.

The agency men against the raise in prices state they will be forced to tilt the premium rate and this will bring the wrath of the public on their heads, with a cry against speculating instead of against the managers who are responsible for the condition. They state that they want to get together with the managers and fix a fifty-cent flat premium, providing the managers will sell to them at \$2 instead of demanding a bonus for seats. The ticket men want to put up a bond, that would mean the forfeiture of the business of any member of the group that charged a greater premium than a half dollar.

### "MOLLY'S" TOUR INTERRUPTED.

St. Louis, Dec. 13.

The Frederic McKay production of "The Melting of Molly," with Irene Franklin as the star, is to stop here Saturday. The show has been playing the week stands in the west trying to get into Chicago or New York. It has been decided to lay off until such time as a house is available.

### "MEDICINE" LAYING UP.

Boston, Dec. 13.

"Take Your Medicine" will lay off after closing at the Hollis Street Saturday and go to New York to be revamped. Henry W. Savage intends to interpolate several songs and dances. Einar Linden, the leading man, is a Danish tenor first known in this country through his concert work and at present he overshadows the production.

### WOODS-O'DEA SUIT SETTLED.

The suit brought by Anna Caldwell O'Dea, widow of James O'Dea, against A. H. Woods for royalties on "Potash & Perlmutter," alleging that the Charles Klein dramatization of the Montague Glass stories was an infringement, went

to trial this week and after two days in court, the matter was settled privately.

The entire matter cost Woods some \$12,000.

### "LITTLE WOMEN" AT PARK.

William A. Brady will present "Little Women" at the Park for three weeks commencing Monday, at \$1.50 top for evenings, and \$1.00 top for matinees. From Wednesday on and continuing throughout Christmas and New Year's weeks, daily matinees will be given.

### STOCKS OPENING.

Hartford, Conn., Dec. 13.

Stock is to open here at the Hartford theatre Jan. 1. Louise Langdon and Vera Shore are to head the company. The opening bill is to be "On Trial."

Reading, Pa., Dec. 13.

A stock organization headed by Lois Howell is to open a season here on Dec. 25.

Columbus, Dec. 13.

A stock company will be in the Southern shortly. The company will have Warda Howard and Charles Mackie as its leads.

### FARCE MOVING OUT.

"Our Little Wife," with Margaret Illington as the star, is to leave the Harris, Dec. 23.

"The Yellow Jacket" will be the next attraction, the house management having secured a guarantee for ten weeks.

### HODGE FOR CHICAGO.

Chicago, Dec. 13.

"Go To It" moves from the Princess Dec. 23, taking up its residence at the Chicago opera house.

William Hodge in "Fixing Sister" comes into the Princess as its successor.

### "The Brat" Opens in Washington.

Washington, Dec. 13.

Oliver Morosco's new production, "The Brat," opened Monday and will play Pittsburgh next week. Maude Fulton (who wrote it) appears in the title role, with Edmund Lowe opposite. Others are Lewis S. Stone, Frederick de Billville, John Findlay, Charlotte Ives, Katherine Emmett, Isabel O'Madigan.

### Mayer Has "Delphine."

Adolf Mayer has secured the road rights for "Oh, Oh, Delphine!" and will send the attraction on tour in the one-nighters opening on Xmas Day.

### Friars' "Epistle" Coming Out.

Willard Coxey and Jack Gleason are editing the revived Friars' "Epistle," which will be issued monthly, commencing Christmas.

### "Brother's Keeper" Going South.

The former Robert Edson show, "His Brother's Keeper," is routed for a tour of the south, headed by another star.

### MacGregor's "Are You My Wife?"

Edgar MacGregor is to produce Max Marcin's "Are You My Wife?" and has engaged Clare Weldon for the cast.

### CHORUS GIRLS STILL SCARCE.

A dearth of chorus girls exists. One manager trying to gather an ensemble for a musical attraction is going over to Philadelphia to try to recruit the necessary girls there. The usual time for a story on the lack of sufficient chorus material is the late summer or early fall and then the daily papers play it up. Just about that time there are about 10,000 chorus girls right in New York.

This season, with the public of the hinterland clamoring for musical shows pretty much all of the material in New York has been used up and Boston and Philadelphia shops may be looked to to furnish whatever extras necessary for the balance of the season.

### GILLETTE RETURNING.

William Gillette, who appeared under the Frohman management for years and announced his retirement from the stage last spring, has been placed under contract by Arthur Hopkins, who will star him in a new dramatic piece entitled "Ruined," by Clare Kummer (authoress of "Good Gracious Annabelle," the present Hopkins' production at the Republic).

The new Gillette play is the first dramatic output of the authoress. It will be placed in rehearsal next week upon the return of the star from the south, where he is on a vacation.

The decision of Gillette to retire last spring was taken as final, it being understood that he was approaching the 60 mark and had acquired sufficient wealth to quit the stage.

The Hopkins production of "The Deluge" has been indefinitely postponed, due to the inability of the producer to secure a suitable woman star for the one female part the cast calls for.

### BERNHARDT FOR CHICAGO.

Chicago, Dec. 13.

Bernhardt will play three performances at the Auditorium at the close of the opera season there, it was announced today.

The engagement of Bernhardt at the Empire has been drawing very lightly. The box office price of \$3 is believed to be responsible for the poor patronage.

"Her Soldier Boy," at the Astor, with a \$2.50 scale during the week and \$3 Saturday night, looks like a solid hit. It is in its second week.

### NO. 2 "FLORA BELLA" COMPANY.

Lawrence Grossmith is out of the original "Flora Bella" company, which goes on tour Monday, his part being handled by Irving Brooks.

The No. 2 show opens at Stamford Christmas Day, with Elinor Henry, Guy Sampson, Lynn Pratt, Ben Grinnell, Lily Leonhard, Mortimer Weldon, Julien Rubree, Jack Bell.

### NEW PLAYS IN BRONX.

The John Meehan stock at the Spooner, Bronx, will change its present policy Christmas week.

After that date only new productions will be given. The company will lay off the week before Christmas.

### Adam's Play Opens in Baltimore.

Baltimore, Dec. 13.

Maude Adams opens here in "A Kiss for Cinderella," Tuesday, at the Academy, remaining for balance of the week.

Miss Adams has been rehearsing here for some time. The final selection of players is still to be made. The play opens at the Empire, New York, Christmas night.

### Piece Selected for Hajos by Savage.

Henry W. Savage, it is reported, has selected another Hungarian operetta for Mizzi Hajos, in which she may appear late in the spring or early next season.

### FROHMAN'S 'LAUGHTER OF FOOLS'

Originally "The Laughter of Fools," produced in London about a year ago, was obtained by David Belasco, with the idea of using it as a starring vehicle for David Warfield, but it remained on the shelf upon the reviving of "The Music Master." But by an arrangement with Belasco, the Charles Frohman Co. will star Francis Wilson in the play, which opens after New Year's.

In the supporting cast are Joan Eagles, Hassard Short, Vernon Steele, Eva La Gallienne (who appeared in it in London, Edward Douglas, Kate Sergeantson and Edna Bruns.

Gustav von Seyffertitz will stage the play.

### "YOU'RE IN LOVE" PROMISING.

Boston, Dec. 13.

"You're In Love" is an Arthur Hammerstein production of promise, although many minor faults will have to be remedied.

It is a musical comedy in two acts, book and lyrics by Otto Auerbach and Edward Clark, music by Rudolph Friml and staged by Mr. Clark.

The music is the dominant feature. "You're In Love" and "Boola Boola," apparently exhumed from the Friml storehouse, are the strongest numbers.

Marie Flynn is given a live song in a sleep walking scene on board ship, where she is swung on a beam over the heads of the audience, many trying to ring their hats on her extended toes.

The production is snappily costumed and handsomely girded.

### HEARST'S PROTEGE TO WED.

Los Angeles, Dec. 13.

Nana Carter Sigourney, a New York society girl, known on the stage as Nan Carter, is to be married to Roger Topp, a western land reclamation expert.

Announcement of the engagement was made here this week at a dinner given to the actress by Mr. and Mrs. William Randolph Hearst. Miss Carter is their protegee.

### FRAWLEY REHEARSING.

T. Daniel Frawley has placed "The Right Little Girl" into rehearsal again. June Keith, Edward Emery, Henry Stanford, Zeffie Tilbury, Roland Buckstone and Saxonie Moreland are to be in the cast.

The management is trying to secure a house in Chicago for the production.

### "SEVEN CHANCES" ON ROAD.

Failure to procure another house sends "Seven Chances" out of the Belasco Monday, so that Frances Starr can open with "The Little Lady in Blue."

"Seven Chances" will take up some of the time booked for David Warfield, before it was decided to continue the run at the Knickerbocker.

### GILBERT OPENS IN ACT.

The B. S. Moss Circuit started off L. Wolfe Gilbert as an act Monday, at the Jefferson theatre.

Mr. Gilbert is professional manager for J. W. Stern & Co., the music publishers. While retaining that position, he modestly bills himself for vaudeville as "America's Most Popular Song Writer."

### Morgan Leaves "Fair and Warmer."

Chicago, Dec. 13.

Ralph Morgan is leaving "Fair and Warmer" here, and going east to play the lead in the Chicago company of "Turn to the Right," which starts in Baltimore on Dec. 25.

### Two Weeks Stock Tryout.

"The Inner Man," a new play by the author of "To-Day," is to have a two weeks' tryout in stock at the Spooner, opening Dec. 25. John Meehan will play the lead in the production.



# SHOWS MUST PASS CENSORS BEFORE OPENING AT OLYMPIC

**American Wheel Troupers Called to 11 O'clock Performance  
Mondays Before Citizen Inquisitors. Gramercy Park  
Reformers Filed Complaints on 14th St. Theatre's  
Morals.**

The American wheel burlesque shows coming into the Olympic are now being censored by a representative body of the Committee of Fourteen, a moral uplift society of Gramercy Park that has filed several complaints against the Olympic of late for its performances. The committee witnesses a special show Monday morning, at which time the entire performance has to be given in order that objectionable lines may be removed.

The first complaint brought against the Olympic this season was when the "French Frolics," with Lena Daley, played the house. Miss Daley's performance was the cause of the complaint, she doing a dance with each number closely resembling a cooch. The show with which she was connected last season was responsible for the closing of the Gayety, Philadelphia.

## CENSOR BOARD REMOVED.

Newark, O., Dec. 13.

The board of censors, composed of five citizens which has passed on all American burlesque Wheel shows visiting here, has been relieved of its duties. The trustees of the theatre will exercise supervision over the burlesque morals of this community.

"The censors," said Mayor Bigbee, in making the announcement, "have accomplished the purpose for which the board was created—that of cleaning up the burlesque shows. Its further services will not be needed in the theatre."

Newark is one of the American Wheel's best one-nighters. The censors were unreasonably strict. They sought to stop the playing of burlesque shows together and favored extreme supervision of even picture shows. Their discontinuance is due in part to the arguments of Manager Fenberg.

## SAM DODY "SORE."

Sam Dody is "sore" at the Shuberts. It happened the last week he appeared with the Lew Fields show, "Step This Way," which was also the last week of that production.

Mr. Dody says that week before election he was asked to cut his salary in half and refusing, received full pay. But meantime he had given in his "notice." Dody was prevailed upon to continue, however, through the sudden death of Vaughan Trevor, an English actor, with the company. He remained to prevent the management being inconvenienced.

When final payday came around, though Mr. Dody's envelope was short one-half week's salary. He was informed this was the half he refused to stand for week before election.

Dody has instructed his lawyer to find out if the courts will endorse the action.

## "BLACK CROOK, JR."

Jack Glines is organizing a one-night stand burlesque show which will be known as "The Black Crook, Jr." The company is being recruited in Philadelphia and will open Christmas Day.

## R. R. COSTS JOB.

Charles McDonald, agent for "The Million Dollar Doll," a one-night stand musical show, received his release last week when the owner of the show informed him he had disobeyed orders when he moved the show via the New York, New Haven & Hartford and the Boston & Maine railroads while in New England territory.

The owner of the show is a westerner and unfamiliar with railroad conditions in New England. When charged for baggage cars by the two above mentioned roads he informed his agent not to use them. McDonald was unable to move his company by any other roads and was discharged for not following instructions.

## 22-YEAR-OLD "KROUSEMEYER."

Billy Watson's "Krousemeyer Alley" on the Columbia Circuit is playing its 22nd season at present.

The show has many other records to its credit. It is reported to have played to nearly \$7,000 in Buffalo.

## GERARD'S CLEVELAND RECORD.

Cleveland, Dec. 13.

The burlesque box office record for Cleveland is said to be held by Barney Gerard, who drew \$6,985.70 with his show here.

## NAZIMOVA WITH DILLINGHAM.

Mme. Alla Nazimova is to be a Dillingham star. It was settled late last week. The first play she is to appear in is said to have been written by Arnold Daly.

Early this season Nazimova made an announcement she would appear in a new play under the managerial direction of Walter F. Wagner. A play was selected and placed in rehearsal, but as no theatre in New York could be secured for the star, the production was called off.

## WANTS WILMINGTON.

Wilmington, Del., Dec. 13.

Bernhardt will be the attraction at the Playhouse during Christmas week instead of Mike Kelly's "Cabaret Girls," which show was originally intended for the house. The Kelly disappointment occurred when negotiations between the Duponts, owners of the theatre, and the American Burlesque Association, fell through. The American was negotiating for the house to fill in the half week left open by the dropping of Camden.

The Playhouse is one of the most costly theatres in the country and has never played burlesque.

## "BILL" IS "GETTING ON."

W. L. Dockstader was in town Tuesday looking very much the worse for wear. Explaining his appearance, he said:

"I celebrated my 25th anniversary in Wilmington last week and received 11 loving cups and enough flowers for 27 funerals. Celebrated the occasion by remaining up late for three consecutive nights and am now paying the penalty. The time was when I could stay out for a week and not feel it. I guess I'm getting on."

## CAMDEN OUT.

The Broadway, Camden, will be dropped from the American wheel next week. The American was negotiating for a house in Wilmington to replace it, but the negotiations fell through.

## FOSTER SAILS.

The "St. Louis" last Saturday carried away Allan K. Foster, or the Shubert producing staff. Mr. Foster intends remaining away but a week or so, looking over London shows for the Shuberts.

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

# AMONG THE WOMEN

By THE SKIRT

The big audience at the Colonial Tuesday night was most generous with their applause. Liborati, the ragtime xylophonist, received the hand-clap of approval so well known at this house. The woman of the Norvelles did her act on the rings in a French student's costume, consisting of the full black velvet trousers, white blouse and black tammy. She stripped down to a mauve union suit that was embroidered in beads of the same color. The girl with Smith and Austin wore blue net over crystal. Isabell D'Armand is dressing her new act in excellent taste, appearing first in an old-fashioned hoopskirt of pink, a change is made to pink bloomers having stripes of brilliants and a green sash. A pretty dress is of old blue net made in two flounces heavily embroidered in silver. The foundation is mauve and the bodice is silver. A Hula Hula number is done in short white bloomers with ribbons of white, yellow and brown, each ribbon having brown beads. After witnessing the Robert-Haines sketch for the fourth time for the first time I know what it is all about. Ray Dooley (with J. Gordon Dooley) greatly amused the Colonial audience. Miss Dooley wore a baby dress of blue with one lace flounce. The applause for this act lasted so long that not until Harry Carroll, who followed this act, was seated at the piano did it cease. Anna Wheaton (with Mr. Carroll) is wearing a white net trimmed in narrow black velvet ribbons. A blue pussy taffeta was made with a long shirred bodice and a skirt puffed at the hem.

At the Fifth Avenue, the first half, Young and Brown were the first women to appear. In white skirts and black velvet jackets and black hats these two misses looked very neat. Miss Young did her hard shoe dance in Holland costume. Miss Brown did an eccentric dance in blue satin trousers and cerise bodice. A change is made to frocks of the inevitable net. One was pink and silver, while the other was mauve and gold. The girl in the Robt. O'Connor sketch wore shirt waist and skirt. Cecelia Wright (with Paul Burns) appeared in an ermine coat over a dress of white net made in tiny ruffles edged in black. James Evans' sister did her acrobatics in yellow tights. It was Gene Greene who walked away with the applause. Mr. Greene sang a new Chinese song by Irving Berlin, and it is a gem. Also this young man sings "Pretty Baby" as no one else sings it.

At last we have a musical play with a real plot. "Her Soldier Boy," at the Astor, featuring Clifton Crawford, is the best musical play seen on Broadway in years. Real pathos is in the prologue and the first act. Think of tears and a musical play! To be sure, there have been many sad musical plays on Broadway. But not in the same sense. The show is a perfect joy when Mr. Crawford and Cyril Chadwick occupy the stage. Frank Ridge sings a "Mother" song that makes the other "Mother" songs trashy. Adele Rowland has another "Tipperary" in "Smile, Smile, Smile." Then there is John Charles Thomas, the beautiful, singing love songs to Beth Lydy. Miss Lydy was attired in the first act in a simple white empire frock. A pale green dress worn in the second act was made with a full skirt with deep tucks. The bodice had a lace bertha. A party frock was ruffled to the waist line. Miss Rowland wore a gold satin coat piped in green. A belt was of metal and jade. Underneath was a bronze colored chiffon frock. Miss Rowland made a pretty Red Cross nurse in gray satin, with white apron and cap. Her evening frock consisted of a bodice of silver with a net skirt of all the pale

shades over a silver petticoat. The dressing of the chorus wasn't elaborate but in keeping with the story.

"Jealousy," a picture starring Valeska Suratt, is the trashiest of scenarios. If Miss Suratt studies herself in this feature film she can readily see how much better she looks in the simpler costumes. Alighting from a reed phaeton, Miss Suratt was really pretty in a fluffy summer frock and a baby-like bonnet. A typically French costume has a white coat cut short with a black skirt that had large white figures on it. A white turban had a huge bow on top. A cane was carried. Miss Suratt's evening gowns were of the long clinging lines with lace forming mantels. An evening wrap was made in full graceful lines and trimmed in marabou. An ugly suit was of dark satin, made tight-fitting, with a white satin edging down the front of the coat and skirt. A ridiculous house gown was close-fitting and hung with grapes. The head dress has a crown of high-standing feathers with grapes hanging over the ears. The settings in this picture are most Surattish in elegance.

It is fashion week at the Palace. Edna Goodrich, really beautiful in a refined way, is showing a wardrobe de luxe. Miss Goodrich is appearing in a sketch called "Mannequins." It is not unlike Mrs. Gene Hughes' playlet, "Clothes," by the same author. An odd costume is worn first by Miss Goodrich. Over a knee-length skirt of black and brilliants is draped a cape-like mantle having one rose reveré. A flame-colored chiffon had a white bodice and a mantle of chiffon edged in coney. The head dress was a band of brilliants with a huge osprey forming a fan at the back of the head. A green chiffon was made in the long clinging lines with a hip puff of striped material. The draperies opened in front, showing a two-flounce petticoat. There were touches of blue and geranium in the bodice. The head dress was of blue sequins and brilliants and a stick-up of aigrettes. Miss Goodrich was a stunning bride in a conventional wedding gown and veil. Two cloaks were worn. One was of ermine with many tiny tails. A cerise cloak had set-ins of black cut in oblong shapes. Another fashion plate was Frances White in a burnt onion chiffon cut knee length. The foundation was satin trimmed in gold braid. The bodice had no shoulder straps but was held in place by a green velvet collar that came to a point in front. On her head reposed a new sort of tammy made with a band. Haruko Onuki, the little Japanese lady who delighted so many last winter at Reisenweber's, is singing a well arranged program before an elaborately embroidered drop. Miss Onuki's kimono is white and gold. A really enjoyable act is Thurston Lewis' "Rubeville." Willa Holt Wakefield was on No. 2. Miss Wakefield wore a gold-colored satin, made in straight lines and combined in gold cloth and purple net.

A rainy Monday night found few on the American Roof. Rose and Foy, a young couple, will go ahead on appearance. The girl wore white taffeta ruffled to the waist, each hem having a tiny row of diamonds. The bodice was odd in design, having a silver vest and a back of brilliants and black velvet in stripes. A change is made to a silver lace dancing frock. The girl of Vice Versa was neatly dressed in pale green net over pink. Mae Bronte (with Ernest Arwell) had one costume in white made in Russian blouse fashion and edged in white fox. The girl of Cornelia and Adele wears a white dress trimmed in green. A sailor dance is done in long blue satin trousers and white blouse. Another costume is of bloomers of blue and white stripes with a short skirt of blue.



# WHITE RATS NEWS

## MR. ACTOR OR MISS ACTRESS

**Will You Suffer  
This And  
Worse?**

# CHOOSE

← or →

**Will You Fight  
For This—  
And Get It?**

Six shows a day at Loew's, Toronto.  
Seven shows a day at theatres in the Middle West.  
Four shows a day, now nearly universal.  
Five shows a day—Keeney's, Brooklyn, commencing December 31st.

Three-sevenths of a week's salary for half a week's work.

Five and six weeks' work disguised as "try-outs" for no salary.

Traveling 60, 70 and 200 miles to play a Sunday show in order to get your salary.

Contracts signed by you and held by the managers indefinitely.

12½%, 15% and 25% extorted from the actor for the privilege of working.

Cancellations on the Saturday before opening, and at any time at the will or whim of the management.

Being called upon to play benefit entertainments at the option of the management, in some cases where he gets paid and you get nothing.

The general degradation and ruin of the Profession.

No more than 3 shows a day on any condition anywhere.

"Six days shalt thou labor."

A 6-day week, and 3 days shall be half a week's salary.

No Sunday performance unless in the theatre that you were playing on the Saturday immediately previous or at the theatre at which you play the succeeding Monday.

Contracts to be returned to you within 48 hours of the receipt by the management, or you can repudiate your signature.

Only 5% to be paid by everybody.

No cancellations whatever if you are a member in good standing in these Organizations, and you do the work contracted for.

No appearance at any benefit or entertainment without the written consent of this Organization. We assume the blame, not you.

No forced appearance before the Public in street attire to let the Public see how the effects are produced. In other words, no public rehearsals.

The general improvement of the Profession, the elimination of bad acts, impossible actors, thieves of material and ideas, and a real business relationship between manager and artist, and harmonious blending of all interests.

**IT IS UP TO YOU!**

## SPECIAL NOTICES

**T**AKE ALL THE ENGAGEMENTS OFFERED (except Tulsa and Oklahoma City), but be sure and get real money for it.

Don't accept promises to stand by. Don't agree to "come up every day in case you are wanted." Make them engage you and pay you.

Make them pay your railroad fares and hotel expenses, **AND PAY YOU FOR YOUR TIME.**

It is not their own money that the V. M. P. A. and the agents are spending; it is the poor fool independent managers' money.

So get real money, and still stand by.

**D**ON'T BE FOOLED by the threats of the V. M. P. A. to sue you for damages!

It is impossible to recover damages, in case of a strike or lock-out, on any contract that is at present issued by the V. M. P. A. or any of its members.

We have tried to recover damages for actors on those contracts, and have failed.

And if the employee cannot recover, the employer also cannot.

**Now the managers are wishing they had taken our advice a long time ago, AND ISSUED EQUITABLE ENFORCEABLE CONTRACTS.**

**D**ON'T WORRY about the U. B. O. and the V. M. P. A.'s threat to blacklist you!

They have been blacklisting acts for years, but that also will be a thing of the past.

And the main blacklisters will be in Federal Penitentiaries worrying about how to get out, long before they have had time to blacklist any actor or actress.

**The blacklist from this moment is a thing of the past.**

The threat to sue for damages, and the blacklist, are always used by the beaten employers in case of a strike.

**D**OES NOT THE LAST WEEK PROVE to the Actor and Actress who is the stronger —the agent-manager or the Actor?

Who is worried to death? Not the Actor.

Who has lost his head? Not the Actor.

Who is trembling at the knees? Not the Actor.

Who are frightened? **THE AGENT-MANAGERS.**

And the frightened man is beaten before you start.

They **said** we hadn't any members.

They **said** we hadn't any money.

They **said** we hadn't any Organization.

And yet, because the Big Chief and I take a little trip to Chicago, the V. M. P. A. is engaging duplicate and triplicate bills, sending out thousands of telegrams, pouring out money like water, paying actors' fares and hotel expenses, and altogether are SCARED TO DEATH of what they said didn't exist.

**They are beaten.**

They know it, and they are just looking for a soft place to fall.

**HARRY MOUNTFORD,**

International Executive, W. R. A. U. and A. A. A.

**I**T is gratifying to know from the telegrams, letters and phone messages received from all parts of the country by the undersigned, that the artists are considering their future and expressing their loyalty to the organization that has made vaudeville possible.

Ackerman & Harris Circuit  
Boston Managers' Assn. and Affils.  
Canadian Theatres Co.  
Feiber & Shea Circuit  
Interstate Circuit  
B. S. Moss Circuit  
Orpheum Circuit  
Ringling Bros. Circus Enterprises  
Amalgamated Vaudeville Agency  
Columbia Burlesque Circuit  
Chicago U. B. O.  
Gus Sun Circuit  
B. F. Keith Theatres Co.'s Circuit

Jones, Linick & Shaefer  
Miles Circuit  
Poli Circuit  
United Booking Offices  
Wilmer & Vincent  
Boston U. B. O.  
Chicago Managers' Assn. and Affils.  
Gordon Bros. Circuit  
Wm. Fox Circuit  
Marcus Loew Circuit  
Nixon-Nirdlinger Circuit  
Pantages Circuit  
Western Vaudeville Mgrs. Assn.

MEMBERS OF THE

**VAUDEVILLE MANAGERS'  
PROTECTIVE ASSOCIATION**



EDITORIAL IN THE NEW YORK SUNDAY "TELEGRAPH" DEC. 10, 1916.

## Actors Should Make Their Peace With Managers and Settle Down to Regular Work

Vaudeville actors are advised by The Morning Telegraph to exercise common sense, cease this constant bickering, ignore the talk of noisy agitators, make their peace with managers, get on good terms with the men who provide them with employment and dollars and cents. The Morning Telegraph has, as all know, a friendly feeling for the theatrical profession. It publishes all the news of actors and has an eye to their interests. It is in a spirit of friendship, therefore, that this paper tells the members of the White Rats labor organization that they should ignore those who would set them against their managers, and that if they would prosper as they never did before they will join in the efforts the chiefs of vaudeville are making to bring about a working agreement between employers and actor employees.

The White Rats are actors, nearly all of them engaged in vaudeville, and the idea of their forming a labor union and allying themselves with a central labor organization is ridiculous on the face of it.

Actors do not work like other men; their efforts are classified under amusements or art—anything but labor. On each individual player depends his success, and this success lies in his being different from others in his profession. A good vaudeville man originates some novel line of work, puts it on the stage and it makes a hit. No one does exactly what he does; no one will be allowed to infringe on his work or copy his act. The managers guarantee protection. There is nothing of union labor about this sort of thing.

For several years agitation has been going on over alleged grievances, which could have been settled in ten minutes—if they existed—by a visit to the offices of the United Booking chiefs. The result of this windy agitation has been short circuits for many and no work for some.

Men and women who have long routes, large salaries, families to take care of and obligations to meet can find no great grievance that should precipitate such an action as the demand for the "closed shop." Do actors realize what a "closed shop" means as far as vaudeville is concerned? It would take the very vitals out of the business and would deteriorate it to such an extent that the progress the actors have made in their value as artists and from a present salary standpoint, would receive a blow which it would take years to recover from.

Are vaudeville actors so drunk with success and prosperity that they don't seriously consider the result of an upheaval of a successful business, or are they misled by the shoutings of an agitator? It is time that the actor asserted his own personality. He should not allow himself to be led by the inflammatory speeches of those who haven't had a good word to say about vaudeville in the past ten years, a branch of the business that pays high salaries, gives long engagements and where there are good conditions. The whole thing is ridiculous. The man who seems to be leading the labor union movement, or trying to lead it, among vaudeville folk is Harry Mountford. We know little about this person, except that he seems to be an actor who never acts—at least in this country. He is trying to lead Americans in a movement which appears to us to be against their interests—and he is not an American—we have not heard of his showing any naturalization

# CABARETS

**E. G. Woods**, amusement director of the Portola-Louvre, San Francisco, says that establishment will shortly undergo extensive alterations to allow for the new "Black and White Girlie Revue," a pretentious midnight frolic, expected to open by the holidays. Due to the limited dancing space at present, and the room necessary to properly stage the piece, Davis and Rogers, ice skaters, were obliged to close their engagement last week. The space previously occupied by the ice rink will be changed into another dance floor. This gives the establishment three separate dance floors with the centre one to be utilized for the revue. Sunday nights but one is in operation. To dance the patrons are compelled to present "club" tickets to keep within the law. The floor is set to one side and separated from the main dining room by large plush curtains. On other nights the three floors will be kept continually in action. It is the intention of Mr. Woods to comply with the wishes of his patrons, who appear to be still within the grasp of the dance craze. Therefore he will enlarge his dancing room. The College Inn Sextette, recently at Nat Goodwin's Cafe in Santa Monica, and the "So Different" orchestra (colored) will alternate daily, one playing the dance music while the other plays the revue. The present runway (a lattice arrangement) will be replaced by a glass runway, extending to different sections of the restaurant direct from the stage. The stage will also be enlarged, and this will somewhat reduce the seating capacity. Mr. Woods is figuring upon this latest venture being the best in cabaret entertainment ever produced on the coast, and to rightfully protect his claim, a score of novelties will also be introduced. The cast will number around 25 people, including the principals. Other extra attractions have yet to be signed. Mr. and Mrs. Ainsworth, ballroom dancers, were recently engaged to appear as an added attraction, and opened last week, while the remainder are being secured. L'Inimitable Anita will be continued. The alterations do not interfere with business. M. Berger of the Portola is in New York seeking attractions. Berger is bringing back "London Taps" which he predicts will become the rage in the coast city. He offered \$750 weekly for Doraldina, who could not accept through her Montmartre contract. Doraldina is a San Francisco girl.

**Healy's "Golden Glades"** caught on more quickly than its most ardent well-wisher even anticipated and certainly Tom Healy was surprised by the readiness with which New York accepted his unique creation for midnight entertainment. Divided into two parts, as "The Midnight Parade" now runs, the show is given more speed, while the lengthy intermission between the sections is not noted at all through the desire to witness the remainder of the performance. In two parts also the staging work with the chorus girls and numbers so well done by Joe Smith is better displayed. As a show of three sections the numbers didn't seem to be given the vim the present arrangement lends them. An improvement over the first show may be seen here and there throughout the entertainment. The best is a picture scenic effect in the ice skating ballet. The skaters retain their advantage over the other artists without steel strapped to their feet. An audience so close to the ice floor fully appreciates the gracefulness of ice maneuvers, far more than does a theatre audience somewhat removed from the stage. The combination of ice work and usual cabaret performance is an excellent one for both. It sets off the cabaret people in their turns, and they, when appearing, separate the ice acts which prevents a continuity that might otherwise become a trifle monotonous through similarity. "The Golden Glades" is doing another surprising thing. It is holding its

crowd after the show. The "Glades" remains open until a late hour. Nor has it affected Healy's business in the Balconades Room that is famous for its late visitors, but above all else that is most to Tom Healy's satisfaction, probably, it has brought him early patronage. The nicest people are thronging the "Glades" and there is a nightly turnaway for the second show. Following the finale of the performance, the guests dance on the ice as well as the dance floor, laughingly evading falls by deftly stepping, although once in a while somebody's feet just won't behave on the slippery surface. Mr. Healy did something for after-dark New York when he put the "Golden Glades" on Broadway. It is something for your country cousin to write home about.

"The Marigold Follies" at the Bismarck Garden, Chicago, which starts at 7 p. m. and is continuous until 1 o'clock, offers far better revue entertainment than one would imagine for a cabaret show outside "the Loop" and some blocks removed from the busy cafe life of the Windy City. "The Marigold Follies" is thus styled because it is presented in the Garden's beautifully decorated marigold room and the entire entertainment is produced under the personal direction of Carlos Sebastian and Dorothy Bentley, who also appear in a series of fancy dances and head several ensemble numbers. As comedy singers there are Ernie Loos and William Loos, real brothers, who sing duos and dress up in different costumes in leading numbers with the handsome girly chorus. Lillian Sieger, cornetist; Virginia Fissinger, danseuse classique; Florence Cummings, ballet dancer; Carrie Foppiano, Italian soprano; Myrtle De Luc; step dancer; Jack Frost, banjoist; including the bevy of choristers who are elaborately dressed for each number, comprise the revue company. The musical director is Paul Biese. The costumes are by the New York Costume Co. During intermissions there is public dancing on one of the best and biggest floors in Chicago, with music furnished by the Biese musicians. Everything from classic to topical numbers is introduced and the entertainment compares favorably with any of the after-theatre revues produced in New York. Each song, dance or specialty is numbered and on the program now offered there are 17 numbers in all. Nearly every week an act from vaudeville appears for a "try out" with Sebastian sometimes giving one that proves most acceptable to the crowd a several weeks' engagement. The business of late at "The Follies" has increased in bounds and at a late hour it is pretty hard to obtain tables.

**New Year's Eve (Sunday)** in the Broadway restaurants and hotels may develop a peculiar situation. The hotels harboring guests do not come within the 2 o'clock closing order of the local authorities, while the pure restaurants, which do, have in some cases a club license which they claim permits them to cater throughout the night if they so desire. But the restaurants do not seem to wish to test this matter in fear that if the police tell them to close by two or even earlier Sunday night, Dec. 31, and they do not, their 2 o'clock city license will be revoked, obliging them to close at 1 o'clock after that, or perhaps go into court on the "club" question. In consequence the restaurants are taking "New Year's Eve reservations" with the understanding New Year's Eve will be celebrated Monday night. With this understanding the charge per place (guarantee) is to be made for

Monday evening, while the restaurants Sunday evening, though perhaps receiving a large attendance, will make no additional charge nor will they ask for the plate guarantee. The "guarantee" is an amount asked for a course dinner to be served, without liquors. The amount ranges from \$3 to \$10, according to the place. Some of the hotels on the other hand are reported informing inquirers the New Year's Eve celebration will be held as usual on New Year's Eve (Sunday night). Restaurants holding out Monday night for that occasion are receiving applications in fair quantities, with many coming by mail from out-of-towners who then expect to be in New York.

Cabarets or many of them have adopted the system of imposing a "cover" (plate) tax of \$1 at least when it is found a couple occupy a table during the evening, see the show, dance, and yet manage to hold their check down to too small an amount. The other night on Broadway this happened, with the restaurant check for a couple calling for a total of eighty cents. The "cover" or cover charge of \$1 each was added, making the check \$2.80. The man of the couple demanded to know why. It was explained to him by the restaurant manager in this wise: "There must have been a mistake, but it was yours. You came in the wrong place, probably without noticing. Weren't you looking for Child's or the Automat? Your check was 80 cents after seeing a \$1.500 performance, sitting under expensive electric lights and dancing with the young lady. You will have to pay the cover charge, but as you go out if you promise never to come here again we will give you back the 80 cents."

The Shuberts were defeated in their attempt to have a receiver appointed for Montmartre. Judge Shearn in the Supreme Court handed down a decision Saturday denying the application of the Shuberts, who alleged Clifford C. Fischer was injuring the business through a cover charge of \$1 per plate. The Shuberts and Fischer are half-owners of the stock in Clifford C. Fischer, Inc., that owns Montmartre. Fischer, however, gets 75 per cent. of the profit, and the additional 25 per cent. was what annoyed the Shuberts into entering court, they having first attempted to take forcible possession of the place, ousting Fischer. The "cover charge" at Montmartre was sarcastically referred to in the current Winter Garden show, and the Shuberts did not object to it until Fischer refused to accept a proposition equally to split the profits. The Montmartre has been making money since Fischer assumed charge, and gave it that name. The accumulated profits are about \$70,000, undivided.

**Playing on percentage** is the mode of producing cabaret revues originating with Percy Elkeles, who also is the originator of the cabaret revue, he having been the first to produce a revue in a restaurant. Mr. Elkeles has been the producer of the extraordinarily successful Maxim's revues. He has concluded he would prefer playing one of his shows on a percentage than for a fixed salary. Mr. Elkeles undertakes to produce the show without expense to the restaurant or hotel man, depending upon his share of the receipts for his return. This percentage plan will probably be a scale agreed upon between Elkeles and the cabaret. It is an innovation in cabaret shows to have a percentage arrangement. Elkeles wants to do business with first

class hotels or restaurants, where his expensively produced revue will have full opportunity to prove its drawing power.

The new Plaza restaurant in Brooklyn will open the evening of Dec. 22 (Friday) with "The Plaza Girls," an elaborate cabaret revue staged by Dan Dody. Its leaders will be Coral McNotte and Jack McGowan. Among other principals of the revue are Ursa McGowan, Ruby Wallace, Zella Clayton, Harry Garland, Elk Trio, Cortez and Peggy. There will be a chorus of twelve girls. The Plaza is in the central section of Brooklyn, near the Flatbush avenue and Fulton street junction. It is opposite, the Ritz. Outdoing anything else in the restaurant or cabaret line in Brooklyn was the plan laid out for the new Plaza and it is said this Brooklyn restaurant will outshine even many of its Manhattan contemporaries.

Gus Edwards' new Reisenweber's revue ("Around the Circle") will have 18 girls and six men, with Norton and Lee featured. There are to be six costume changes. The opening date may be Dec. 23. The new addition to the restaurant in which it will be featured has been held up by labor troubles, besides the serious illness of Mrs. Louis C. Fischer (John Reisenweber's daughter). This season marks the sixth anniversary of Reisenweber's establishment.

"The Coconut Grove" title for the Century theatre roof may be changed according to rumor before that place opens. Reports around say the roof under Flo Ziegfeld's instructions has been turned into a magnificent resort, at a cost of not less than \$100,000. Some of the principals in "The Century Girl" may appear in both performances. It is said that a clause in Van & Schenk's contract calls upon them to do this.

Pre Catelan, under the management of Wm. H. Barnes, opened Tuesday night. It was formerly Bustonaby's (39th street). It has been made into almost a new establishment. Mr. Barnes, a well known restaurant man, took over the place after it was lately closed, while under the Bustonaby direction. A straight cabaret bill is given, with dancing as usual.

Doraldina is offered \$1,000 to take herself and Hawaiian musicians to Pittsburgh for one appearance at a special dinner next month. The majority of the guests are to be New York and Pittsburgh men of wealth. The New Yorkers are to make the trip West on a special train which will also carry the entertainers.

At 2.30 Sunday morning the crush at Montmartre was so great a group of West Coast men could not obtain a table, although they offered a premium of \$20 to the head waiter. At that hour there were fully 50 people crowded on the stairs, trying to get into the establishment.

"Marvel" has been held over at the Hotel Knickerbocker for the fourth week, his eccentric costume dances having aroused much interest. It is not generally known he is deaf and dumb through his refusal to allow publicity regarding it.

A cabaret act of two boys that came East from Chicago has gone West again, according to a story which said one of the young men could not stand prosperity, trying to forget his pleasant engagement through the use of drugs.

"Paradise," as the new addition to Reisenweber's on Columbus Circle, is called, will open Wednesday night, Dec. 20. Margaret Hawkesworth and Alexander Keim will be the dancers.

## EDITORIAL

(Continued from Page 9.)

doubtful. He wants to be supreme. It's Mountford forever. Though he doesn't care to remove himself, Mr. Mountford should not by himself alone at any time or for any cause pretend he is the Moses of the artist, for instead of leading them to a land of promise, he is taking them into the biggest wilderness of trouble the actors of this country ever saw ahead of them.

The managers' association has granted certain advantages to the National Vaudeville Artists no other actors' society ever received. If the N. V. A. got nothing else, the Board of Arbitration agreed upon is a gain. A Board of Arbitration in vaudeville properly constituted can adjust anything that comes up in the course of the vaudeville business, and there is enough that does come up calling for adjustment. Once a matter is adjusted managers would be guided by the decision, artists would also have it for their guide, and within a comparatively short while (considering vaudeville in its career has never had such a board) the differences of the managers and the artists would simmer down to trifles. Force will not accomplish that. The managers have made money and there are actors who had the good sense to save money. These actors you do not find looking for trouble. Nor can the artist out of work who pleads he has no money and no prospects blame the manager if he did not save in sunny times against the rainy days, nor is the manager responsible for the man or woman who selected vaudeville without having the qualifications and who may have found he or she was not marketable in vaudeville.

Mentioning women reminds us of a sentence in Mr. Mountford's statement before referred to, wherein he says there are waitresses now working in Child's because they would not accept the advances of managers. That is an awful statement to be made for the public prints by a man who poses as the leader of the American vaudeville. It's a wonder the women of the stage have not mobbed Mr. Mountford long ere this. In the Oklahoma City strike hearing the whole trend of the plea or defense of the White Rats was morality, speaking of a single instance here and there as though common in all show business. Mr. Mountford and his frenzied cry about the women of the theatrical profession, all planted for public perusal, will have done more before he is through to lessen the good opinion of the public of theatrical women than all the articles in the newspapers for the past twenty-five years did. Where the sexes mingle in business there will be "affairs," not only in theatricals but in every line of work where women earn their own living. What Mr. Mountford says is tantamount to telling women they should not be around, but he doesn't offer the remedy, any more than he has offered any cure for the "commission" so much prated about. As well turn back the tides as to try to prevent two people, one wanting something and the other able to get it, from making a bargain. That is the long, short, beginning and end of all this "commission" talk. "Commission" as practiced in vaudeville is human nature.

As to contracts, Mr. Nugent said it all when he wrote this: "The contract is no better than the man who makes it."

VARIETY is not opposed to vaudeville artists organizing and will continue to print all of the theatrical news impartially as it has done, but it is unalterably opposed to a strike at this time and Harry Mountford's single-handed rule over the White Rats.

The menace of Mountford is so apparent, so dangerous to the vaudeville artist and so selfishly set forth for himself that we once more warn the vaude-

villie artist not to do anything to injure himself, to help Mountford, and we again say not to "walk out" of a vaudeville theatre at the direction of anybody until you have good grounds to do so. Those good grounds you have not now. And don't forget you must protect yourself. There is no one else who will or can protect you.

"Showing too soon" is apparently growing to be a common fault with vaudevillians of more or less experience (generally less). Many acts of late, likely too eager for a vaudeville route, have accepted engagements in New York City vaudeville theatres, without sufficient preparation. It brings a bad report and leaves a poor impression that often requires a great deal to overcome. It even more often prevents the mistaken turn from securing further desirable engagements. New acts, "breaking in" or "showing" should be fully confident of themselves and the act before venturing upon what they call "a regular stage." There are many small houses in the towns around New York where an act can hide away under its own or another name for almost an indefinite period. While acts naturally figure they receive little in these places and not much more in the "show" houses, still it's better to work for almost nothing to get something, than to work for nothing and find it brings nothing. Newcomers to vaudeville might particularly listen to this, for with them an early disappointment might mean that they permanently retire from vaudeville. Quite frequently the retirement is wholly their own fault regardless of whom they blame it upon. The cost of holding a company together often is the reason for a premature "showing" for big or small time. Still the reason no matter how excellent cannot restore an act after it has been pronounced unsaleable. Newcomers who don't understand vaudeville (and seldom has a newcomer ever commenced to understand it) might ask their friends of vaudeville how to proceed rather than rely upon their inexperienced judgment. Vaudevillians who are such and yet err in exhibiting a new act too soon need find fault with naught but their own shortsightedness.

The Hippodrome will have a 20-act program New Year's Eve.

F. L. Ferguson is organizing a one-night stand burlesque company.

The Family, Williamsport, Pa., will remain dark indefinitely, due to alterations.

Billy Dale and Lou Archer have dissolved partnership.

The hall of the Theatrical Mechanical Assn., held Dec. 4, netted the organization \$700.

The First Artillery Band with 23 men which recently returned from the Mexican border, opened Monday for Loew.

Ford and Truly called last week on the "Finland" for England, opening on the Moss time Christmas.

Scott Mattraw, manager of the City O. H., Watertown, N. Y., has been in town this week arranging for future bookings.

An affidavit filed a few days ago in connection with the will of the late William Harris estimates the estate at \$400,000.

Dude Harris, formerly at the Cohan, has been appointed assistant treasurer of the Harris.

Coutts & Tenny are preparing a new musical piece which will be brought into a Broadway theatre in February.

Beatrice Beryl, formerly secretary to Arthur J. Horwitz, is with the "Step Lively Girls" at the Columbia this week.

J. J. Gottlob, the Frisco manager, who has been in New York the past three weeks, leaves for home next Monday.

The Friars have decided to increase the initiation after Jan. 1 to \$40 for active members and \$100 for lay members.

Dixie Norton (Norton and Allen) is in the Wesley Memorial hospital, Chicago, recovering from an operation performed Dec. 1.

Leo Bondy, brother of Fred, has gone to Saratoga Lake, N. Y., to recover from his recent illness.

The C. R. Kane dramatic company, playing "Along the Kenebec" and "Human Hearts," is going south, where it will play under canvas.

Mary Crosby, formerly of Keith's, Portland, Me., stow, was discharged as cured this week from Flower Hospital, New York, after a close bout with pneumonia.

Gerald Griffith had a birthday party at the Greenroom Club Tuesday evening. Fifty friends attended. He was presented with a cane.

Florence Horst was granted a decree of divorce from Rudolph Horst in Albany last week. Mrs. Horst, who was Florence Lennon, is now playing in a vaudeville comedy sketch.

It must have been some other Hennessy than W. S. Hennessy who had a child arrive at his home Thanksgiving. W. S. Hennessy, the vaudeville agent, is not married.

The home of Lydia Barry (Mrs. George Felix) in Bensonhurst, Long Island, was robbed. Silverware, jewelry and a victrola, valued at \$800, were stolen.

Harry A. March, manager of "March's Musical Merry Makers," has been in New York during the past week negotiating for several musical pieces.

William Seymour, stage director of the Punch and Judy theatre, has been appointed by the Board of Trustees of the Actors' Fund of America to fill the vacancy on the board caused by the death of Joseph Brooks.

Pearl Melville, who was reported as being burned to death recently, is confined to a local hospital where she is on the road to recovery.

John Wistach, last season with the Portmanteau theatre and "The Yellow Jacket," has joined the theatrical department of Harpers.

M. I. Needham of "Tango Shoes" is convalescing in St. Elizabeth's Hospital, Youngstown, O., where he was operated upon Nov. 18. His wife, known on the stage as Miriam Wood, is with him.

Billy Vandever through his attorney, S. C. Sugarman, has secured a judgment of \$300 against the Bernard Granville Music Publishing Co. In his complaint Vandever contended that the music firm owed him back salary and royalty on numbers placed with it.

Charles B. Ward wishes it known he is not suffering from paralysis, but an affliction that takes the form of a hardening of the main artery from the heart to the brain, causing only a partial paralysis of the vocal chords. He is in the Roosevelt Hospital.

The No. 2 "Miss Springtime" will open in Boston Christmas Day with Frank McInyre featured. Elsie Alder remains with the New York company, having replaced Sari Petras several weeks ago, when the latter refused to play extra matinees.

Frank Kolron, known on the stage as Little Frank Quigg, has been transferred from the City Hospital, St. Louis, to the infirmary connected with the same institution, where he is being cared for. He has asked that friends communicate with him.

"Rube" Marquard was approached on the street by a soldier in Toronto a few days ago. "Why don't you sign up?" demanded the man in khaki, poking the soldier in the ribs with his swagger stick. "I have," replied the lanky "Rube," "With the Dodgers for three years."

W. H. Gilmore, director of the Arthur Hopkins' productions, has been made general manager of that office. Gilmore was installed in his new capacity last week owing to Hopkins being interested in a new film merger and unable to give his entire time to his legitimate productions.

The National, Dayton, O., has been rebuilt and will be operated by the United Booking Offices with pictures. It may be used later for Keith pop vaudeville, the big shows continuing to play the other Keith house. James L. Wood will be manager, assisted by Harry Brown.

Leffler and Bratton's "Very Good Eddie," known as the fourth company, is playing to capacity in up state New York towns. This show takes in places with populations running from 3,500 to 10,000, a great many of which are glad to guarantee an attraction with a big reputation.

"Stuff" Davis, at Bellevue Hospital suffering from a stroke of paralysis, is in a much improved condition. It was first thought that he had forever lost the power of speech, but in the last few days have been able to talk a little and the doctors are hopeful of recovery, which in such cases is a slow process.

Ludwig Kullmann, a German and owner of "Prince Charles" (monk), has applied for his United States citizenship papers. Kullmann has secured a route over the Pantages circuit, and due to the fact that several of the Pan houses are located in Canada, it was essential that he become an American citizen to avoid trouble in crossing the Canadian border.

Frank Des, who has been serving with the 12th New York at the Mexican border, telegraphs a plaint: "When Wilson was looking for types to put on in this Mexican extravaganza, I succeeded in getting in the cast and have been rehearsing with 60 pounds of grapes for six months. It looks now as though we won't open, but we have received wardrobe grants, full salary during rehearsal and they will pay our fare back to New York."

The Nan Patterson named in a divorce action entitled Dillingham vs. Dillingham, in Seattle recently, is not the Nan Patterson, it is claimed, who came into public notice in connection with the Caesar Young case. Nan Patterson is living quietly in Seattle with her husband, Sumner A. Prescott. She recently appeared in court there and asked that the divorce record be corrected to make the name of the co-respondent read "Nan Henderson."

The reported bad business in Virginia does not prevail, according to Charles A. Burt, a booking manager in that territory. Burt says the shows playing Virginia this season have done as well in that section as in any part of the country. The leader is "Watch Your Step," which played to \$1,400 in Norfolk, with "Gypsy Love" doing \$2,123 in Richmond Thanksgiving, \$289 in Newport News, \$1,200 in Norfolk, \$955 in Rocky Mount and \$917 in Fayetteville.

"With the high cost of living, I can hardly support myself in the chorus," explained Dorothy Keates Andrews, one of the girls with "The Fawcett Show," this week, in Cincinnati, explaining why she sued Clifford C. Andrews, of Cincinnati, an auto salesman, for alimony and not divorce. Andrews recently sued her for divorce, but Judge Hoffman dismissed the case. "I still love my husband, and do not wish to be divorced from him," says Dorothy. Before marriage she was Dorothy Raid, of Chicago.

The French vaudeville publication "Nouvelles des Concerts," a copy of which has just arrived, prints a statement that Marshall has returned to Paris and is about to make the Paris agent's music. The report started when British artist in Paris and to a group of Paris agents whom he was chaffing. "Marshall's back and he's going to make warm competition for you chaps." This story came to the attention of a reporter for "Gil Blas," which printed the rumor as a fact. The French agents believed it and were worried for a time.

Musical Clover has been telling a tale with a moral and warning to his friends. Recently he hired a room in a West 43rd street rooming house, paying in advance from Monday to Wednesday. In the belief that he would go out the last half of the week. He did so, and told an expressman to get his trunk. The landlady, he says, refused to let the expressman have the trunk and held it for two weeks. When Clover demanded it, he had to pay \$2 storage charges before it was released. That was just the amount it would have cost to recover the property by legal process.

Arthur Hammerstein, through his attorneys, House, Grosvenor & Vorhaus, is preparing an action against the Marcellus Millers, dancers, engaged for the new Hammerstein operetta, "When You're in Love," for failure to appear with the show when it opened last week in Boston. The Millers were under contract for the Hammerstein production for six weeks with an option for the run of the piece. Shortly before the opening the management was informed they had decided to continue in cabaret. Hammerstein asks damages to the amount spent in securing costumes for the team in the new piece.

Dave Genaro and Anna Gold at the Bedford, Brooklyn, through trouble with the orchestra, Tuesday night last week had to cut short their act. It occurred when the orchestra leader became confused about some of his musicians were unable to follow. After playing through it once they requested it be played again, with no better results the second time. Miss Gold became incensed and upbraided the leader, whereupon he refused to play. The couple walked off but were obliged to return by the continuous applause of the audience. Genaro requested the leader to play his cakewalk music so they could continue. This was refused, and the act was forced to leave after Genaro had explained to the audience the attitude of the leader. The act continued out the engagement at the house.

Of the O'Briens, there are two in the United Booking Offices: George and Frank. George O'Brien is with the Harry Weber Agency and Frank O'Brien is the Wilmer & Vincent booking man, placing vaudeville programs for several towns in New York and Pennsylvania. The other afternoon George met Howard, the ventriloquist, in front of the Palace theatre building. Howard asked howdy to George and asked him if he would have a drink. George replied he would and they passed into the Palace Cafe. George wished to buy the second drink but Howard wouldn't let him. Howard canceled the order and told the man to bring a couple of Hovars, which he gave to George, all prepaid. About this time George wondered what it was all about. He was certain of Howard's identity, but knowing the ventriloquist to be a Scotchman, George couldn't understand it. They walked out to the street, and Howard as he said good-bye, added: "You know I have never played Harrisburg."



# DAILY BULLETIN

No. 3

# VARIETY

NEW YORK CITY, TUESDAY, DECEMBER 12, 1916

## MANAGERS SAY SWIFT ACTION SPOILED RATS' PLAN YESTERDAY

**White Rats Holding Mass Meeting, Chicago, Wednesday Night. Nothing Happened in West, Monday. Rats Claiming Victory Before Doing Anything. Bare Chance of Some Movement Thursday, When Split Week Bills Change.**

By John J. O'Connor.

Chicago, Dec. 11.

The first crisis in the strike situation between the White Rats and vaudeville managers passed calmly by at matinee time today without one single confirmed report of any attempt at interference in any section of the middle west or west. This probably means no concerted attempt toward a general or local strike will be made by the Rats until next Monday, although it is possible some move might be attempted Thursday where the split-week policy (change of bill) is in vogue.

The most important announcement of the day emanated from White Rat headquarters, when Harry Mountford made public his plans for an open mass meeting to be held by the Rats at the Cort theatre Wednesday night (Dec. 13) at 11.30. The speakers will include Mountford, Ernest Carr (secretary to the executive board), Leon Reeves, international president of Billposters' and Biller Association; Joseph Birnes, Chicago representative of the Rats; Fred Lowenthal, the western attorney for the Rats; John Fitzpatrick, president of the Central labor organization; Victor Oleander, secretary of the Illinois Labor Federation, and possibly James William FitzPatrick, president of the Rats.

Under the supervision of John J. Murdock every employee of the Western Vaudeville Managers' Association and Chicago United Booking offices, as well as every agent holding a booking

franchise with those agencies, was pressed into service yesterday lining up their attractions for the original and duplicate programs which have been sent to every town in the middle west. And west as far as the Coast the outside agents were stationed at local railway depots all last night, waiting for incoming acts to insure their appearance at local theatres. Extra crews of musicians and stage hands have been arranged for and are said to be ready to respond to the managers' call, but it is understood none of these crews have been transported to any outlying towns.

The Rats' headquarters here also represented a busy scene with deputy organizers, messengers and voluntary assistants carrying out minute orders of the executives.

At eleven o'clock last night President FitzPatrick (Rats) astily departed from headquarters with his baggage, but no inkling of his destination could be learned. It was persistently reported FitzPatrick had gone to San Francisco, but this is not believed. The prevailing impression is he has hastened to some western point, maybe St. Louis, Winnipeg or Kansas City, to line up the Rat forces.

Harry Mountford stated everything was coming along as he expected and claimed a victory despite the fact that managers had stricken out the two weeks' cancellation clause in all contracts given out since his arrival. This

statement, however, is vigorously denied by the managers, who claim they could not possibly get anything from such a move.

Reports were received at Rat headquarters that three acts were pulled out of the Palace, New York bill, Sunday by the police department, and also that Duluth, Syracuse and Detroit had been closed. This is also denied by the managers' representative. Martin Beck received word from Arthur White, manager of the Orpheum, Duluth, at noon today advising the regular and extra show had both reported and everything was going along smoothly. This contradicts the Duluth report.

Murdock claims the Rats intended to strike but the swiftness with which the managers prepared thwarted their plan.

He said the managers would keep sending duplicate shows to all towns west of Chicago to the Coast as long as the situation necessitates such precaution. Some of these shows will remain permanently in the towns until recalled or listed to play, but new shows will be constantly on the move.

A general canvass of all members of the National Vaudeville Artists is being conducted from this point and those acts will be kept in action during the crisis. The situation has at least provided work for 60 per cent. more than the average number of acts and at no time before in this country have so many vaudeville turns been engaged for immediate work.

### SPECIAL SALARY AGREEMENT.

Sunday night groups of acts were gathered about the Palace. Many carrying hand baggage, taking late trains for out of town points where they were sent as emergency bills in event of walkouts.

A special agreement was in effect, it was said, with the acts providing for full salary while working and a decreased amount while "laying off under orders."

### WRONG TORONTO RUMOR.

A report in New York today said the stage hands and musicians at Loew's theatre, Toronto, had notified the management Sunday they would leave with the White Rats Monday.

At the Loew New York office nothing to that effect had been heard, and it was not believed there, the Loew house manager at Toronto having sent no message.

The Loew, Toronto, bill this week has Joe Dealy and Sister, Virginia Ogden, Homer Lind and Co., Harry Coleman, "Fads and Fancies," Bellboy Trio, Flying Millets. Harry Coleman is the only known White Rat upon it. He is playing under a play or pay contract for Loew. The Bellboy Trio were formerly a Rat act, but when canceled on the Loew time, resigned from the order and were reinstated.

### PANTAGES HEARS FROM COAST.

Alexander Pantages, now in New York, received an answer yesterday to his wired inquiry to the Pantages representative at San Francisco, giving Pantages a list of 60 acts now in San Francisco, all of which, says Mr. Pantages, would be available for his Pantages theatre, Frisco.

Asked regarding the feeling of the stage hands and musicians in the west toward the actors' union, Mr. Pantages replied it is stronger there than in the east. He also added he hoped if the Rats did order a strike that the stage hands and musicians would strike with them, leaving his theatres then non-union and thereby giving him all the scope he wanted for such action as he might deem necessary under that condition.

### SHERMAN OFFERS HOME.

Dan Sherman has written the White Rats a letter, which was received yesterday, offering to furnish the ground and build a home for the aged members of the White Rats at Sherman Lake in the Catskills. The letter was posted on the Bulletin Board in the Club House.

# WHO WILL PAY IN THE END, MANAGERS OR THE ACTORS?

**Question Being Frequently Heard Through Expense Threatened Trouble Is Causing Managers. White Rats Also Under Heavy Expenses. House Managers Reporting Apathy of Stage Hands and Musicians Toward Sympathy Strike, and Big Time Acts Laughing at Thought of "Walking Out."**

Broadway was very much agitated yesterday over the possible strike of the White Rats. Actors on the street expect it from their conversation, but managers were skeptical and won't believe it until it happens, although freely admitting they have made every arrangement possible to combat a strike if ordered.

Wires received yesterday by the principal booking offices from vaudeville house managers throughout the country and particularly in the East answering a question as to the prospective position stage musicians and stage hands will take in the event of the White Rats ordering a strike, were almost unanimous in saying the musicians and stage hands expressed themselves without reserve they will not act in sympathy with the Rats.

Late wires yesterday afternoon from same sources mentioning interviews with acts reporting for rehearsals Monday morning on big time bills say acts laugh at the talk of strike and they walking out if one is called.

There is no doubt representatives of the White Rats preferred complaints Saturday to the police, fire and building departments regarding Sunday vaudeville performances in New York. These complaints were followed by the various departments giving the customary attention, formally notifying theatres to obey the Sunday law on performances and not to violate the standee ordinance. Other than that no result was observable. The cost of the Rats' strike, though not ordered yet, has already commenced to be estimated by the vaudeville people, both for the managers and the Rats. The cost of sending double bills and extra acts all over the country under salary, to remain indefinitely pending an outcome will be expensive to the manager. People are asking who will pay in the end, the managers or the acts? The expense to the Rats is also considered a large one in this movement and the question is often heard where is the money to come from to sustain a strike by the Rats, if ordered.

Some of the New York dailies carries Chicago dateline stories Monday of an impending strike by White Rats and the fact is thought based on information furnished the papers.

## SUNDAY.

It was stated yesterday the White Rats had obtained reports on a number of the Sunday night performances in New York and that these will be drawn up in affidavit form and presented to the Police Commissioner for action. The Palace show Sunday with Maud

Allan and the Five of Clubs out, was reported.

Several other Sunday shows had reports turned in. If the affidavits show that there has been a violation of the Sunday ordinance the Police Department may have to act, as has been customary.

## RESIGNS AND RETIRES.

Eddie Foyer, who has done a single act in vaudeville for several years, retired from the stage last week after completing his time for the Loew circuit. Foyer will enter the commercial field, manufacturing toy pianos in Chicago.

Foyer was a life member of the White Rats until recently, when he resigned after the Loew offices refused to play him for that season. Upon concluding to leave the stage, he applied for reinstatement in the organization.

## NOTICE FROM STAGE HANDS.

At the New York headquarters of the International Alliance of Theatrical Stage Employees, M. C. Higgins stated yesterday, Charles C. Shay, International President, was in Chicago and would remain there about three days longer, but it was stated the I. A. T. S. E. would make no move of any kind until the White Rats had proceeded in some definite way to break with the managers.

Mr. Higgins stated they would be no walk out by the Alliance employees, at least without a two week's notice for the managers, in accordance with their contracts with the managers.

## GUS SUN PREPARED.

Springfield, O., Dec. 11.

Gus Sun claims to have 100 acts available within his territory if a strike is ordered by the White Rats against the many Sun vaudeville theatres.

Sun has wired all of his theatre managers to call the musicians and stage hands in the houses together, to explain the situation to them.

## Bison City Four Start Run.

Cincinnati, Dec. 11.

The Bison City Four did not appear at Keith's yesterday, causing a report there was a strike to spread. Manager Hastings of Keith's stated the Bison City Four had canceled through being No. 2 on the same bill with Joe Howard, who was No. 3, making too much singing. This is the quartet's home town. Devine and Williams substituted.

## COAST EXPECTS STRIKE.

San Francisco, Dec. 11.

San Francisco vaudeville is awaiting a strike by order of the White Rats.

It looks here that such an action will be mainly directed against Ackerman & Harris, coast vaudeville managers, who at one time signed the Rats' Closed Shop agreement, shortly afterwards entering into a booking alliance with the Western Vaudeville Managers' Association of Chicago.

Ackerman & Harris claim they will not be hampered through strike action, but that sufficient acts under any circumstances will continue to play. It is reported, however, the firm has consulted a picture exchange here for a special feature film for an emergency.

Coast managers are in a peculiar position regarding a vaudeville supply unless taking on what are known as "Coast Defender Acts," another way of styling home talent. Acts en route on big or small time pass through here, with few laying over in town or being idle at this point.

The Graumans, who have the Empress that gets first choice of W. V. M. A. bills coming west, recently issued an announcement regarding a picture policy in addition to the vaudeville the Empress give. The Empress could afford and obtain a big open air act to feature its bill along with a special film.

The Orpheum, on the Orpheum Circuit, is probably guided by Martin Beck, now in Chicago, it's the big time house.

A strike of Rats on the Coast seems a hard fight for the Rats to win. It is as isolated for them as for the theaters, the expense handling a strike at this far off end will be heavy, and an advertising campaign here with no picketing would increase the cost.

A Coast agent and manager of importance, Bert Levey, does not belong to the Vaudeville Managers' Protective Association, nor is he associated with a member of that organization. Mr. Levey claims to be neutral between the managers and the Rats.

The "Chronicle" yesterday carried a brief strike report.

## FIGURING ON STOCK.

Several of the dramatic and musical agencies in New York received wires and telegrams yesterday from out of town vaudeville managers asking how quickly a musical comedy stock or dramatic stock could be organized in the event of its need to fill time. One manager in Michigan ordered a producer to be in readiness to place an attraction at his house.

## Donated \$100 to Strike Fund.

From some mysterious source outside of the theatrical profession the White Rats received a letter addressed to Harry Mountford, containing a check for the Strike Fund. The officials show the check, but hold the signature under cover.

## Conley in Charge in New York.

The White Rats, during the absence of its principal executives from New York, will be in charge locally of Will P. Conley, formerly the Rats' representative at Chicago.

## LOOK FOR I. A. T. S. E. SYMPATHY.

Chicago, Dec. 11.

The Rats claim to have completed negotiations which they intimate will have an important bearing on the attitude of the musicians, stage hands and operators' unions if a strike is declared by the actors.

The American Federation of Labor meeting, Dec. 17, will be notified of conditions and if a strike is in progress all unions affiliated with Rats will receive notice through their Central Federated boards.

The Rats declare 80 per cent. of the acts playing in and around Chicago are loyal Rats.

Pop houses here are preparing to meet a shortage of standard acts by the wholesale booking of musical tabloids. Tab producers have been instructed to hold in readiness as many shows as they can command. Boyle Woolfolk and W. B. Friedlander have scripts which will be hurried into services in an emergency. The Association has promised to provide enough players who are not Rats and the managers of the tabs now playing are requiring their people to make affidavit they are not Rats.

In the "Loop" district, at the Majestic, McVickers and Hippodrome every precaution is being taken to prevent strike sympathizers from getting back stage. Everyone who gets past the doorkeeper must have his credentials examined by the house manager.

## AGENTS NOTIFY ACTS.

Vaudeville agents in New York Sunday were engaged largely in procuring acts to make up the duplicate bills and extra shows sent to several points where strikes might occur.

Some of the cities the many acts were despatched to were selected because of their geographical location and with the idea the Rats might have "In case of White Rat trouble, do selected them through that."

Agents also wired all of their acts. It is reported around 2,000 messages were sent Sunday, reading about as follows: not be persuaded to leave bill under any circumstances. Managers are sending double supply of acts to every town in case of emergency, but any act refusing to work can never be booked again in vaudeville in this country."

## GOSLING TO-NIGHT.

Harry Gosling, president of the Birmingham Trade Union League, and the British Triple Alliance, who is in this country as a fraternal delegate, and attended the Baltimore Convention of the American Federation of Labor, is to be the speaker at the meeting to be held in the White Rats' Club House to-night.

## OFFER STAGE HAND HELP.

Several of the larger private detective agencies in New York, recently active in the street car strike in town and the surrounding country, have gotten in touch with the managers and made an offer to provide stage hand help in the advent of a walkout.

## PITTSBURGH REPORT.

Pittsburgh, Dec. 11.

It is rumored here a White Rat strike will be called tomorrow (Tuesday).

# VARIETY

NEW YORK CITY, WEDNESDAY, DECEMBER 13, 1916

## RATS DECIDE ON "WAR TAX" THEN CALL OFF TAXATION

Will Go Before Chicago Federated Semi-Monthly Meeting, Sunday, to Solicit Support. What Kind of Support Not Mentioned.

BY JOHN J. O'CONNOR.

Chicago, Dec. 12.

There is a strong rumor and there doesn't seem to be any doubt of its authenticity that Harry Mountford here Sunday or Monday concluded to tax all working members of the White Rats 5 per cent. of their weekly salary.

This was to be called a "war tax" to support the Rats in any way they might need it, and the amounts were to be remitted weekly to the Rats.

Today it is as reliably reported that an order has been sent to New York by Mountford countermanding a previous notification to the White Rats' office there to place a page advertisement in VARIETY this week, notifying all members of the tax. Why or how the tax was instigated in the first place or called off in the second place no one seems able to say.

The Rats have decided to go before the semi-monthly meeting of the Chicago Federation of Labor next Sunday afternoon (Dec. 17) and appeal to the local Federation for support.

No one can be found who knows what the appeal to the Federation will include, whether it is a financial appeal or for moral support, or a promise local unions will endorse any action taken by the Rats and ask its members to vote accordingly.

When questioned on the subject President FitzPatrick and International Executive Mountford would not deny the report, but advised VARIETY's representative such a contingency ("war tax") was provided for by the referendum vote, which gave the executive board power

to impose such an assessment without a vote of the general membership.

The news first came out from the managerial headquarters that apparently received notification of the plan from New York. A representative of the Managers' Association claimed they have arranged to check up the receipts and will be in a position to know just who subscribed to the Rats' "war fund" and they propose to "black-list" all such subscribers forever.

The managers have arranged for representation at the open mass meeting

## CALM SUCCEEDS FLURRY HERE; MANAGERS CONTINUE VIGILANCE

Believe Action Will Be Postponed Until Next Week, If It Is to Come At All. Will Route in Emergency Acts While Trouble Threatens. Managers Taking Care of Friendly Acts.

Sunday and Monday's flurry over the strike threat had calmed down considerably in New York yesterday and the managers affected to believe the crisis had passed. The failure of the Rats to start anything in Chicago and the west contributed to this feeling.

VARIETY's announcement in its Daily Bulletin that a mass meeting of Rats had been called for in Chicago tonight showed there would be no action before Monday next in all probability. This delay was interpreted as a sign of uncertainty on the part of the actors.

lieve they would be called upon to strike, but said if they were they would suit their own wishes. The majority, however, made it appear that the prospect of a concerted fight on the managers was so remote they did not feel like committing themselves to a course of action in such an improbable event.

The one definite thing the whole affair has brought about is that it has provided work for an immense number of turns which otherwise might have been idle. Scores and hundreds of these turns were summoned hurriedly and rushed away from New York Sunday to do emergency duty in other towns. These have been laying off at those points this week under a special salary arrangement, but they have been routed in for next week either to play the towns they made for Monday or have been booked into nearby cities as part of the regular show. Not over three sent out as "duplicates" for this week remained Tuesday without a playing engagement for next week.

More than this immediate work is the fact that many acts whose names have come to the attention of the managers in connection with emergency have been routed for from five to ten weeks ahead. Bills have been lengthened out to make room for them and those who went on emergency duty willingly will be "taken care of," perhaps as an object lesson to others that the managers will look kindly upon players whom they find to be tractable.

The managers are reported having settled that emergency acts will be kept within convenient call while the Rats' agitation is pending.

One important manager in New York said that while he thought the Rats were about at the end of a desperate and night have been frightened off by the thorough preparation they knew the managers had arranged for, they (managers) would not allow their skirmish lines to relax and perhaps thereby afford the Rats the opportunity for a snap move.

### VARIETY'S DAILY BULLETIN

Will be published daily (excepting Sunday) and issued without charge while there is a vaudeville strike pending, and continuing through such strike, if ordered by the White Rats.

Any theatrical office or music publishing house may have as many Daily Bulletins delivered to it as are wanted, or they may be procured at VARIETY'S office.

The weekly edition of VARIETY will be issued as usual on Fridays.

tomorrow and have sent out an announcement that every actor attending any such demonstration will be listed on a suspected list and will not be given any preference in the matter of engagements.

### CHORUS MEN ORGANIZING.

Chicago, Dec. 12.

The chorus men here are making an attempt to organize themselves into some sort of a body and are being aided by the White Rats. If successful in organizing, they will probably become a part of the main White Rat organization.

This action results from the walk-out of the male chorus at the Auditorium Sunday night, the opera company there refusing to give them extra pay for Sunday performances.

The argument was advanced also it was highly improbable the Rats would select as the time to "pull a walkout" the "week before Christmas." They said they would welcome a chance to close their houses during the worst attended week of the fifty-two at their box offices.

Nevertheless the managers are not neglecting any protective measures, nor do they believe the Rats have permanently abandoned a plan to strike sooner or later. They say they will continue to exercise vigilance and will go on providing duplicate bills where the running of their shows is threatened by a prospect of walkouts.

The big acts playing in New York or laying off here expressed yesterday a greatly decreased interest in the situation. Here and there could be found an act willing to express itself frankly. These declared they did not be-



# CHICAGO WAITING UNTIL AFTER MASS MEETING TONIGHT

**Chance Meeting of White Rats May Bring Forth Something. Winnipeg Expected to Be First Stand If Rats Start Strike. Pinkerton Detectives Engaged. Rats' Plan May Be to Keep Managers in Suspense, But Meanwhile Not Understood Why Rats Delaying Action, If Action Intended.**

By John J. O'Connor.

Chicago, Dec. 12.

It begins to look as though Winnipeg will become the center of any activity contemplated by the White Rats and it is thought here the Rats will endeavor to invoke the immigration law which prohibits the transportation of labor without supplying work to the individual transported, but the conservative thinker ridicules any such plan.

The Rats are taking keen delight in the discomfiture of the managers and are apparently planning to keep them in suspense as long as possible. The impression now prevails that something will be tried Thursday after the open mass meeting Wednesday night, but there is nothing official to substantiate any such idea.

## Theatrical Employees.

C. C. Shea of the International Alliance is not in town but is said to be coming here on business connected with the electrical workers. His arrival may develop into something tangible.

People here cannot understand the Rats' idea in waiting. They think the Rats are helpless without the aid of the allied unions but credit them with an even chance with the stage hands and musicians backing their moves. The principal angle discussed is whether the Rats will stick together and whether they can stand the expense of a campaign. The whole town is agog with strike talk and rumors. Everyone is expectantly awaiting the outcome of the mass meeting, figuring the Rats will give some inkling of their immediate plans then.

The managers here are busily engaged today in rearranging last half shows. A number of the duplicate programs carry acts booked for the last half in other places. This means an additional expenditure, since all transportation is paid by the managers' association. Nevertheless the managers are continuing to supply duplicate shows for each theatre. The middle western managers will continue this system as long as trouble seems in sight, regardless of the expense.

Pinkerton detectives have been engaged in all Chicago theatres and nobody is permitted on stages except those employed there. Pinkertons are also scattered through the audiences of every performance to guard against stink bombs and interruptions which have always figured heretofore in similar cases. The same detective agency has provided men to guard the Majestic Theatre building offices and protect all wires and other forms of communication from being tampered with.

The Rats claim a reward of \$500 has been offered for the names of the secret organizers who are working out of local Rat headquarters, but the managers laugh down such a statement.

It was generally rumored around Chicago's Rialto the Rats had come here with an abundant amount of money, the amount of their present war fund being placed at \$28,000, which is said to have been collected from individuals in sympathy with the strike move. Their expenses have been comparatively small to date, since nothing that entails any expenditure has been attempted.

The announcement printed in Variety's Chicago "Bulletin" today containing the Alex. Pantages statement, was received with great joy at both the managers' and actors' headquarters. The managers feel constrained to praise Pantages for his rather heroic stand, which seems particularly commendable in view of labor conditions in his business territory. The Rats claim Pantages made a foolish statement and one likely to aid their cause through strengthening the sympathy of the allied unions.

The Pantages statement referred to is probably the one which also appeared in Variety's New York "Bulletin" yesterday, to the effect that Pantages wished, if the Rats struck, that stage hands and musicians would go out with them, leaving his houses altogether non-union.

## NO SCARCITY OF ACTS.

There was no indication of a shortage of acts about the Palace Theatre Building offices Tuesday, booking day. All of the agents were on the job booking in the usual manner and the generally expressed confidence was that there was no chance of there being a shortage of acts.

Several of the smaller houses in the New York suburban district filled their shows for the last half of the current week, having been forced to wait over from last week because of the number of acts sent to the second line of the managerial defenses.

The agents for the most part expressed themselves as more than satisfied with the order of things.

## CONLEY DIRECTING IN N. Y.

Will P. Conley has been in charge of the local White Rat situation in New York since Harry Mountford and James William FitzPatrick left for the west. He has established his office in the club house and will remain there until the return of the President and the Executive Organizer.

## RATS' STATEMENT.

The press department of the White Rats in New York last night said it had received information from Chicago some of the acts sent out on the extra shows, when reporting and finding no work was provided had been offered one-third of their salaries, to which they objected.

The press department also stated another report from Chicago (from the White Rats' headquarters there) said the managers had found the cost of maintaining the duplicate and extra shows was so heavy they had concluded it might be better to discontinue them than to keep their houses open.

The Chicago report regarding the extra shows does not agree with Variety's information on this subject from both cities, published elsewhere in this Bulletin.

The one-third salary report does not say whether that occurred east or west. In the east it was generally understood by acts before leaving New York they would receive full salary if playing, and a decreased salary if laying off.

## WAITING IN ST. LOUIS.

St. Louis, Dec. 12.

Everything is claimed to be ready here for an actors' strike, although no time has been fixed for quitting work.

The White Rats are distributing circulars on the streets, advertising a non-union act playing at the Grand.

George W. Sergeant, local Rats' official, declares 20 acts have been sent here by vaudeville managers this week, in case of an emergency.

Nothing can be learned from the theatre managers. Frank Tate of the Columbia (booked by the Orpheum Circuit), who is said to have been one of the managers who sent for some of the 20 acts mentioned, would not comment on the situation.

A persistent local rumor is that Indianapolis and St. Paul have been selected as the points where the first White Rats' skirmish will be staged.

## STAGE HANDS WON'T QUIT.

Confidential word is said to have been circulated among the stage hands in New York, informing them that they will not become involved in any sympathetic strike if the White Rats go out.

Managers in this city declare that they know the back-stage workmen in cities away from the metropolis have not yet even been approached with a view to securing their backing, or learning what their probable stand would be in such an event.

## GUS SUN LAYS PLANS.

Springfield, O., Dec. 11.

There has been no strike here yet, but Gus Sun, whose residence and home office are here, has made every preparation to meet any emergency. Sun declares there are 100 acts laying off, every one holding itself ready to play a Sun house on his instructions.

Sun wired every manager connected with his theatre interests, instructing them to call together the musicians and stage hands and explain to them the situation as the managers see it.

## "BE READY," WINNIPEG ORDER.

Winnipeg, Dec. 12.

"Be ready to strike on instructions," is the message received in Winnipeg by Edward Barry, Rats' organizer for western Canada, and given out for publication by him.

Barry is lining up his forces in preparation for any eventuality during his stay in the dominion town and is holding himself in readiness, he says, to carry out any orders he receives from the White Rats' executives.

The players' organization in Winnipeg is affiliated with the Winnipeg Theatrical Federation, which embraces musicians, stage hands and operators.

Barry declares he has the situation entirely in hand and that if a strike is declared all the local houses receiving their bills through the Western Vaudeville Managers' Association will be completely tied up by a walk-out of actors and the mechanical workers connected with the stage.

The Winnipeg theatre managers, however, declare they are not worried. They have discounted the threat of a walk-out and are prepared to continue in the face of a strike.

The newspapers have displayed a lively interest in the situation and are watching developments closely.

## MUSICIANS SATISFIED.

Individual members of the local body of the Musicians Union seems to be thoroughly satisfied with conditions that exist at present. The orchestras in the New York vaudeville houses are under contract generally and will have to serve two weeks' notice on the managers in case of a sympathetic walk-out.

President Porter, of the Musical Mutual Protective Union, stated last night he had no idea what steps the international body might take in the event of a White Rat strike, but he felt that the international organization would not request the local body to invalidate any existing contracts.

President Webber, of the American Federation of Musicians, could not be reached for his views on the matter.

## STAY-AT-HOMES HOPEFUL.

White Rats in New York making the clubhouse of the order their headquarters are hopeful of victory perching itself on the banner of the actors' union. Yesterday in the clubhouse, just before the meeting of the Board of Directors, one Rat ventured the opinion the fight might be won by the organization without calling a strike.

All members in the clubhouse Tuesday were discussing the moves in the west, digesting them and figuring out the chances.

Some professed to believe the managers, through sending out duplicate bills, had admitted they did not know who were and who were not White Rats.

## COLLINS INVENTS JOKE.

Johnny Collins furnished Broadway with some amusement to lighten up the gloom of a rainy Tuesday, yesterday. He called up half a dozen managers.

"Five acts have just walked out," he said, excitedly.

"Where?" demanded the men at the other end of the line.

"Putnam building," was the reply.

# BILLS NEXT WEEK (DECEMBER 18)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S.C." and "A.B.C." following name (usually "Empire") 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.C." United Booking Office; "W.V.A." Western Vaudeville Managers' Association (Chicago); "P." Pantheas Circuit; "L.W." Marcus Low Circuit; "Interstate" Interstate Circuit (booking through W. V. M. A.); "Sun." Sun Circuit; "N.N." Nison-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)  
Pay Templeton  
Henry E. Dixey  
"Glorious Gambol"  
Harry Green Co  
R. G. Doolittle  
Moon & Morris  
4 Halloways  
(Two to Bill)  
COLONIAL (ubo)  
(Christmas Festival)  
Jack Wilson Co  
"Overtones"  
Florence Sealey Co  
Honey Boys  
Toney & Norman  
Edwin George  
"Garden of Surprises"  
Olea Mishka Co  
Katalie Smith  
The Gladiators  
ALHAMBRA (ubo)  
Rock & White  
H. H. Halloway  
Wright & Dietrich  
Cole Russell & D  
H. Wilson & McNally  
Minnie Allen  
Warren & Conly  
Tuscano Bros  
Libbey & Barton  
ROYAL (ubo)  
Smith & Austin  
Andy Rice  
Ira Kere  
Nowlin & St. Clair  
Green & Platt  
Kazansky Trio  
PROCTOR'S 125TH  
2d half (14-10)  
Eddie Carr Co  
The Sultan  
Leonard & Willard  
Chas. Buckley Co  
Wood Forbes & P  
Faint & Faust  
Weber Deck & P

**Hoy & Lee**  
8 Paretya  
(One to Bill)  
LINCOLN (loew)  
Cornelia & Adele  
Rend-Wright & R  
Lord Robert  
Maud Miller  
Reddington & Grant  
2d half  
Stetson & Huber  
Delle & Mayo  
T. Lingling  
Jesse Pizant, Mia  
Nevins & Gordon  
Menola  
77TH AVE (loew)  
Ferguson & Sunderl'd  
Dorothy Stetson  
(Four to Bill)  
2d half  
Martyn & Mack  
Gould & Lewis  
Camille Personal Co  
Lou Anger  
"Gloria Times Sq"  
(Two to Bill)  
GREENLEY (loew)  
Nora Lorraine  
Ward & Raymond  
Camille Personal Co  
Bell Boy 3  
The Cromwells  
(Two to Bill)  
2d half  
Eddie Hart  
Cornelia & Adele  
Pierce & Burke  
Evans & Wilson  
"Bachelor Dinner"  
Annie Kent  
Joe Kelly & Sis  
DELANCEY (loew)  
Manola  
8 Norrie Sisters  
Nevins & Gordon  
Ery & Lee Co  
Nat Carr

**Jr. Polles**  
Frankie Fay  
Zerthoo Dogs  
(One to Bill)  
Brooklyn  
ORPHEUM (ubo)  
Carroll & Wheaton  
"Rubberlegs"  
Enos Devo  
J. D'Armond Co  
Hunting & Francis  
Whipple & Huston  
S. of Clubs  
Wells Norworth & M  
Col Diamond & Dau  
BUSHWICK (ubo)  
R. T. Haines Co  
Harry Cooper Co  
Hale & Patterson  
Willie Weston  
The Langtons  
Adelaide Francis  
Wells Tr  
Royal & Bender  
8 Dobs  
PROSPECT (ubo)  
2d half (14-12)  
Young & Dore  
Forrest & Church  
Doris Lester 3  
Col Jack George  
Rock & White  
Van Berger & Gosler  
Prescotts  
Warren & Conly  
Marinette & Sylvester  
GREENPOINT (ubo)  
2d half (14-12)  
2 Totes  
Brown & Harrows  
"Petticoats"  
Hartley Pean  
Conlin Parks 3  
Geo. & Daney  
HALSEY (ubo)  
2d half (14-10)  
Cycling Brunette  
Cook & Rivia  
Kath-rine Hammer Co  
Fealrick & Sylester  
Hosack's Riding Sch'l  
HIOU (loew)  
Henry & Lizer  
3 Creighton Girls  
Flake & Fallon  
Fox & Wells  
Hofford & Rose  
(One to Bill)  
2d half  
Scannon & Press  
Nora Lorraine  
Homer Lind Co  
Bell Boy 3  
Dorothy's Dogs  
OGE KALB (loew)  
Robinson & McKlaick  
Caroline Meredith  
Dorothy Burton Co  
Grey & Klunker  
Helene & Emillon  
2d half  
Hofford & Rose  
Geo. Schneider  
Norwood & Hall  
"Mime World"  
PALACE (loew)  
Joe Healy & Sis  
Edna Delbridge 3  
"Sons of Abraham"  
Al Wolfman  
(One to Bill)  
2d half  
Curry & Graham  
Jimmie Lyons  
Bernie Renault  
Two Carlsons  
(One to Bill)  
FULTON (loew)  
J. & P. Regay  
T. Lingling  
Jesse Pizant's Min  
Lucille & Cockatoos  
2d half  
Helene & Emillon  
Caroline Meredith  
Grey & Klunker  
"Ward 2"  
Jerome & Carson  
WARWICK (loew)  
Curry & Graham  
(Three to Bill)  
2d half  
8 Norrie Sisters  
Klein Bros  
(Two to Bill)  
Alhambra, N. Y.  
PROCTOR'S (ubo)  
The Norvelles  
Suzanne Roccamore  
Morgan & Wilson  
Loughlin & West  
"Double Exposure"  
Will Ward Girls  
Aveling & Lloyd  
Gue & Haw  
2d half  
Nelson & Nelson  
Mable McDonald  
Friedstrom Co  
Miller & Lyle  
Maile King Co

The Professional's Favorite Artist  
**DR. A. P. IOESBERG**  
Fitzgerald Side  
Room 100  
1482 Broadway  
Tel. 4655 Hyatt

**PROCTOR'S 125TH**  
2d half (14-10)  
Almond Unstout Co  
"Hawbell 4"  
The Gregorys  
Kammerer & Howland  
Tom Mahoney  
Devo & Staiser  
Loving Tr  
Hobart Henley Co  
2d half (14-10)  
Gould & Lewis  
Primrose 4  
Deeny & Saxe  
Billie Reaton  
125TH ST (ubo)  
2d half (14-10)  
Barton & Clarke  
Weber Deck & P  
Ed Carr Co  
Leonard & Willard  
LATH ST (ubo)  
2d half (14-10)  
Geo. Auger  
Leonard & Willard  
Mable Best  
NAT WIN G (ubo)  
2d half (14-10)  
Vivian Barton  
Albert & Irving  
Kenny & Walsh  
Fascinating Flirt  
2d half (14-10)  
Hoy & Lee  
(One to Bill)  
2d half  
Florette  
Robinson & McKlaick  
"Double Exposure"  
3 Creighton Girls  
Dorothy Burton Co

**Jerome & Carson**  
P. George  
Wayne & Warren G's  
Gloria  
The Cromwells  
Ferguson & Sunderl'd  
Fox & Wells  
"Just for the Day"  
Lady Sude 4  
Cycling Brunette  
NATIONAL (loew)  
Martyn & Mack  
Wayne & Warren  
Girls  
Pierce & Burke  
"Ward 2"  
Dorothy Herman  
Johnson-Howard & L  
2d half  
Chadwick & Taylor  
Lord Robert  
Wells & Raymond  
8 Romanos  
(One to Bill)  
ORPHEUM (loew)  
8 Romanos  
Geo. Schneider  
Bernie Renault  
O'Brien & Buckley  
Marie Sparrow  
Singer's Midgets  
2d half  
J. & P. Regay  
John & Clair  
"Armies Hug"  
Doyle & Brown  
Singer's Midgets  
(Two to Bill)  
POULEVARD (loew)  
Joleen Sisters  
Norwood & Hall  
"Gloria Times Sq"  
Annie Kent  
Scannon & Press  
2d half  
The Lorrys  
Hill & Dale  
Bryan Lee Co  
Edna Hanson  
Lucille & Cockatoos  
AVE D (loew)  
Johnson & Crane  
DeVore & Malcolm  
Baird & Rye  
Aven Bros  
(One to Bill)  
2d half  
Vokes & Hughes

BIGGER AND BETTER THAN EVER  
808 MATTHEWS  
**"DREAMLAND"**  
In 3 Scenes and 7 Characters  
CLEVER COMEDIANS  
PRETTY GIRLS  
This Week (Dec. 11) - Palace, Chicago  
Director, HARRY WEBER

**"Midnight Follies"**  
Voland Gumble  
Moreens  
2d half  
Holmes & Rely  
"Midnight Follies"  
Pietro  
Berna  
(One to Bill)  
O. L. (loew)  
Swaine Animals  
Brown & Jackson  
Miles McCarthy Co  
Harry Sydel  
Lambert  
Anshur, N. Y.  
JEFFERSON (ubo)  
2d half (21-23)  
Marcelle  
Everett & White  
Billy Garden  
Fisher Luckie & G  
Ching Lo Maids  
Anatin, Tex.  
MAJESTIC (inter)  
(18-19)  
(Same bill playing  
Auditorium Waco 20-21)  
Consult the Great  
Kerr & Weston  
Barnett & Broske  
Yvette  
Charles Grapewin  
Chung Hua 4  
The Paldrons  
Baltimore, Md.  
BAYVIEW (ubo)  
Maxine Bros & B  
Kliner Taylor & McK  
Clark's Hawaiians  
Frank Crum  
Chas. Kellogg  
Brennan & Powell  
Hans Roberts Co  
Julius Tannen  
(One to Bill)  
HIP (loew)  
Geo. W. Moore  
"Sons of Abraham"  
Mr. & Mrs. Phillips  
Mable DeLong  
Holt's Minstrel  
Neil McKinley  
Emmy's Pets  
Day City, Mich.  
HIOU (ubo)  
1st half (18-20)  
Gordon Doo  
Gorman Doo

**"What Hap Ruth"**  
Devan & Flint  
"Fashion Shop"  
Battle Creek, Mich.  
HIOU (ubo)  
(Sunday 17th Only)  
Willie Hale & Bro  
Wilton Sisters  
J. T. Ray Co  
Victoria 4  
Pills Tr  
Birmingham, N. Y.  
STONE (ubo)  
Gordon & Gordon  
Sheets & Elbert  
Ching Lo Maids  
2d half  
Jack Onri  
Laser & Dale  
Birmingham, Ala.  
HIOU (ubo)  
(Nashville split)  
1st half  
Vivian & Arnesman  
The Berrens  
8 Mann's Players  
Henne & Baird  
Jackson 3  
Boston, Mass.  
KEITH'S (ubo)  
Carna & Coner  
Jimmy Huxley Co  
"Night Boat"  
Marion Weeks  
Laura Burt Co  
Geo. Rosener  
Philo & Ficks  
Ruth Bros  
Australian Freighters  
ORPHEUM (loew)  
Green Family  
Kathryn Miller  
Ravin & VonKaufman  
Harry Green  
Carnal Corbo  
(Two to Bill)  
2d half  
Ramona  
Grey & Old Rose  
Richter-Thatcher Co  
Borden & Dwyer  
Can Corbo  
(Two to Bill)  
ST. JAMES (loew)  
Jack Morrinsey Co  
Minetta Dun  
Murray & Coner  
Fascinating Flirt  
2d half  
Howard & Sadler  
Walter Percival Co

Poster & Ferguson  
"Firehole Revolver"  
Sam Harris  
Korslake's Pigs  
Canton, O.  
LYCEUM (ubo)  
B. Dancer Circus  
Billon Fitzgerald  
J. T. Ray Co  
Marcelle  
T & S Moore  
Champaign, Ill.  
ORPHEUM (wva)  
"Four Husbands"  
2d half  
Myrtle Hancock 8  
Kaufmann Bros  
Society Circus  
(Two to Bill)  
Charlotte, N. C.  
ACADEMY (ubo)  
Li Jack Curtis  
Mildred Haywood  
George F. Hall  
Gruet K & Gruet  
Choy Wa Tr  
2d half  
Shelly & Swala  
The Conrads  
Sena Brats  
(Two to Bill)  
Charlotte, N. C.  
PIEDMONT (ubo)  
(Ronnack split)  
Goolet Harris & M  
3d Record  
Walter & Clare  
(Two to Bill)  
Chattanooga, Tenn.  
MAJESTIC (ubo)  
(Knoxville split)  
1st half  
Phil Godfrey  
Skinner & Kestrop  
Hickman Shaw & C  
Frank Mullane  
Billy Woodhall Co  
Chicago  
MAJESTIC (orph)  
Dorothy Jordan  
"America First"  
"White & Black"  
Lyndell & Higgins  
Planagan & Edwards  
"Discontent"  
Penny & Woods  
Loon Sisters  
PALACE (orph)  
Mrs. Huxley Co  
Chic Sale  
"The Headliners"  
Santley & Norton  
Dan Burke Co  
Emma Francis Co  
Carnal Corbo  
Lunette Sisters  
AMERICAN (wva)  
"Girl Worth While"  
2d half  
Crom & Doris  
Jane Connolly Co  
Robt & Roberts  
Roy & Arthur  
(One to Bill)  
McVICKER'S (loew)  
Lane & Benjamin  
Oakland Sisters  
Harry Ross  
"Indian Schooling"  
Wally Mealy & M  
Victor's Mus Melange  
Cincinnati  
KEITH'S (ubo)  
(Sunday opening)  
White & Cavanaugh  
"Stampede"  
Harry Fern Co  
Shannon Anna Co  
Stuart Barnes  
Alaska 3  
Edna Auger  
Queller & Fitzgerald  
McShane & Hathaway  
Soretti & Antonette  
Cleveland, O.  
HIP (ubo)  
Queenie Dunderd  
Nixon City 4  
J. C. Nugent Co  
Leah Nora Co  
Burley & Burley  
Hermeline Rhone Co  
Geese Lyons  
Tina & Hears  
Houdini  
MILES (loew)  
Bernard & Meyers  
Victor's Dogs  
Jewett & Pendleton  
Low Hawkins  
"Smart Shop"  
Colorado Spgs., Col.  
ORPHEUM  
(18-19)  
(Same bill playing  
Lincoln Neb. 21-23)  
Laura N. Hall Co  
Morton & Glara  
Miller & Vincent  
Williams & Wolfes  
Mary Torr  
South Ladies  
Ward Bros  
Columbus, O.  
KEITH'S (ubo)  
Parish & Fern  
Dorothy Brenner  
Duran & Raymond  
Violinsky  
McDonald & Rowland  
Ponzello Sisters  
C. H. H. Co  
Arthur Deagon  
Marie Lo

A REAL HIT  
**"In the Sweet Long Ago"**  
Joe Morris Music Co.  
NEW YORK CITY

**Dallas**  
MAJESTIC (later)  
D'Amico  
Foley & O'Neill  
Wilfred Clark Co  
Ethel Hopkins  
Adelaide & Hughes  
Linton & Lawrence  
Lohse & Sterling  
Danville, Ill.  
PALACE (ubo)  
Inter'nal Girl  
Green Melvany & D  
"Our Family"  
M. Burkhardt  
Weber & Wilson  
2d half  
DeReino & Flores  
Anderson & Golase  
Julia Ritz Co  
Oscar Lorraine  
Dudley 3  
Davenport, Ia.  
COLUMBIA (wva)  
"Junior Polles"  
2d half  
Rosen Dogs  
Green & Push  
Webb & Russ  
Imperial Tr  
(One to Bill)  
Dayton, O.  
KEITH'S (ubo)  
Rob Dailley Co  
Mela Noncon Co  
Jas Herman Co  
Al Herman  
Rene & McCurdy  
Noak  
Decatur, Ill.  
EMPRESS (wva)  
"Frat Girls & Girls"  
2d half  
LeVine & Irem  
Epps & Alton  
"All Women"  
Welch's Minstrels  
"Dara Good & Funny"  
Deuter  
ORPHEUM  
"Bride Shop"  
Centwell & Walker  
Kittaro Bros  
Erie, Pa.  
COLONIAL (ubo)  
Walsh Lynch Co  
Aah & Shaw  
Kohen Japs  
Lewis & White  
Mott & Macfield  
Santey Bros  
Evansville, Ind.  
ALHAMBRA (wva)  
Kawana Bros  
Joe Browning  
Ramon & C  
R. H. Gordon  
Sig Fran Tr

**HOWATSON and SWAYBELL**  
"A Case of Pickles" LAUGH BROKERS

Olivetti Moffet & C  
Deeman & Anderson  
Ernest Hall  
Mend Lambert  
PANTAGES (p)  
R. Barton  
Crawford & Branderick  
Nester & Sweetheart  
Great Lenter  
James Gordon  
Rigoletto Bros  
Des Moines  
ORPHEUM  
(Sunday opening)  
Morgan Dancers  
McDevitt Kelly & L  
Britt Wood  
Ames & Winthrop  
Nederweld's Baboons  
The Brightons  
Allen & Howard  
Detroit  
TEMPLE (ubo)  
M. Decker Co  
Maret Youngbl'd (loc)  
Laurie & Bronson  
Knapp & Cernalia  
The Rink  
Great Howard  
Nardini  
Nolan & Nolan  
ORPHEUM (loew)  
Lent Fildredge  
Lindler 3  
McCloud & Carp  
Reatrice McKenzie Co  
Frank Rich  
Metro Dancers  
Duluth, Minn.  
ORPHEUM  
(Sunday opening)  
Brice & Coyne  
Odvia  
Dora & Halperin  
Delro  
Merr & Delmar  
Imhoff Con & C  
The Sharricks  
GRAND (wva)  
Jack & Foris  
Waak & Manning  
Burton Hahn Martz  
Howards Bears  
2d half  
Ford & Urina  
Chas. Mison Co  
Lewis Belmont & L  
Four Kuss  
(One to Bill)  
Paul Hiver  
HIOU (loew)  
Smyron  
Clinton & Rooney  
Walter Percival Co  
Borden & Dwyer  
Al Golden Tr  
2d half  
June & Irene Melba  
Rawls & Von Kaufman  
Kathryn Miller  
Green Family  
(One to Bill)  
Flaet, Mich.  
MAJESTIC (ubo)  
Jack Lavier  
LeRoy & J. Hart  
P. Sanford Co  
Ray Snow  
Geo. Lovitt Co  
2d half  
Will Morris  
Fields Keene & T  
Anderson Revue  
Adler & Arling  
"Girl in Moon"  
Ft. Dodge, Ia.  
PRINCESS (wva)  
L. A. Vane & Palmer  
Law Fitzhugh  
Von Hamilton & S  
Cassor  
Riven Tr  
2d half  
Ryan & Ryan  
Moran & Grey  
Claudia Coleman  
Lalaze 3  
Ft. Wayne, Ind.  
PALACE (ubo)  
"Girl Revue"  
Vera Egliner  
2d half  
International Girl  
Ernie & Ernie  
Zelava  
Iral Stephens Co  
A. Nicholson Co  
"Luck of Totem"

The Professionals' Original Home  
**CONTINENTAL HOTEL**  
LOS ANGELES and SAN FRANCISCO  
Shanley and Furness "Fifty-Fifty"

**TOM KENNEDY and ETHEL BURT**  
"Engaged, Married and Divorced"

- Galveston, Tex.**  
OPERA (inter)  
(18-19)  
(Same bill playing)  
Majestic, San Antonio  
(20-24)  
Wheeler & Dolan  
Brent Hayes  
Albright & Rodolpho  
Freeman & Graham  
Valerie Borgers Co  
Clara Morton  
The Duttons  
Grand Rapids, Mich.  
EMERESS (ubo)  
Kirby & Rome  
Carlie & Romer  
Glady's Alexander  
Chas L Fletcher  
De Biers  
J & M Harkins  
Three Alex  
Gt. Falls, Mont.  
PANTAGES (p)  
(10-20)  
(Same bill playing)  
Anacanda 21)  
Raymond  
Jubilee & Dennis  
"Red Heads"  
Vera Mercereau Co  
Green Bay, Wis.  
ORPHEUM (wva)  
2d half  
Mack & Williams  
Harriet Yates  
The Doherty  
Carmen Minstrels  
Hamilton, Can.  
TEMPLE (ubo)  
Duffy & Daley  
Johnnie Nell  
Johnson & Hart  
Kutur W & K  
Lloyd Britt  
local act  
Harrisburg, Pa.  
MAJESTIC (ubo)  
Francis & Ross  
Granville & Mack  
McIntosh & Maids  
Heron & Arnsman  
(One to fill)  
2d half  
Vivian Cahill  
Ward & Fay  
"Harvest Days"  
R C Faulkner  
(One to fill)  
Hartford, Conn.  
PALACE (ubo)  
Singing Ushers  
Chas Rogers Co  
Tae Bennett  
"At the Party"  
Coxey's Army  
2d half  
Joe Reed  
Jessie Parker Co  
Doss (Man)  
Birks & Burke  
"Boarding School Gals"  
POLI (ubo)  
Yamedio  
Ethel Dwyer Co  
Hodge & Lowell  
Roland Travis Co  
2d half  
Auntie Christies  
Thurston & Thornton  
Niel Siegle & F  
Tina May Circus  
Hawthorn, N. J.  
FEELEY'S (ubo)  
2d half (18-19)  
Winchester & Claire  
Harry Meredith  
Mack & Earle  
Merian's Doss  
Hawthorn, N. Y.  
PALACE (loew)  
Virginia Ogden  
Nan Hawkins Co  
Amoros & Mulvey  
Gray & Graham  
2d half  
Nibo's Birds  
"The Pardon"  
Harry Thomson  
6 Stylis Steppers  
Hoboken, N. Y.  
LYRIC (loew)  
Nibo's Birds  
Pennell & Tyson  
"Homeside Bug"  
Evans-Zahn & D  
Luts Bros  
2d half  
Virginia Ogden  
Jerome & Carson  
Winthorne & Water  
Harold Teddwell Co  
Amoros & Mulvey  
Hawthorn, N. Y.  
SHATTUCK (ubo)  
Raynor & Ball  
Lazar & Dale  
The Francotts  
2d half  
Nip & Tuck  
Th Francotts  
Houston, Tex.  
MAJESTIC (inter)  
Hershel Hendler  
Renda Fowler Co  
Melville & Rule  
Hans Lipnes Dancers  
Franklyn Ardell Co  
Claire Rochester  
Valentine & Bell  
Indianapolis, Ind.  
KEITH'S (ubo)  
(Sunday opening)  
William Gaxton Co  
Le Argentina
- Shattuck & Golden**  
Impresso Chas 3  
J & B Morgan  
Dobert & Parker  
The Crisps  
Hal & Francis  
Andale's Animals  
Orville Stamm  
LYRIC (ubo)  
Martha Gordon  
Follett & Wickes  
Tilford Co  
Geo Morton  
Gallariel 4  
Inter Falls  
GRAND (wva)  
(Sunday Dec 17 only)  
Victoria 3  
C Chalmers Co  
Kitty Flynn  
6 Crinoline Girls  
Hawthorn, N. Y.  
STAR (ubo)  
Brown & Taylor  
M Jennings B'day  
Raynor & Ball  
Larry Kelly Co  
Jacksonville, Fla.  
ORPHEUM (ubo)  
(Savannah split)  
1st half  
Mons Herbert  
Descon & Davis  
Hopkins Axtell Co  
Lanser Bros  
Travilla Bros  
Jersey City, N. J.  
KEITH'S (ubo)  
2d half (14-17)  
Blanche Sloan  
Chas La Tour  
Alice Nelson Co  
"Pinks"  
Thos P Dunne  
5 Belmonts  
Johnstown, Pa.  
MAJESTIC (ubo)  
(Scheridan Pittsburgh  
split)  
1st half  
"Gown Shop"  
Horton & Phelps  
Nevins & Erwood  
Jackie & Billie  
(One to fill)  
Kalamazoo, Mich.  
MAJESTIC (ubo)  
1st half  
"Suffragette Revue"  
Winona Winter  
2d half  
Bernivici Bros  
Mimic 4  
Tae Jackson Co  
Kate Watson  
Merrian's Dogs  
Kansas City, Mo.  
ORPHEUM  
(Sunday opening)  
Ralph Hars Co  
Fred Bowers Co  
Bernard & Scarth  
Cra Camph  
De Witt Burns & T  
Frisc  
PANTAGES (p)  
Phil La Tocha  
2d half  
Stath's Rollickers  
Mme H De Serris Co  
GLOBE (wva)  
Volcano & Dolores  
Nelson Sisters  
Cito Kewmer Co  
Royal Tokio Tr  
(Two to fill)  
2d half  
7 Lyric Dancers  
Jeanne  
(Four to fill)  
Knoxville, Tenn.  
BIJOU (ubo)  
(Chattanooga split)  
1st half  
Marion Harris  
Pietro  
Whitfield & Ireland  
Kelly & Galvin  
Yalto Duo  
Kalamazoo, Ind.  
LYRIC (ubo)  
2d half (21-23)  
Finfax & Panio  
Gloria Correll  
Ralph Connors  
Five Lyceum Girls  
Clayton & Lennie  
Lafayette, Ind.  
FAMILY (ubo)  
5 Juggling Normans  
C Gibbs  
"Mystic Bird"  
Kane & Herman  
"Elopes"  
2d half  
Permaine  
C & M Dunbar  
"Women"  
Medlin Watts & T  
"Revue DeVogue"  
Lawrence, Pa.  
COLONIAL (ubo)  
2d half (14-16)  
Wood & Mandeville  
Walsh Lynch Co  
Conroy & O'Donnell  
Terada Bros  
Lincoln, Neb.  
ORPHEUM (wva)  
Hicks & Hart  
Moley & Woods  
R Fenton Players  
Bos & Francis  
"Garden of Aloha"
- Little Rock, Ark.**  
MAJESTIC (inter)  
1st half  
(18-20)  
Witt & Winter  
Casson & Earle  
"What Happ Ruth"  
Hufford & Chas  
The Seabacks  
Logansport, Ind.  
COLONIAL (ubo)  
Peanline  
Paul Bawens  
"Women"  
2d half  
"Frat Boys & Girls"  
London, Ont.  
Frank & Toby  
Pictures  
Los Angeles  
ORPHEUM  
(Sunday opening)  
Girl of Delhi  
Bert Lundy  
Ryan & Ricks  
Mullen & Coogan  
Sarah Padden Co  
Bonnie Tucker Co  
"Gambler"  
Byrmond & Caverley  
Bert Fitzgibbon  
PANTAGES (p)  
Frear Dargett & P  
Horell Dancers  
Stanucia  
Howard & Fields  
Schapp's Circus  
Louisville, Ky.  
KEITH'S (ubo)  
(Sunday opening)  
Rita Maria Orsh  
Hueh Herbert Co  
Arthur Havel Co  
Palmyre Hall & B  
Dwyer Ray  
Loney Haskel  
Bert Melrose  
Rob Yocco  
Erna Amanti 3  
Lawell, Wm.  
KEITH'S (ubo)  
1st half  
"Gown Shop"  
Horton & Phelps  
Nevins & Erwood  
Jackie & Billie  
(One to fill)  
Kalamazoo, Mich.  
MAJESTIC (ubo)  
1st half  
"Suffragette Revue"  
Winona Winter  
2d half  
Bernivici Bros  
Mimic 4  
Tae Jackson Co  
Kate Watson  
Merrian's Dogs  
Kansas City, Mo.  
ORPHEUM  
(Sunday opening)  
Ralph Hars Co  
Fred Bowers Co  
Bernard & Scarth  
Cra Camph  
De Witt Burns & T  
Frisc  
PANTAGES (p)  
Phil La Tocha  
2d half  
Stath's Rollickers  
Mme H De Serris Co  
GLOBE (wva)  
Volcano & Dolores  
Nelson Sisters  
Cito Kewmer Co  
Royal Tokio Tr  
(Two to fill)  
2d half  
7 Lyric Dancers  
Jeanne  
(Four to fill)  
Knoxville, Tenn.  
BIJOU (ubo)  
(Chattanooga split)  
1st half  
Marion Harris  
Pietro  
Whitfield & Ireland  
Kelly & Galvin  
Yalto Duo  
Kalamazoo, Ind.  
LYRIC (ubo)  
2d half (21-23)  
Finfax & Panio  
Gloria Correll  
Ralph Connors  
Five Lyceum Girls  
Clayton & Lennie  
Lafayette, Ind.  
FAMILY (ubo)  
5 Juggling Normans  
C Gibbs  
"Mystic Bird"  
Kane & Herman  
"Elopes"  
2d half  
Permaine  
C & M Dunbar  
"Women"  
Medlin Watts & T  
"Revue DeVogue"
- Montreal**  
ORPHEUM (ubo)  
Dorothy Granville Co  
Ed Farrell Co  
Lytanburgs Co  
Kiyamura Japs  
Jas J Morton  
(Three to fill)  
FRANCIS (ubo)  
(Ottawa split)  
1st half  
"Wedding Party"  
Scarploft Co  
Wilson & Larson  
(Two to fill)  
Mt. Vernon, N. Y.  
PROCTOR'S (ubo)  
2d half (14-17)  
Remo  
Fisher Lucke & G  
Chas Rogers Co  
"D'way Revue"  
Gene Greene Co  
5 Indianies  
Moone Jaw, Can.  
ALLAN (wva)  
1st half (18-20)  
Same bill playing  
Swift Current 21-23)  
Lee Kelliors  
Knight & Carlisle  
Al Abbott  
"Dining Car Girls"  
Muskegon, Mich.  
LEGENT (ubo)  
Geo N Brown Co  
Fields Keene & W  
Werner Amorous Co  
Ernie & Ernie  
"Edge of World"  
2d half  
"6 Little Wives"  
Nashville, Tenn.  
PANTAGES (split)  
(Birmingham split)  
1st half  
4 Newsmen  
Dorothy Kenton  
J & M Burke  
American Comedy 4  
Imperial Bicycle 5  
Newark, N. J.  
BIJOU (ubo)  
Field Sisters  
Burke & Burke  
Doss (Man)  
"Fireside Revlerie"  
2d half  
Herry Worlon  
Moseley & Marion  
Phil Dwyer Co  
Cox & Joyce  
Haberdashery  
POLI (ubo)  
Howard & Scott  
Al H Wild  
Happy J Gardner  
Foster Duns & H  
"Board School Girls"  
2d half  
Hill & Acker  
Vesale Farrell Co  
Lee & Bennett  
Adams & Guhl  
Cra Ahearn Tr  
(To fill)  
PROCTOR'S (ubo)  
2d half (14-10)  
Frescotts  
Noon & Devine  
Lester 3  
Marie Sparrow  
Burt Baker Co  
Next week (Dec 18)  
De Bourg Sis  
Eugene Le Blanc  
Ellmore & Carlton  
Flying Venus  
Cecilia Weston Co  
Bonnie Sexte  
KEYSTONE (ubo)  
Next week (Dec 18)  
2d half (14-16)  
Emily Simley Co  
Edgar Bixley Co  
Phun Phlends  
WM PENN (ubo)  
2d half (14-16)  
Elcota  
Lewis & Fibert  
Farrell Taylor Co  
Hoosier Girl  
BROADWAY (ubo)  
2d half (14-16)  
Phina & Plicks  
Eadie & Ramsden  
Pittsburgh  
HARRIS (ubo)  
Archie Onri & D  
Lynne & Francis  
Singing Types  
Barrett & Gopp  
Milanese Troubadors  
Louise Kent Co  
Swan & O'Day  
Robbin's Elephants  
DAVIS (ubo)  
Mrs Gene Hughes Co  
Daley  
Belle Baker  
Geo McFadden  
Florimonds 5  
(Three to fill)  
SHERIDAN SQ (ubo)  
(Johnstown split)  
1st half  
Kennedy & Burt  
Georgia Earle Co  
Nee Ho Gray  
Ethel McElonough  
Vivian Girls  
Pittsfield, Mass.  
MAJESTIC (ubo)  
2d half (14-10)  
Harry Worden  
Orne & Drew  
Mae & Mrs Allison  
Rob Warren  
Ching Lo Maids
- Ogden, Utah**  
PANTAGES (p)  
(21-23)  
Renee Family  
Ward & Faye  
Herbert Lloyd Co  
Chinko 3  
Minnie Kaufman  
Nea Abee  
Rigianni & Vogliotti  
Omaha  
ORPHEUM  
(Sunday opening)  
Chlp & Marble  
Raymond Bond Co  
Shriman & Uttery  
Marshall Montgomery  
Hubert Dyer Co  
Riche & Burt  
Walter Brower  
EMPRESS (wva)  
F & M Waddell  
Gilbert Loece  
Walters & Walters  
Creole Band  
2d half  
Mack & Dean  
"Case for Sherlock"  
Morris Golden  
(One to fill)  
Ottawa  
DOMINION (ubo)  
(Francals Montreal  
split)  
1st half  
Lord & Fuller  
Georgia Comedy 4  
(Three to fill)  
Paterson, N. J.  
MAJESTIC (ubo)  
2d half (14-10)  
Flying Russells  
Byal & Early  
Geo Winslow Co  
Bogler Bros  
Girle Revue  
SCENIC (ubo)  
2d half (14-10)  
Ely's Revue  
Wilson & Larson  
Abern 2r  
Musette  
Pavtuckett, R. L.  
BIJOU (ubo)  
Tehow's Cats  
"Finders Keepers"  
(One to fill)  
2d half  
Jack Reddy  
Sibbens & Hollister  
Primrose 4  
(One to fill)  
Perth Amboy, N. J.  
CITY (ubo)  
2d half (14-10)  
Demario  
Harrington & Sadler  
"Philadelphia  
KEITH'S (ubo)  
Seating & Price  
Made & Vincent  
McWaters & Tyson  
J & B Smith  
Jean Adair Co  
Milo?  
Tues Kolsloff Co  
Jack Gardner  
Alf Loyal Dogs  
GRAND (ubo)  
2d half (14-10)  
Greene & Platt  
Marie Sparrow  
Burt Baker Co  
Next week (Dec 18)  
De Bourg Sis  
Eugene Le Blanc  
Ellmore & Carlton  
Flying Venus  
Cecilia Weston Co  
Bonnie Sexte  
KEYSTONE (ubo)  
Next week (Dec 18)  
2d half (14-16)  
Emily Simley Co  
Edgar Bixley Co  
Phun Phlends  
WM PENN (ubo)  
2d half (14-16)  
Elcota  
Lewis & Fibert  
Farrell Taylor Co  
Hoosier Girl  
BROADWAY (ubo)  
2d half (14-16)  
Phina & Plicks  
Eadie & Ramsden  
Pittsburgh  
HARRIS (ubo)  
Archie Onri & D  
Lynne & Francis  
Singing Types  
Barrett & Gopp  
Milanese Troubadors  
Louise Kent Co  
Swan & O'Day  
Robbin's Elephants  
DAVIS (ubo)  
Mrs Gene Hughes Co  
Daley  
Belle Baker  
Geo McFadden  
Florimonds 5  
(Three to fill)  
SHERIDAN SQ (ubo)  
(Johnstown split)  
1st half  
Kennedy & Burt  
Georgia Earle Co  
Nee Ho Gray  
Ethel McElonough  
Vivian Girls  
Pittsfield, Mass.  
MAJESTIC (ubo)  
2d half (14-10)  
Harry Worden  
Orne & Drew  
Mae & Mrs Allison  
Rob Warren  
Ching Lo Maids
- Port Arthur, Can.**  
LYCEUM (wva)  
1st half (18-20)  
(Same bill playing)  
Orpheum, Ft. Will-  
iams, 21-23)  
Chinko 3  
C Chalmers Co  
Kitty Flynn  
6 Crinoline Girls  
Portland, Ore.  
KEITH'S (ubo)  
(Sunday opening)  
Stuart & Darrow  
Berriek & Hart  
Sarlhoff & Sonia  
Antrim & Vale  
Beatrice Morrell 6  
Bert Hanlon  
Leach Wallen 3  
Portland, Ore.  
ORPHEUM  
Nelle Nichols  
"Lots of It"  
Fink's Mules  
Mr & Mrs J Barry  
Rena Parker  
The Volunteers  
Belgium Girls 5  
"PANTAGES (p)  
"Petting Betsey"  
Olivia Prince  
Rell Ringers  
Smith & Kaufman  
Sigbee's Dogs  
Providence, R. I.  
KEITH'S (ubo)  
Claremont Bros  
Orren & Drew  
Cartmell & Harris  
Yates & Wheeler  
Uno Clayton Co  
David Sapienten  
Leona Le Mar  
Montgomery & Perry  
Girard's Monkeys  
EMERY (loew)  
J & I Melba  
Harvard & Sadler  
Clark & Old Rose  
Cook & Lorenz  
"Bachelor's Dinner"  
2d half  
Minetta Duo  
Fascinating Filtra  
Murray Bennett  
Jack Morrissey Co  
(One to fill)  
Reading, Pa.  
HIP (ubo)  
Montrose & Allen  
Toots Paka  
Lemo Mandell  
4 Casters  
(One to fill)  
2d half  
Marry & Jack  
Davenport & Rafferty  
Golden Trupe  
(Two to fill)  
Richmond, Ind.  
MURRAY (ubo)  
1st half (18-20)  
The Bimbos  
Follie Sis & Ray  
Gladys Correll  
"Revue De Vogue"  
Richmond, Va.  
BIJOU (ubo)  
(Norfolk split)  
1st half  
Donnelly & Dorothy  
Conray & Donnell  
Valmont & Reynor  
C Jack George  
"Playland"  
Roanoke, Va.  
ROANOKE (ubo)  
(Charlottesville split)  
1st half  
Richards & Kyle  
Ed Morton  
Roe & Elin  
(Two to fill)  
Rochester, N. Y.  
TEMPLE (wva)  
C Gillinwater Co  
Will Oakland Co  
Nina Payne Co  
"Jaeger"  
Marie Roddard  
Len Bears  
Lockett & Waldron  
The Dancers  
PROCTOR'S (ubo)  
2d half (14-18)  
Williams & Culver  
Musical Hunters  
Louis Worth  
Tom Nawn Co  
Rockford, Ill.  
PALACE (wva)  
Harold Tait  
Bell & Fredo  
"On Veranda"  
The Doherty  
"The Tamer"  
2d half  
Kremke Bros  
Follie Sis & Le Roy  
Grew Patten Co  
Pett Howard  
Collins & Hart  
Sacramento  
ORPHEUM  
(18-19)  
(Same bill playing)  
Stockton, 20-21, and  
Fresno, 22-23)  
Ravoy & Brennan  
Marvin Sizers  
Kenny & Hollis  
Marie Fitzgerald  
Mae & Mrs Allison  
Gautier's Toy Shop  
McKay & Arding
- St. Louis**  
COLUMBIA (orph)  
Nat C Goodwin  
Riggs & Witche  
Campbell Sisters  
Middleton & Spelmeyer  
Spencer & Williams  
Claire Vincent Co  
Terada Bros  
Princess Kalamia Co  
St. Paul  
ORPHEUM  
(Sunday opening)  
Evans B Fontaine  
Alleen Stanley  
Demarest & Collette  
Kajiyama  
3 Balzer Sisters  
"Honor Thy Children"  
PALACE (wva)  
The Leland  
J & D Miller  
Bruce Duffett Co  
LaMaze Trio  
(One to fill)  
2d half  
L Fitzgerald  
Haley & Hiley  
C Beckwith's Div  
Nymphs  
(Two to fill)  
Salt Lake City  
ORPHEUM  
(Open Wed night)  
(20-23)  
Forest Fire  
Ruth Burt  
Mr & Mrs G Willie  
John Geizer  
Alice L Doll Co  
Clown Seal  
Josie Heather Co  
PANTAGES (p)  
Mori Bros 2  
Valentine Vox  
"Nut Sundae"  
Sherman Van & H  
Clifford & Mack  
Elsie White  
San Antonio, Tex.  
MAJESTIC (inter)  
(20-24)  
(Same bill playing)  
O H Galveston (18-  
19)  
Wheeler & Dolan  
Brent Hayes  
Albright & Rodolpho  
Freeman & Graham  
Valerie Borgers Co  
Clara Morton  
The Duttons  
San Diego  
PANTAGES (p)  
O & J Evans  
Jue Quo Tai  
James Jackson Co  
"Oh the Woman"  
Warren Tremplin  
San Francisco  
ORPHEUM  
(Sunday opening)  
Mason Keeler Co  
6 Water Littles  
Eddie Leonard Co  
Anna Chandler  
Russell & Ward  
Vera Sabina Co  
Bankoff & Grille  
Louis London  
PANTAGES (p)  
(Sunday opening)  
1st half  
Leo Mae Jackson  
Weber & Elliott  
Gilroy Haynes & M  
Primrose Minstrels  
Resista  
Sankstoom, Can.  
EMPIRE (wva)  
1st half (18-20)  
(Same bill playing)  
Regina, Regina, 21-23)  
Bowen & Bowen  
Cameron De Witt Co  
Golding & Keating  
Models De Luxe  
Savannah, Ga.  
BIJOU (ubo)  
(Jacksonville split)  
1st half  
Aerial Mitchell  
Nat Lenzie  
Kelly & Wilder Co  
The Cappellins  
Mantelli & Cahill  
Schenectady, N. Y.  
PROCTOR'S (ubo)  
2d half  
Theater's Dogs  
Jenks & Allen  
Burnham & Dore  
C Dean's Players  
Ashley & Altman  
"Girl from Milwaukee"  
2d half  
Great Johnson  
Suzanne Roccamore  
Lounghin & West  
Harry Gerard Co  
Bill Morrissey Co  
"Don Fulano"  
CRESCENT (ubo)  
Everett & White  
Bill Shannon  
Walters & Shannon  
Ed Tanner Co  
Walters & CRR Sis  
4 Komeros  
2d half  
Mages & Anita  
Ward Carlton  
Morris & Miller  
Holmes & Buchanan  
Musical Germans  
Tennam  
PANTAGES (p)  
Anaki Japs  
Wood M. White & P  
Howard & Ross  
John T Doyle Co  
Joe Whitehead  
6 Keatons  
Terre Haute, Ind.  
HIP (wva)  
Ford & Urma  
Chas Mason Co  
Lewis Belmont & L  
Four  
(One to fill)  
(Continued on page 26)



## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance  
or Reappearance in or Around

New York

Fay Templeton, (reappearance), Palace.

Olga Miahka and Co., Colonial.

Natalie Sisters, Colonial.

Greeno and Blatt, Royal.

Regal and Bender, Bushwick.

"The Night Boat" (Comedy with 5 People).

28 Mins.; One (8); Two (2) (Both Special Sets).

Alhambra.

Twenty-eight minutes unrelied by song or dance or other specialty is too long for a fast vaudeville bill, no matter how amusing the situation may be or how bright the talk. That, at this stage of the sketch produced by Lewis and Gordon, is the main defect. The action can be speeded up to reduce the running time, probably, and then the sketch should get over. It has a wealth of possibilities for farcical situation. The story opens in "one" before a drop showing the Hudson Steam Navigation Co.'s wharf in New York, with Alice (Elsie Glynn) waiting for the Albany night boat. Enter one after another three men, very young, middle-aged and ancient, each addressing Alice and bringing her gifts which she has lollied them into buying for her. It is disclosed that she has posed as a widow and made their acquaintance by pretending to faint in the Waldorf lobby. She goes off at the sound of the steamboat's warning toot, and the rise of the drop discloses a section of the night boat's promenade deck with the doors to the staterooms in view. All three of the flirtations "widow's" admirers have followed her aboard and there is much business of her intrigue to keep them apart as they come nosing about her stateroom door. Arrives also the captain of the boat. Then by dialogue it is disclosed that Alice is supposed to be a quiet Newburgh girl and the captain's wife, who has been to the city on a "shopping tour," and it is indirectly explained to the three victims how they have unconsciously been tricked into buying her a dress, a ring, a bonnet and slippers. The deck scene is picturesque, the floor being raised above the stage and railed off. The searchlight plays a novel part. The whole thing has been brightly put together and the lines are snappy. There is too much of it, however, in its present shape. The audience gave the effort cordial support.

Sheppell and Vidocq.  
Talk.

12 Mins.; One (Special Drop).

Two men relying on talk. The team consists of a comedian and straight man. The main portion of the chatter is worth while. The comedian of the German order uses nothing more than his accent to distinguish the character portrayal. It is sufficient. His best work consists in going in and out of two doors in a special drop employed toward the finish of the act. The comedy then gets several laughs. Sheppell and Vidocq are a good comedy small time team.

Haruko Onuki.

Japanese Prima Donna.

11 Mins.; One (Special Drop).

Palace.

If Miss Onuki didn't look so unmistakably "Japanesque" one wouldn't know she was anything but a native American, for she gave no indication of a foreign accent. Her costume is, however, exquisitely Oriental—a kimono-like robe in white and gold, with a touch of green, richly simple with no vulgar straining for gaudiness. She has a sweet personality and rendered her numbers in a manner to indicate she is possessed of a good voice, well cultivated. An artistic success but is at best only a concert turn. Vaudeville requires booming to get the most out of such an offering. Jolo.

Edna Aug.

Monolog.

23 Mins.; One.

Edna Aug seems to have "come back" for vaudeville in no uncertain fashion, judging from her reception last Friday night at the Hamilton theatre, where she was "breaking in" for a return over the big time. Miss Aug seems to have gauged vaudeville better than she once did, especially with her "scrub woman" that she has at last turned into real comedy. Some of it is watery, as she freely sprinkles the orchestra leader while talking with him. The leader at the Hamilton was an apt "plant." The dialog has been touched up and the feminine monologist gets it over in a surer way than formerly. The Aug act is separated into two parts, the first running six minutes, with Miss Aug as a flighty young woman at a ball who has been left standing still against the wall. With no man wild about her, she decides to dance with another girl, persuades an imaginary girl to do so and then does an imaginary waltz with her, commenting meanwhile and adding some business. This bit is not unlike in form the waltzing lesson given by Marie Nordstrom in her monologic turn, but the material is different. Miss Aug can take a few minutes out of the scrub woman bit without hurting it. The time out will be gained through merely closing up some of the blank spaces now in it, where Miss Aug is pausing for effect or impression. The strength of Miss Aug's turn as at present running is that it's going to make the women laugh, and there's enough comedy in it for any man, too. Sims.

Walter Percival and Co. (2).

Comedy Sketch.

15 Mins.; Full Stage.

Walter Percival has secured a "dream" sketch that augers well as a small-time comedy offering. It is a husband and wife affair. Hubby refuses to go to the theatre. Wife becomes peeved. Both sit down on opposite sides of the room and fall asleep. Man dreams his wife meets another man. She dreams her husband wants to go to a poker game. They both awaken at the same time, with a reconciliation following. The idea is amusing with acting acceptable.

Overholt and Young Sisters.

Songs and Dances.

14 Mins.; One.

American Roof.

Two girls of the sonnet type and a young man of the musical comedy juvenile order, in a series of songs of the popular type and a number of dances. A pleasing little turn for the small time houses. The girls wear three changes of pretty clothes, singing and dancing well enough to pass. The man carries his share nicely. Fred.

Conroy and O'Donnell.

Comedy Postmen.

13 Mins.; One.

A straight and black face, both in letter carrier's uniforms. The "smoke," a big fellow, is the truck horse of the Parcel Post Service. A few gags on the service, and the usual cross-questioning that goes with the insurance bit (only in this case it is the Letter Carriers' Protective Assn.) and a couple of numbers. The straight does a ballad early and there is a double number for closing. For the big small time the act will do. Fred.

Harrison and Lamater.

Songs and Dances.

9 Mins.; Full Stage.

Two little girls with a pleasing little "sister act" of songs and dances that will pass on the small time in an early spot. The dancing is featured with the singing confined to a couple of solo bits and a double with a Hawaiian dance to accompany it at the close. Fred.

Edna Goodrich and Co. (3).

Comedy-Dramatic Playlet.

23 Mins.; Interior. (Special Set).

Palace.

Lucille, who designed Edna Goodrich's gowns, lived up to sartorial reputation, turning out a series of dresses that are literal stunners. They range from a freakish "wrap," which was thrown open for a moment revealing the beautiful Edna in full pink tights, to a magnificent white wedding gown. Although she consumed many minutes in making her costume changes, this week's Palace headliner didn't deem it necessary to don white stockings for the white bridal dress, thereby ruining the otherwise gorgeous effect. The plot of the playlet? Oh, just a "hunk" of "My Lady's Dress," a reminder of the sketch George M. Cohan wrote for Hope Booth, and so on, all ingeniously blended and augmented by Edger Allen Woolf's characteristic, crude dialog. The supporting cast is on a par with Miss Goodrich in the matter of acting. That may have been done purposely. Looks as if the entire thing was very carefully thought out. Jolo.

Leon Gilbert.

Songs.

11 Mins.; One.

81st Street.

Leon Gilbert seems very unfamiliar with vaudeville. He sings ballads in an ordinary voice that doesn't class him as a soloist. A piano accompanist is a large male, also as unfamiliar, it would appear. Mr. Gilbert might play around a little in the suburbs to help the appearance of the turn before relieving himself prepared for regular vaudeville. Jolo.

Cathedral Quintet.

Singing-Dramatic.

18 Mins.; Full (Special).

City.

A mixed quartet and an organist form the personnel, which is an attempt to combine a melodramatic sketch with singing. The outlook is dim. The act might be able to get over on the small time, but the assurance of success is not sufficient to warrant the act continuing in its present shape. Five people are an expense even on small time and the general impression after viewing the act is that it would be of greater value as a straight singing attraction. A county choir rehearsal with the interpolation of a number of the old melodies, and a solo or two, the cutting of the closing number in preference of one of the old ones that will call for a little more swing would seem to be the idea. The voices of the quartet are good. Fred.

Barbler, Thatcher and Co. (2)

"The Way Out" (Comedy Sketch).

20 Mins.; Full Stage.

Barbler, Thatcher and Co. (two men and a like number of women) have a comedy vehicle of value in "The Way Out." The story is complicated, but works out well for comedy purposes. The scene is in the home of a detective. He is trying to get the goods on a rich man whose wife wishes a divorce. The sketch has a capable small time cast.

Rath Bros. (2).

Hand-Lifting.

5 Mins.; Three.

Colonial.

The Rath brothers are two young men doing a hand balancing and lifting turn considerably different in its tricks or feats from any yet shown around. A point in their favor is appearance; another is that they are so closely of one size a "lightweight" is not noticeable; and another is that they work in a like manner quickly appreciated by an audience. Their several new tricks in this line gain as ready recognition. The only thing against the turn just now is its brevity, but, with that, they make a corking opening or opening after intermission turn. Sims.

Cartmell and Harris.

"Golfing with Cupid" (Comedy dancing).

17 Mins.; Three (Special Set).

Alhambra.

Charles Cartmell and Laura Harris, afootime plain comedy dancers, have a whale of a bright novelty in their new turn in which their clever dancing has the background of a special setting and just enough of a "story" to give it some basis and an occasional surprise laugh. They appear in golf togs, the stage being set to show the 18th hole of a golf course with a corner of the clubhouse showing from the right. There is some give and take of comedy talk having to do with ordering a drink and the "boy" is summoned. He turns out to be an aged waiter. There is more bright talk hinging on the waiter's age. The pair then go about their golf game, each putting over an interesting bit of stepping as he and she make a drive from the tee. They go off leaving the stage to the waiter, who, ancient as he appears to be in fact, does a mighty lively solo dance on his own account. A final dance by Cartmell and Harris brings the turn to a lively finish. The Harlem crowd liked the offering immensely.

Marion and Murray.

Crossfire, Singing, Dancing.

14 Mins.; One.

81st Street.

Possibly unfair to classify the calibre of this team from their present offering, for the reason the quality of their "nut" comedy is distinctly small time and they give indication that they could put over much better up-to-date comedy. The man has a fine low baritone and the woman a voice of prima donna quality, which they resort to very sparingly, striving constantly for comedy in the form of "nut" and travesty stuff. At the present time they can be designated only as big small timers. Jolo.

"Alias McCloskey" (4).

Dramatic.

12 Mins.; Four (Interior).

Orpheum, New Orleans.

New Orleans, Dec. 13.

"Alias McCloskey" played here at the Orpheum last week, after its first showing at the Orpheum, Memphis. The playlet was written by William Bardin, desk sergeant at the principal local police station. It was arranged by Valerie Bergere. "Alias McCloskey" is an incident in the office of a police chief on Christmas morning. The regeneration of a derelict is effected. Lawrence Carev, Andrew Rogers and Annie Shields Rankin, from the legitimate, take the leading roles. The author creditably fills a minor part. Its present unique billing should help it to please in an early position on the average vaudeville program. Samuel.

Harry Truax and Doris Marvin.

Songs.

13 Mins.; One.

Both possessed of voices, but need a little polish before they are ready for the big time. The act is billed as "Stars from Light and Grand Opera." It must have been some distance from Broadway. Miss Marvin is a pleasing appearing girl with a high soprano voice which she uses effectively. Mr. Truax has a baritone. The two do five numbers, three duets and two single selections. They scored with their closing operatic medley. Fred.

Lillyan and Boggs.

Dances and Songs.

11 Mins.; Full Stage.

Lillyan and Boggs are two girls, one dressing as a boy. The other looks like a Japanese. They sing and do modern dancing, but close with a cakewalk wherein the young woman doing the boy allows her hair to hang down and wears pantalettes silhouetted out in circles down the front, revealing apparently the bare skin beneath. It's a costume scheme the Winter Garden must have overlooked. The act opened the show and can hold that position on the small time. Sims.

## Blossom Seeley and Co. (2)

Songs

20 Mins.; Full Stage (Special Set)

Orpheum

Blossom Seeley has gotten away from the single woman idea with her new turn, billed as "Seeley's Syncopated Studio," in which she is assisted by Bill Bailey and Lynn Cowan, who are credited with staging the act. Their work consists mainly of accompanying Miss Seeley, acting as pianist and banjoist respectively. The pianist also sings and plays a saxophone. The turn starts with a prologue set to music, done by Miss Seeley. Full stage then displays an attractive studio set. The routine consists of numbers on the order used by Miss Seeley in the past, although of the new crop. The present songs consist of "Coal Black Rose," "Amazon," a Hawaiian number, "Cherry Blossoms," and a syncopated closing song. The turn frames up well. Miss Seeley is displaying considerable grace in her dancing with songs put over in her customary high class fashion. The banjo player scores one of the best hits of the act with his playing. The boy shows great skill in his handling of the string instrument. The present Seeley vehicle should prove acceptable for a long while to come.

## Stevens and Hollister.

"Locked Out" (Comedy).

12 Mins.; One (Special Drop).

This couple, man and woman, have a corking good exchange of repartee, given before a special drop with two practical stunts leading to the entrances of adjoining residences. The title explains the idea which in turn provides a situation that allows for the prolonged dialog. The man does a "refined souce," the pair exchanging some smart talk which eventually leads to a solo by the girl and a closing duet. The girl could eliminate her song to advantage filling in the time with more dialog. They might improve the finale with a special number apropos of the situation and one that would aim toward a general adjustment. Stevens and Hollister have aimed accurately at a novelty and should continue the work of improvement. The talk in itself carried the act through to a hit. Wyn.

## Ferrara and Marco.

Dancers.

10 Mins.; One (4); Full Stage (6).

With a little work, directed principally at the finishes of the four numbers that are offered his act is in line. A man and rather sprightly little girl, both capable dancers in toe and acrobatic work, open with a little military number in one, accompanying it with a dance that passes. Then in full stage they offer a little pantomimic bit with the man as an artist and the girl a milliner's delivery girl. Pierrot and Pierrette is another pretty dance, but their tennis dance plants the act as a hit. The first three numbers need attention. Fred.

## Officer Vokes and "Don."

Dog-act.

11 Mins.; One.

Dressed as a patrolman and billed as "Officer Vokes," a small dog, "Don," entered as a "drunk," after his master had sung a couple of songs. The officer tries to chase it off his post, but the dog wobbles about, lying down and falling down. It finally lands over at the opposite arch and refuses to budge until the officer calls the patrol wagon. Hearing the clanging of the approaching wagon, the dog rapidly walks off at the other exit. "Officer Vokes" sings two songs, the second of which, "Send for a Policeman," was prominently especially written. Two human "souse" characters ahead of "Don" on the same bill have affected the reception at the Fifth Avenue, but the dog drew plenty of laughs and appreciation. A "dog-act" it should prove amusing, particularly for children. Sims.

## THE SHEPHERD KING.

(International.)

Saul, King of Israel.....Louis Chevalier  
Jonathan, his son.....Gerald Fring  
Doeg, an Edomite.....Walter Lawrence  
Prince Phalti.....Nicholas Itoche  
Omer, his brother.....Louis Alter  
Jonathan's father of David.....Erwin Ravous  
Brothers of David.....

Shemesh.....W. H. Brown  
Abinadab.....H. Stewart  
Eliah.....W. Dowling  
Osem.....Walter Wahl

Ahimelech, a Priest.....Walter Downing  
Goliath, a giant.....Howard Stark  
Merab.....Augusta Perry  
Michael, Saul's daughter.....Gladys Malvern  
Mother of David.....Mary Moore  
Adora, a bondmaid.....Hazel Hagland  
Witch of Endor.....Marion Clifford  
Leah, a bondwoman.....Emilie Brown  
David, the shepherd boy, who becomes king.....Edwin Gallagher

Friday night last week the Brooklyn Grand opera house held the poorest audience of the season. The orchestra floor was not more than quarter filled, the falling off being noticeable, particularly in the cheaper seats. Upstairs was no better. The audience was apathetic to the point of boredom.

The reason could not have been that the company was poor, for it is better than the international average by a wide margin. The cause, then, must be sought in the piece itself. Wright Lorimer's play has been pretty widely exploited. It is no novelty to the theatre-going public. Plainly the Brooklyn clientele had decided that they did not want biblical dramas.

The great trouble with these ambitious, dignified productions for popular appeal is that such a subject as the life of David must be presented in perfection of detail. The solemn moment on the stage must have a background of fidelity to truth. A single detail every turn of the plot must be handled with the same care and precision. The production after months of labor. As it is done in the play with David ranting and chewing scenery be-

but co-operation does not appear to be in the minds of any, with the possible exception of Rich "Shorty" McAllister and Harry T. Shaboun, who handle the bulk of the comedy. In both instances the work of these men is productive. McAllister is a diminutive comedian with Shannon well over the six-foot mark with no superfluous flesh. The contrast in itself is worthy of several laughs. Dick Knowles is the straight, and one of the best groomed burlesque can boast of. There is no reason why this chap should not be used as a number leader more frequently. Dotson (colored) handles additional comedy and his dancing was good.

Maude Heath heads the feminine division and while in male attire does some of the best work in the show. Miss Heath makes an attractive boy, something that can be said of few burlesque leading women. Her attire while in male garb is immaculate, adding greatly to her performance. Mae White is second in consideration. She is a mix on the tailor-made order. Her main bit consists of chess with Mr. Nowels in a scene in "Ours" in the first act. Miss White is a classy dresser and looker. Tillie Cox figures with a number or two and a dance. Julia Edwards rounds out the contingent of women, used for comedy purposes mainly and offering an aerial specialty in the second half. The women are all well dressed.

The show minus a book. The action consists of a series of bits. The piece is in two acts, both divided into three scenes. The acts in every instance are beyond reproach and far above the average.

The Pearson chorus has girls young, well dressed and full of spirit. Especially noticeable among them is Beatrice Deryl, a blonde brawler with a lot of dash. The dressing of the girls in most instances is tip top. At times they are smartly attired but never over undressed.

## HELLO GIRLS.

(AMERICAN.)

With "The \$10,000 Beauty," Mona Raymond, and Harry Stepp, Harry Hart slipped into his

## PROTECTED MATERIAL

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Full particulars of the "Protected Material Department" were published on Page 5 in Variety of Feb. 4, 1916.

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

|   |  |   |
|---|--|---|
| MARCUS LOEW CIRCUIT<br>(J. M. Loew)               | BERT LEVEY CIRCUIT<br>(J. M. Levey)      | PANTAGES CIRCUIT<br>(J. M. Pantages)            |
| FOX CIRCUIT<br>(Edgar Allan)                      | SHEA CIRCUIT<br>(Harry A. Shea)          | B. S. MOSS CIRCUIT<br>(B. S. Moss)              |
| MILES CIRCUIT<br>(Walter F. Miles)                | FEIBER-SHEA CIRCUIT<br>(Richard Kearney) | GUS SUN CIRCUIT<br>(Gus Sun)                    |
| FINN-HEIMAN CIRCUIT<br>(Sam Kahn)                 | ALCO CIRCUIT<br>(J. H. Alco)             | MICH. VAUDEVILLE CIRCUIT<br>(W. S. Butterfield) |
| RICKARDS CIRCUIT (Australia)<br>(Chris. O. Brown) |  | U. S. V. A.<br>(Walter J. Plimmer)              |

fore nondescript soldiers in outlandish armor, it invited a giggle.

It takes more than an eloquent actor to carry off a part which calls for Old Testament apparel. There is not one actor in a score who can do it without stumbling into too incongruities of bearing every minute. Certainly William L. Lendon and Joseph B. Loughry's organization was not up to the task.

Edwin Gallagher as David made the best try at carrying it off. He has a certain robust style about him that almost carries the difficult part. But his "tense" moments became mostly noise and ranting. Gerald Fring could have done it if anybody could. He has a voice of vibrant melody and a good deal of skill in reading lines, besides a fine tall figure and something of a commander in his bearing. Even with these aids he fell somewhat short of the figure of Jonathan.

Gladys Malvern, Michael of the play, had youth and plentiful endowment of beauty, and so was the one member of the cast who was convincing. In part, perhaps, because women characters in biblical plays do not seem so incongruous as do men. Granted that she has the ordinary grace and charm required of a player.

Gladys Perry was not so fortunate as Merab. She had not the quietly bearing required of the part and her outbursts instead of being noble were merely shrill and shrill. Louis Chevalier as Saul was out of order entirely. His diction was absurd and his burr "r" was of Western Pennsylvania rather than Judea.

The production, probably the same used by Lorimer, was well enough, but scenery alone could not make a complete illusion when the surrounding details jarred.

## STEP LIVELY GIRLS.

(COLUMBIA.)

Arthur Pearson controls the "Step Lively Girls" at the Columbia this week. It is that producer's maiden effort in burlesque, and what shortcomings the production may have may be overlooked on that account. Although the Pearson show cannot be termed the best on the wheel, it easily stands up to the best of the "Step Lively Girls" show. It has been spent to advantage in the settings and costumes, which goes a long way in making a likeable burlesque show nowadays. Much of it is attractive in the costumes. It is undoubtedly due to Catherine Crawford, who is responsible for the fashion parade bit, one of the flash parts of the show. Miss Crawford's ability as a dress designer is noticeable at every stage of the show. The list of principals is large and adequate,

allotted cog in the wheel at the Olympic tale week with "Hello Girls," described as a "musical potpourri" and called "Watch out Stepp." On the other hand, Harry Hart slipped himself by the programed appeal that "the management wishes it distinctly understood that it (the show) is made for laughing purposes only and ask the audience to pardon any shortcomings or inconsistencies that may seemingly present themselves."

But what is meant by inconsistencies will never be known, for the show is as bare of points and plot as Broadway is of good points. That, however, is no fault in particular in a burlesque show, granted the bit and number routine supply entertainment. What the show lacks is comedy. There were numbers galore, in fact they followed each other so rapidly the audience became restless and began to leave before the finale, which came early enough at 10:30. Besides there was more than the usual ten-minute intermission.

There is an excuse for Mr. Hart's show, however, and that is that it was the first show to be subjected to the Committee of Fourteen, made up of residents of Gramercy Square, who sit in Monday at eleven to pass on and cut Olympic shows. It is possible that the uplift folk went to their job in thorough fashion, for there wasn't an off-color line delivered nor was there a suggestive movement.

Also it is possible the committee amputated the laughs, for there weren't many left Tuesday night for the less than capacity house. Maybe the Olympians were tipped of the Committee's "cragging" act. One of the best things of the evening was the quartet formed by Stepp, Billy Carlton, Lew Denny and Geo. and Ed Martin. They effected a pleasing harmony and delivered. The show and program were filled with references to Broadway personages and plays, but there was hardly any resemblance further than the names. Lifted his cropped up here and there. Stepp and Carlton gave a short and inferior version of Conroy and Le Maire's "When you see my sister." Then only there was no doe and it hardly counted. The audience numbers got something one with cigarettes with a number of "Oasis" pills being thrown out, and another having a market-bell bladder generously played around the house. Both these were led by Laura Houston. Carlton handled a political monolog well. But it was an un-witting satire, for him to talk about getting "\$5 for his first vote and

six months for his second"; and "that crooked politicians should be chloroformed," while over his head was the roof of Tammany Hall. Stepp got the most out of his "Gootman is a Hootman," with the chorus aiding. He took occasion to say to one chorister when she stepped forth for her "bit," that more season would find her in the old ladies' house. That chorus has few good lookers and failed to shine. But they were handicapped with as poor a collection of A. K. costumes as one will find on the wheel.

Nellie Nice looked nice and so did Miss Raymond, save when she sported two passé gowns. She has enough wardrobe without the contraption she wears at the opening.

But the show is not bad in its class, and it is easy to see how it can be brushed up and brightened. Perhaps after it leaves the Olympic, a better offering will be devised. Still it would be impossible to brush up those duds.

## COLONIAL.

Although there are two or three conflicting acts at the Colonial this week, the show was a riot of laughs and applause from start to finish Monday night. In spite of the rain there was capacity on the lower floor, and the surprising thing about it was the number of Broadway faces present, not the crowd that "rushes" but the real honest to goodness spenders.

It won't be long before the Colonial will be right back to where it was.

The Norvelles, with the variety novelty, including their bar work, opened the show and won unusual applause for an act in that spot. Libonatti, the ragtime xylophonist, on second, fairly stopped the show and was forced to play three encore numbers before the audience would let him go. This boy is a showman, he gives the audience what they want in the line of popular melodies on an instrument that seems particularly well adapted for the playing of the syncopated strains.

Tom Smith and Ralph Austin were a laugh all the time. Little Isabel D'Armond, assisted by Lobby O'Neill, had to work hard at the opening to get the comedy over because of following the uproarious fun created by the preceding act. Just where Isabel found that O'Neill boy is a mystery, but he is there, singing and dancing, and in addition looks well on the stage. The "ragtime mellerdrummer" section is a trifle slow, but it is a spot that can be easily speeded up. The finish with the Hawaiian burlesque bit was sure fire applause.

Closing the intermission Robert T. Haines and Co. in "Enter—A Stranger," interested and won applause at the finish.

The two Dooleys—Ray and J. Gordon—opened the second half and were a hit. J. Gordon's falls struck home with the upper section, and if he ever goes after that "limb thing" as a comedian he will make some of those near-Chaplines go some. Anna Wheaton and Harry Carroll enjoyed a reception. There may have been a reason for this, as it was noticeable the most noise came from the balcony. The reason became apparent later. The opening number for Miss Wheaton was a little comedy effect that got over. A Hawaiian number later in the act (said to be new this week) looks like sure fire.

The Avon Comedy Four were the biggest combined laugh and applause bit of the bill. Their "Hungarian Rhapsody" is a gem of an idea for this act and the doctor's office finish in "one" was a scream. With the offer to sing the chorus of any popular song, it was noticeable the "iron bands" got busy again and there seemed a bit of rivalry between the two troupes.

The Ruth Brothers, who closed the bill, received applause on every one of their tricks. Theirs is a distinct novelty in the way of a hand-to-hand balancing act that is unusual and merited the credit the audience bestowed. The current Pathe Weekly concluded. Fred.

## PALACE.

The Palace is minus its usual quota of comedy this week and has but one dancing act—Rock and White. This, in addition to the calibre of the headline sketch offering and the absence of novelty, brings it below the average of excellence for which the bills at that house are noted. Following the Pathe News Pictorial came Amhar's Arabs, eight men, with the usual pyramid formations and some very fast cartwheels and somersaults, giving the audience a wonderful variety of a burlesque send-off.

Willie Holt Wakefield followed, but was on too early to receive full recognition. There was, however, no other spot in which she could be placed. A quiet turn, it suffered from the incoming throng, there being many late arrivals. Miss Wakefield opened with "Teach Me," reciting the things that happen to an apparently unsophisticated buxom maiden. Then that Old Time Waltz, a ballad with a strain of "The Blue Danube" running through it as a sort of counter-melody. A serious, wonderfully effective high class pathetic number is "Those Tired Drums," which she renders seated at the piano but using the orchestra without employing her piano. It was partially marred by the too loud playing of the musicians. Then "The Silly Little Clown" and "Maria" (comedy) and "The Blue Danube" (variety). "Good to Me." For encore, "When You're Single."

Rolf and Madock's "Rubenite," a rural skit with ten men, came next, then Haruko Onuki a Japanese prima donna (New Act), Rock and White are in their third week with Willie Holt in the piano. They have a few changes in the routine and for a dance number Miss White has a new gown of golden brown tulle with green hat and collar—

striking contrast. Miss White doesn't properly feed in "The Good Ship Polly Ann" number, but her histrionic talents are redeemed by her clean-cut dancing.

Winnor McKay opened the second half with his familiar cartoon moving pictures, and then to laughter to New Yorkers. Edna Goodrich and Co. (New Acts).

Julius Tannen is back once more, after an all too lengthy absence in the legitimate, still leaving uncompleted the point of his stories, but waiting long enough for the audience to "get" him, which is a much surer method of working. If only Tannen would think out a unique manner of making his exit and abandon his "patented" recitation, "You have to pay the bill." That sort of thing becomes more and more "cruel" as time passes.

"Creation," the spectacular depiction of "The Birth of the Universe," is held over from last week. It is well presented, with an impressive lecturer, but we have seen these things on a much larger scale at Coney Island. Some of the machinery employed to work the effects seems to need oiling. Jolo.

## ORPHEUM.

There was more than the usual show at the Orpheum this week mainly due to the new Ned Weyburn act, "The Girls Gambool," a musical revue which closed the show running 45 minutes. The Weyburn act was a recognized hit and the audience remained intact until the very finish. "The Girls Gambool" is now in fair running order and a new turn for any bill. The costuming is especially in its favor with the last of principals tending aid materially. Margaret Irving is the featured woman leading two numbers with Paul Frawley handling a similar number. Felix Adler, with his vaudeville offering, takes down the comedy honors with Hazel Moran, a lariat thrower, displaying considerable ability. A finale with the entire company on the stage would be more fitting.

The three Bobo opened the show early with club juggling. The men have a fast routine with comedy on the side that made the Brooklynites laugh. Miller and Mack replaced Warren and Conley in the No. 2 spot. The boys dance, and do it well, receiving their share of the applause, although their stay was short.

Harry Beresford and Co. in "Twenty Odd Years," scored the artistic success of the evening. The Beresford character portrayal was immense and the audience was deeply in favor of it from the start. The boy part, handled by Frederick Howard, is overdone slightly at times.

Milo! an imitator, scored an undisputed hit. Milo! does no new imitations, but his work is polished and he has a singing voice that stands out prominently. Helene Lary and Co. in "Overtones" closed the first half, being the second sketch of that portion. The act is a novelty. Although talky, it held interest and is exceedingly well played.

Blossom Beesley and Co. (New Acts) opened after intermission with songs that went over from the start. Clark and Verdi, with their Italian talk, took down the comedy honors of the bill.

## ALHAMBRA.

A first rate entertainment provided by a straightaway specialty people, without freak offerings or "names" of overpowering drawing force (and cost). The comedy honors went to Harry Langdon and Co. in the absurdity "Johnny's New Car," an American made sketch that is as funny as the English "Motorcar." Langdon is legitimately funny and his offering both as to lines and business is a gem of laughter.

The bill was plentifully supplied with comedy and fast dancing and made a well-balanced whole. The La Vars opened with their brightly-dressed and well-banded stepping routine ending with a nicely-executed bit of hula dancing, which is new to the act. The villa was in the No. 2 spot, a pretty, shapely blonde girl and plays the accordion. Appearance and music go 50-50 in a thoroughly effective specialty. If anything, the picture of this pretty, plump pony in her short-skirted white suit, carries a trifle more charm than her very pleasing musical numbers.

Moran and Weiser, with their boomerang hat specialty, and the unique clowning of the comedian, were their usual success. The Alhambra audience greeted the card of Ben Ryan and Harriette Lee as familiars and the couple put over their eccentric comedy turn to continued laughter and applause. "The Night Boat" (New Acts) closed the first half. Cartmell and Harris (New Acts) have a new vehicle called "Goin' With Cupid." They started the second half nicely. Then came Langdon.

Cecil Cunningham had the important spot next to closing, offering three new songs by Jean Hayes, written especially for her as she explained in a curtain speech when the audience demanded more and would not be denied. The five of Clubs, four fast men club jugglers and a cute girl pony in white knickers and black stockings, closed the bill.

## AMERICAN ROOF.

Up until intermission the bill for the first three days was weak, short both in comedy and entertainment, and in the second half until the classy Rose and Foy turn, starting the tail end, that the little more than half capacity house began to show signs of appreciation.

The Rose and Foy duo deserve more than passing mention. The girl is apple, agile, has a pretty face, can deliver a lyric and is a remarkable kicker. Her partner, too, is clever, and their dances were pretty to look

at. This turn should qualify for the big time.

The hit of the bill went to Maud Muller, this being her first appearance on the Loew time. Miss Muller came next to closing and after a short monolog of her "but" stuff with the burlesque opera, she became serious, singing "Foot's 'Goodbye Bye.'" And though she appeared to be suffering from nervousness she gained prolonged applause, bringing her back for a speech. But that wasn't enough and they called for another number. Miss Muller's reception was surprisingly big—it was almost an ovation.

Just preceding was "Vice Versa," a peppy skit by Franklyn Ardell, with two of the three persons turning out to be runaways from a nearby asylum. The girl, with a curious mop of hair, two shades darker than battleship grey, caused comment. One of the most interesting of offerings closed the bill, Swain's Cats and Rats, and it held everyone in to see the Chaplin comedy.

Cornelia and Adele, with several songs, but mostly dances, "One" opened the bill nicely. Bronie and Aldwell got something in the "two" spot. The Cromwells, following, went the best of the bill before intermission section. The man is an excellent, fast working juggler and by not removing the wig, leaves more than half the audience guessing.

Sophie and Harvey Everett, with their "Adam and Eve Up-to-Date" skit, won a fair measure of laughter, but "The Boarding School Girls," programed as a musical farce, failed to start much, though (Miss) Tommy Allen cut up all manner of capers. She was the only bright thing to the act.

## FIFTH AVENUE.

Gene Greene was all the class of the Fifth Avenue bill the first half of the current week, and the bill needed class. The rest of the entertainment ran fairly well, but it never reached beyond an ordinary average of small time shows of the better class. Mr. Greene filled in more than 20 minutes at the end of the bill, and a late show at that, and left the audience demanding more vociferously.

Young and Brown, "sister act," began the proceedings shortly after 8 o'clock, with lively dances away from the general run and very little singing. One of the girls has a curious contortion much like that of Charlotte Greenwood, and it gives her an opportunity to handle some unusual eccentric maneuvers. Their dances together were capital, but the singing was not so good.

Robert E. O'Connor and Co. in a rather tiresome sketch called "Four Times a Year" won the No. 2 spot and created no hurry, although there were lines in O'Connor's part that won a laugh. The story is too complex and involved to be put over within the ordinary sketch limit and still leave time for the development of "bits" of business.

Van Bergen and Gosler, two men in evening clothes, added by piano, did better than the preceding number. One of the men has a really fine voice. He did exceedingly well with an old ballad, but their duets (the piano player had a light tenor) with current popular music did not fare so well.

Madison and Winchester are much too old and skillful comedians to be content with the collection of junk they are using. They are particularly in need of an opening. The stuff they used in this bill left the audience cold, and they had a handicap caused by their own entrance to overcome. Talking acts have enough to do to get well started after a fast act ahead of them. When they furnish their own hindrance they are better employed in other ways. This pair picked up something later, with a quantity of rather threadbare patter and clowning.

Paul E. Burns, assisted by Cecilia Wright, had the second sketch of the evening, called "The Love Melody," a rather tiresome effort to fill in almost 25 minutes with talk when they might have better been employed in using their specialties, for Miss Wright can sing and Mr. Burns played one number on the violin in a manner that suggested he might have made that the basis of an interesting bit of specialty if it had been made the foundation of the act instead of a story that was not particularly interesting and not well told at that.

James Evans and Sister have introduced some capital new angles to the pedal juggling turn. Their work is fast and clean and they make a good appearance. They closed the show and for a number of no greater pretension did extremely well.

## CITY.

The City was jammed Tuesday night, and before eight o'clock there was a line of staudes five deep in the back of the house. The Three Kramers (under the name of The Wilsons) opened the bill with aerial acrobatics. The Three Creighton Sisters, second, pleased immensely with the bare legs of two of the girls showing at the finish.

Lottie Williams and Co. in "On Stony Ground," were a laugh. It was great material for the audience that it was dished up to.

Joe Lanigan (with a woman, under the team name of "Jones and Porter") are doing a new act just about what was for the season. Lanigan is still a good single and the woman fills out sufficiently to make the act look bigger.

The Chaplin comedy followed this turn and was a laugh from start to finish. It has the usual Chaplin "bake" and that was what they were there to see. The Cathedral Quartet (New Acts) were a winging offering not properly framed at present, and at any time not

the type of an act for the City's audience. Bernie and Deker with their musical offering were one of the real bite of the bill. The audience was a little slow in getting their "response program" idea, but once over it was a "fair fight" for the team. Josie Flynn's Minstrels were the closing, and a good big girl flash for the house. Fred.

## 81ST STREET.

Nothing very exciting about the show at the 81st Street the first half of the current week. It started off nicely with the Georgetown, two men juggling a boy, with rapid hand-to-hand, hand-to-foot and other fast tossing, well put over in approved foreign style. The kid does some funny Chaplin stuff that almost approaches comedy. The only thing old-fashioned about it is the opening, wherein one of the men is seated at a table to indicate a semblance of dining. Nobody has ever discovered the origin of that opening "picture" or the reason therefor. It's elucidation should prove of interest to theatregoers. Leon Gilbert (New Acts).

Spencer Charters and Co. in "The Hermit," were third. Just why Mr. Charters finds it necessary to impart a classified characterization to the role of the hermit is not readily discernible, unless he wished to present a brand new type upon the stage. In actual life there never was known to be an effeminate hermit. The sketch is trivial, and was played rather placidly Tuesday night. Then followed a violin solo by the leader of the orchestra that has no place in a vaudeville bill and should only be resorted to to make time while a set is being made. But in this instance it preceded the feature picture, Max Marsh in "The Wharf Rat," a Fine Arts-Triangle production.

Hidalgard Mason and George Murray (New Acts) held the next to closing spot nicely and were followed by Victor Morley and Co. in "A Regular Army Man." The Charley Chaplin current release concluded the entertainment. Jolo.

## LAST HALF, LAST WEEK. AMERICAN ROOF.

Sufficient strength to the American bill the last half of last week to warrant an evening's entertainment. Thursday night found a well-filled house.

The "name" of the bill was the Breen Family closing the first half. The dancing, especially caught the eye. Frankie Fay was also among the leaders of the evening. Miss Fay gets some sure results with her character numbers. The published numbers vary as to worth. Her accompanist leaves the right impression through displaying no forwardness. Walter Percival and Co. (New Acts) had sketch, good returns. Sheppell and Vidocq (New Acts).

Klein Brothers, next to closing, secured the best comedy results of the show and were deserving of the late spot. The Kleins' comedy is not new but was liked by the entire house. The Aerial Cromwells closed the show.

The remainder of the show consisted of Tom Almond, Walrod and Zell, and Farrell and Farrell.

## BOASBERG SUED AGAIN.

J. Clarence Harvey has begun action against Julius Boasberg of Buffalo, asking damages to the amount of \$25,000, alleging the defendant falsely caused his arrest some weeks ago. This action is the result of Harvey's arrest in this city on Boasberg's charge of grand larceny, after a disagreement regarding installment jewelry which Harvey had purchased. He was confined over night but Justice Goff freed him, deciding the complaint did not support the charge.

Harvey, who is in "Her Soldier Boy," was prevented from appearing in New Haven at the opening of the show. He immediately sought his attorney, Herman L. Roth, to begin a civil suit against Boasberg, but it was not until last week that a deputy sheriff served the summons in Buffalo and the papers were filed here on Friday last. In asking for damages Harvey alleges injury to his "reputation, great mental and bodily stress during the imprisonment and afterwards."

It seems that Boasberg has called up Mr. Roth on the long distance phone several times in the past month and begged that he drop the case. In answer, the attorney recalled to him the Toby Claude case. That matter was settled out of court, the jeweler agreeing to pay Miss Claude \$2,500. But instead of paying her cash he gave her notes for the amount and promptly went through bankruptcy. In answer to his appeals Mr. Roth advised him that "there would be nothing doing with notes this time."

At one time Mr. Roth was Boasberg's attorney, but when he started to have actors arrested, the attorney promptly took him off the list and has since handled a number of cases against the Buffalo diamond merchant.

## BILLS NEXT WEEK.

(Continued from page 25.)

|  |   |  |
|--|---|--|
| 24 half<br>Kawana Bros.<br>Joe Browning<br>Rayson & Clare<br>B & H Gordon<br>Tennessee Ten | 24 half<br>Teledo, O.<br>KEITH'S (ubo)<br>Alex Bros<br>C & A Wilkins<br>Rae B Ball<br>Eva Taylor Co<br>Helen Trux<br>Ahl Japs<br>Kennedy & Nobody<br>Marx Bros Co | Waterstown, S. D.<br>METRO (wva)<br>Sam Hood<br>Marlene Navaro & M<br>24 half<br>Pat Barrett<br>Electri-Venus  |
|  |   | Wilkes-Barre, Pa.<br>POLI'S (ubo)<br>(Scranton split)<br>1st half<br>Aerial Bartlette<br>3 Ardnards<br>"How It Happened"<br>Ingils & Reading<br>Merlan's Dogs<br>(To All)  |
|  |   | Wilmington, Del.<br>DOCKSTADER'S<br>(ubo)<br>Bolger Bros<br>Eadie & Ramsden<br>"Dream Pirates"<br>Joe Cook<br>Alzma<br>(Three to All)  |
|  |   | Winnipeg.<br>ORPHEUM<br>Orville Harold<br>Cresay & Dayne<br>Valletta's Leopards<br>Willing & Jordan<br>Martin & Fabrial<br>Violet Dale<br>A & F Stedman  |
|  |   | PANTAGES (p)<br>Pauline<br>Evelyn & Dolly<br>Hugo Koch Co<br>Virginia 4<br>Oleumith & Pinard<br>STRAND (wva)<br>Paul Pedrial & Monks<br>Carl & Leclair<br>Harry La Tor<br>Six Colonial Belles                                    |
|  |   | Woonsocket, R. I.<br>SCENIC (ubo)<br>Jack Reddy<br>The Maykoes<br>Stephens & Hollister<br>Primrose 4<br>24 half<br>Teehow's Cats<br>Morley & McCarthy B<br>"Finders Keepers"<br>(One to All)                                     |
|  |   | BIJOU (ubo)<br>24 half (14-18)<br>Joe Cook<br>Orr & De Costa<br>Wilson & Larson  |
|  |   | Worcester<br>POLI'S (ubo)<br>Frank Shields<br>Graham Winters<br>Cooper & Ricardo<br>Hazel Wallace Co<br>24 half<br>Roland Travis Co<br>Al H Wild<br>Hodge & Lowell<br>Oklahoma 4   |
|  |   | PLAZA<br>Musical Christie<br>Thornton & Thornton<br>Jessie Parker Co<br>Mitchell & Griswold & M<br>Haberdsberg<br>24 half<br>PANTAGES (p)<br>Willard Bros<br>Whet 4<br>Correll & Gillette<br>Military Melts<br>Herbert Brooks Co |
|  |   | Victoria, B. C.<br>PANTAGES (p)<br>Nancy Fair<br>"All Aboard"<br>Olympia Deval<br>Nouvel Bros<br>Moss & Frey   |
|  |   | Virginia, Minn.<br>LYRIC (wva)<br>24 half (21-23)<br>Jack & Foris<br>Wash & Menning<br>Burton Hahn & M<br>Howard's Bears   |
|  |   | Washington, D. C.<br>KEITH'S (ubo)<br>Non Halperin<br>Ellis & Bordoni<br>Bob Albright<br>Digby Bell Co<br>Gibson & Guinan<br>De Forest & Kearns<br>Page Hack & M<br>Lady Alice's Pets  |
|  |   | Waukegan, Ill.<br>POLI (ubo)<br>Olympic 8<br>Adelaide Boothbey<br>Willie Boier<br>Noodles, Fegen Co<br>24 half<br>The Youngers<br>Amedeo<br>Grace De Winters<br>"At the Party"<br>(Four to All)                                  |
|  |   | Youngstown, O.<br>HIP (ubo)<br>Frank Le Deut<br>Musical Johnsons<br>"Prosperity"<br>Ed Dowling<br>F & J Water<br>Tom Edwards Co<br>Bert Johnson Co<br>Watson Sisters<br>4 Danubes  |



## DRIVEL OF THE FILMS

By J. A. MURPHY

After the final scenes in "The Lip of the Trumpeter" were filmed, Mons Cayenne served a luncheon to her friends. The food served was in colors selected to harmonize with the wall decorations of her beautiful newly appointed bungalow. We trust that the drinks harmonized with the interior equipment of the guests.

Kirk Doble made an impromptu speech last night to the members of The Fidelity League of Exhibitors. His related numerous experience he has had during the many years he has been engaged in the field of "photodramatic expression." Mr. Doble engaged in the motion picture industry in 1914 and has done much toward the advancement of "our new art."

Will Sokup has joined the Rumford Co. for their first production, which is "A Secret Still."

Great credit is due Sumter Stope for his coolness in a trying situation. During the filming of an important scene in a blazing building, Mr. Stope's pants caught fire. With rare presence of mind Mr. Stope removed the pants and continued with the scene.

Kager S. Divvel, president of the Hyena Co., remarked in a recent address that "motion pictures are a language common to all." Some very common language has been used during production.

"Burnishing Stove Pipe"—Industrial—On same reel with "Feeling Flower Pots in Pettaville"—Released Feb. 10th—Ruthebege Co.

A number of friends and admirers of Edw. Priff, accompanied the members of the Angora Co. to Lake Mudina, the location chosen for filming some thrilling scenes in "Pinkie's Peril." Winnie Twoshank, in the character of Pinkie, fell from the dock into the lake, and Mr. Priff, in the presence of five hundred spectators, dived to her rescue. Winnie came to the surface at once, but Mr. Priff remained under water so long that the crowd became anxious, then he came to the surface with a dummy that had been abandoned by the Outlaw Comedy Co. while using the same location. The bitterest feeling now exists between the two companies.

During his spare moments Stephen Gaser has perfected an automatic siren for peanut roasters.

Sellen Cheapley, efficiency expert with the Hyena Co., has abandoned the studio in order to reduce production costs of features. Nothing but exteriors will be filmed in future, and a sign to read "Hyena Motion Picture Studio" will be carried and set up on all outdoor locations.

The scenario department of the Ochre Co. was moved to the front of the building Wednesday. The rear of the building fell down last Tuesday.

At a little informal meeting of authors, Poynter Penyl stated that he had received several thousand dollars more for his last scenario than for any of his previous "scripts." He was taken care of by friends.

Cloudy weather no longer prevents taking of outdoor scenes by the Ephepheral Co. A stage supported by fifty aeroplanes enables them to rise above the clouds and work in the clear rarified atmosphere. A number of scenes in "The Vulture of Valparaiso" were taken at a height sixteen thousand feet while a storm was raging in the city below. The Ephepheral was the first company to go in the air, but others are expected to go up soon.

The Hemlock Furniture Co. advertises "Two baby carriages for rent, or will sell state rights."

Al. Dino, who has taken over the Brunette theatre, writes to the Hydrophobia Co. as follows: "While I had heard much of The Gripe of the Green Grape I was not quite prepared for the result of its first presentation. There is a big punch in The Green Grape."

Joe Hockall, who wrote many of the split reel comedies for the Gumbo Co., is now living in seclusion in a small village in South America where he is making an earnest effort to reform.

A stupendous historical production is under way at the Anasofotidia studios. Seven hundred Knights and Ladies will appear in the court scenes. The consumer is designing evening gowns for the Ladies and Knight gowns for the Knights.

Handel Maul, director with the Heetic Features Co., is extremely particular in the selection of types for his incidental characters. He instructed his assistant to have fifty men for soldiers report at a certain hour. The men were in readiness at the appointed time, and Mr. Maul, after trying for three hours to teach them certain manoeuvres, complained bitterly to his assistant of the lack of military bearing of the men, their inability to understand his tactics and the incorrecness

of their uniforms. Mr. Maul's assistant dismissed the men, and as they happened to be regulars, they returned to the barracks and reported to the commanding officer who had given them leave of absence. The assistant phoned to the Glimet Agency for fifty extras.

Spafack and Weboson paid \$75,000 for a half interest in "The Girl Upstairs." The picture will be exhibited on sharing terms, sixty-fifty.

Gearing Cogs, camera man, accomplished a very difficult piece of stop camera work during the filming of "The Phantom Pickered." In one of the scenes it was necessary for Dora Pummice to make a hundred foot dive from the top of a cliff to the water. Miss Pummice is not an expert diver and no double was available, so Mr. Cogs instructed her to make the dive in four sections of twenty-five feet each.

Gumleigh Beard will deliver a lecture on the art of Photodramatic Expression at Lickaberry Hall Jan. 6. The lecture will, of course, be in pantomime.

We are informed by one high up in industrial circles that after the war a number of our large munition plants will change their equipment and manufacture loving cups for the photodramatic expressionists.

Uncle Sammy Popf arrived in Chicago Thursday. He will remain until Friday and start Saturday for New Orleans on his way to New York.

Representatives of the Hocus, Hyena, Gluck, Anasofotidia and Diaphragm companies held an important meeting last week to discuss ways and means of convincing exhibitors.

For the convenience and comfort of their patrons, the proprietors of the Fromage theatre have engaged Harold Laryux as official title reader. He is stationed on the right of the proscenium, and the minute a title is flashed on the screen, he reads it briskly and correctly in a very loud voice. This beats the man behind you from three to ten seconds, according to the length of the title.

Morton S. Juggison announces that the Ochre Co. has been running along for several weeks without any change.

A committee has been appointed to take charge of the Laboratory Assistants' Ball. Developments are expected soon.

The proprietors of the Gumbo Comedy Co., unable to settle their differences, agreed to divide the property of the firm. Mr. Wevill took the scenarios and Mr. Natz took the slate and megaphone. Mr. Wevill will file suit to recover the megaphone and Mr. Natz will organize a new company called the Gumbo in order not to conflict with the old title.

The manager of the Glimet Agency has "several big things looming up in the offing." Sounds like "water stuff."

"Hump Heenspan's Hope," a ten-reel masterpiece by the Heetic Features Co., was held over for a second night at the Chusblitt theatre. Some very handsome hand colored advertising slides of "Hockmua's Headache Wafers" complete the bill. These slides are very pleasing but not as subtle and gripping as the "Croker Corn Cure" slides. The blue toes on the girl in those slides add to the novelty without detracting from their advertising value.

"The Art of Mixing Drinks," educational—on same reel with "Cigarettes for the Working Classes"—hygienic—released by Hocus Co. Feb. 10.

The fire loss at the Fountain theatre is estimated between five thousand and fifty thousand dollars.

It is reported that Pete Goniff, who was arrested for stealing films, has escaped through the arm hole of his vest.

"The Lap of the Lapidary" is the title of the five-reel scenario upon which Poynter Penyl is engaged at present.

Much alarm was occasioned by the rumor of a company being formed to supply folding chairs to the patrons of the free picture shows in the windows around Times Square. A meeting of exhibitors will probably be called to discuss the matter.

Great activity is noticeable at the Fantod studios. Three more directors have been engaged and a double crew of scenic artists and carpenters are working night and day getting the sets in readiness for "The Blistered Heel"—A Serial of Saturating Sobs.

An "extending" contest was conducted at the Hydrophobia studio recently. The camera man claimed it was laboratory "static" and the laboratory man claimed it was camera static. The contest was decided by a committee of five policemen. No prizes were awarded.

## OBITUARY

George F. Collier, 52 years of age, died at Laconia, N. H., Dec. 3. He was born in Salem, Mass., 1864, and started in the show business at an early age with the Bennett-Moulton Opera Company. Later on he joined the advance brigade of the Barnum-Bailey Show and remained with it for several years. In 1888 he was advertising agent at the Criterion theatre, Brooklyn, N. Y. The following year, 1889-90 he was again advance agent for the Barnum show and went to England as one of the advance brigade, remaining there two or three years. He then returned to Boston and acted as advertising agent at several of Boston's leading theatres, and also conducted an advertising agency of his own. About six years ago he took the management of the Westminster theatre, Providence, R. I., and continued in that capacity up until the late Mr. Batchelder's lease expired, two years ago. Charles H. Waldron then engaged him as general manager of his circuit of theatres in New Hampshire, making his headquarters at Laconia, where he remained until his death. The deceased is survived by a widow, a daughter Gladys, and a son, Harry, advertising agent at Waldron's Casino, Boston.

Mrs. Elizabeth Lee Robinson, wife of Charles L. Robinson, builder of many theatres, committed suicide in her home in Albany last week by inhaling illuminating gas. Her act was due, friends say, to domestic disagreements. She and her husband had not lived together for two years, although a reconciliation was reported to be near. Robinson built the Grand theatre, Albany; Proctor's Palace, Yonkers, N. Y., and is proprietor of the Orpheum, Schenectady, N. Y., and part owner of the Strand, Newark, N. J.

**AUSTIN C. KYLE (22)**  
Professionally known as  
**John (Daredevil) Austin**  
Killed in action, in France,  
November 10, 1916  
and buried with Military Honors  
November 11, 1916  
He was serving as a gunner, 22nd Canadian  
Howitzer Battery, C. F. A. Only son of EDGAR  
W. and MARGARET C. KYLE, 41 Covert Avenue,  
New York City.

Frederick R. Luescher, who built and managed the National theatre, Rochester, N. Y., was found last Thursday in the Genesee River, after accidentally

Now that Lotta Papsin has succeeded in turning her touring car into a dressing room we have wondered if a dressing room could be turned into a touring car, the touring car into cash, the cash into room rent and—but let us hope that Stephen Gaser will take the matter up.

The experiment of engaging artists on profit-sharing terms has been carried to a successful issue by the Angora Co. Thousands of shares of stock change hands daily in the crap games around the studio yard.

Gearin Cogs, camera man, has engaged a troupe of Hallowlans and will conduct experiments in color photography.

"Sawdust and Succotash" will be the next release by the Outlaw Comedy Co.

In the course of a heated debate in the office of the Saggastarius Co., Ramsey T. Galswax struck Lonna P. Toople full in the face with a thousand foot roll of negative. The film broke and scattered in tiny fragments without injuring Mr. Toople in the least. "There is a crying demand for better and stronger films."

The Goshall Co. offers a personally-conducted tour through their studios as a prize for the best scenario submitted before Nov. 1917.

The Hyena Co. announce their future policy engaging only big stars and have already secured Lottie Lumm, Theresa Vanki, Dora Pliep, Wendel Clumple and Guy Cocus.

Hyder Brownson is now scenario editor with the Nostalgia Co.

Olffe Ogle will appear in the flesh at the Idle Hour Cinema Theatre next Thursday and discuss the art of acting.

drowning. The deceased was lately identified with the motor car industry in Rochester and was president of the local automobile association. He was 46 years of age. A widow and three-year-old son survive him. His brother is Mark A. Luescher, at the Hippodrome.

Ada Murray (Mrs. Stanley Murray), prima donna with the "Nut Sundae" girl act (Pantages Circuit), died in Oakland, Dec. 3, following a short illness. Immediately after opening in San Francisco the previous week, she was forced to withdraw from the cast, due to ptomaine poisoning. The body was sent to Chicago, where the burial took place.

John H. Barry, one of the original Four Huntings and father of Mollie Hunting (Lew and Mollie Hunting) died Nov. 28 at his home in Fair Haven, N. J. 70 years old. He was a 32d degree Mason and funeral services were conducted by Star of Hope Lodge No. 430, Brooklyn. A son, two daughters and the widow survive.

In Loving Memory of  
MY DEAR HUSBAND  
**JOSEPH N. PRENEVEAN**  
Who departed  
December 6th, 1916.  
May his soul rest in peace.  
Gone but not forgotten.  
His Devoted Wife,  
Mrs. Joseph Prenevean

Shereef Benali (Ben Ali), an Arabian acrobat, belonging to the Prince Mullahamed's troupe known as The Morocco Six, died in the Alexian Hospital, Chicago, Dec. 9, as the result of a fall two months ago in Keokuk, Ia. There was a slip in the formation of a pyramid and Ben Ali was taken to a hospital with a fractured neck cord.

John Tyler, formerly secretary to Lincoln J. Wagenhals, died Dec. 7, aged 37 years. The deceased fell, incurred a fractured skull and passed away at Bellevue Hospital without regaining consciousness. His wife is Grace Marguerite Williams, touring with Lefler & Bratton's "Very Good, Eddie."

Arthur Bowen, Chicago cartoonist, who attempted suicide Nov. 24 in the Windy City, died Dec. 7 in the Ravenswood Hospital, Chicago. Bowen was recently on the art staff of the Chicago "Daily News." He appeared in vaudeville for a time.

Sarah H. Brennan, a retired actress, died Dec. 8 at the Actors' Fund Home on Staten Island, aged 78. She was of English birth and came to America with her husband many years ago as a member of the first Hanlon Bros. Company.

Stanley D. Bogart, an actor before joining Company C, 32nd Michigan Infantry, as a private, was found in the Rio Grande river. According to the announcement of the Coroner in El Paso, he met death through drowning.

Mrs. Ivy Ashton Root, playwright, who wrote "A House of Cards," in which Mary Mannering appeared, died in Pasadena, Cal., a few days ago, 45 years old.

The mother of Anna Chandler died Feb. 5 at 217 Audubon avenue, New York. Miss Chandler left the Orpheum Circuit at Seattle to return home when informed of her loss.

Eddie Jewell, formerly with Eddie Jewell Trio, dropped dead in San Diego from heart trouble. He was engaged at the Trocadero Cafe there.

## CHICAGO OFFICIALS PROBE FIGHT OF RIVAL UNIONISTS

**Determined to Check Bomb Throwing and Dynamite Outrages  
Which Have Marked War of Operators' Factions,  
Wholesale Arrests Are Being Made.**

Chicago, Dec. 13.

A new phase to the turbulent conditions among amusement unions came to light yesterday when word was passed from the State's Attorney's office that an investigation has been started by Chief Attorney MacLay Hoyne of the fight between rival picture operators' unions. Today arrests were made as reported elsewhere in this issue.

State's Attorney Hoyne has declared himself personally as setting out to stop bomb throwing and alleged sluggings which have been laid at the doors of the unions.

If Hoyne gets at the bottom of the trouble and uncorks the necessary evidence the matter will be placed in the hands of the Grand Jury for possible indictments.

A number of cases have reached the docket lately wherein the charge is filed that the wrongdoers were members of the fighting unions. Recently a bomb wrecked an apartment house on Cass street wherein resided Joseph P. Armstrong, president of local No. 110 of the International Alliance Theatrical Stage Employees of the United States and Canada, but luckily none of Armstrong's family was injured. Four men belong to a rival union, No. 157 of the International Brotherhood of Electrical Workers, were jailed the morning before on alleged threats "to get Armstrong."

There was a big fight at the Rose Street theatre when "opposing picture men" mixed things up over union contentions and George Heiss, operator of the Rose, was beaten in an attack said to have been made by Frank Gusenberg. Gusenberg was placed in the cell with the four men who were arrested the day before charged with threatened to kill George Halliday, operator at the Alcazar, according to the allegation.

These cases have resulted in Hoyne's determination to put a stop to the continued trouble. Continuances on the cases when first called in the Municipal Court were granted until Dec. 15.

Both unions are putting forth every effort to bring about some sort of a settlement whereby the fighting between themselves will stop, and before the end of the week Charles C. Shay, president of the I. A. T. S. E., who has been west of late on important matters bearing on Alliance affiliations, is expected to take personal charge of the matter.

### TO UNIONIZE STUDIOS.

At a regular meeting of the Theatrical Protective Union No. 1 last Sunday, it was voted to unionize the motion picture studios within the jurisdiction of Local No. 1, beginning next Monday.

The basis of salaries will be on a scale suggested recently by William A. Brady, who expressed himself in favor of such an arrangement. The World-Brady studios will be the first ones to conform to the union's resolution.

The resolution calls for the employment of heads of departments, such as electricians, property men, etc. by the week and all other members of the working staff by the day.

### "EXTRA" GAMBLERS.

Gamblers at \$20 daily as "extras" in the Valeska Suratt picture William Fox is making is the thing now.

The Suratt picture has a large gambling scene. Big men with sombreros

were wanted for it. None could be obtained from among the usual crowd of picture extras. The Fox people secured them from the Broadway cafes, rounding up several who didn't balk at the experience of posing before the camera, but insisted upon payment beyond the amount an "extra" customarily receives.

### STAR PACKS TWO HOUSES.

Fall River, Mass., Dec. 13.

An odd occurrence in connection with the appearance in person of a picture attraction happened here when Olga Olanova personally presented herself upon the stage of the Bijou, while the feature she is the star of, "The Crimson Stain Mystery," was showing. The crowd at the Bijou became so large that N. C. Granlund of the Loew Circuit press department, in charge of the affair, made an announcement Olanova would later appear at the Academy, also Loew's, in this city.

The Academy held a capacity house as well when Olanova later showed there the same evening.

### WAITING FOR "HONOR SYSTEM."

The William Fox film people will terminate the preliminary engagement of "The Honor System" at the Pitt, Pittsburgh, next Tuesday night, after playing it in that house for two weeks. During the Pittsburgh engagement Fox has observed the 10-reeler and arranged to have appropriate music set to it. The Pittsburgh showing was in the nature of a trial exhibition.

The "Honor System" special will be held by Fox until a Broadway house may become available for it. One was being sought this week.

### NEW JACKSONVILLE STUDIO.

Jacksonville, Dec. 13.

The Klever Pictures Corporation has signed a lease for a studio site here for a term of years, to be located next to the present Thanhouser studio. Work will be started immediately.

Victor Moore and company, who are making single reel comedies for this concern, arrived here yesterday.

### HARRIS BACK IN FILMS.

Charles K. Harris is to make another plunge in the film producing game. A \$30,000 corporation has been formed and work will commence at once on the production of a Harris scenario, entitled "A Mother's Duty," which is described as a "psychological study."

### FEATURE FILM TO TOUR.

Los Angeles, Dec. 13.

"A Trip Through China," a cinema feature recently imported from China, concludes a four weeks' engagement at the Majestic here on Saturday night and will take to the road, commencing its tour in Southern California.

### GAIL KANE'S SALARY.

Gail Kane, who has signed a contract to appear in feature film productions on the Mutual program, is to receive \$1,250 a week for the first six months and \$1,500 for the remainder of the year.

### VITA GETS "MARY JANE'S PA."

Vitagraph has secured from Henry W. Savage the film rights to "Mary Jane's Pa.," paying therefore \$3,500. It will be screened with Peggy Hyland and Marc MacDermott starred.

### RAYMOND HITCHCOCK SUES.

Raymond Hitchcock, through his attorneys, O'Brien, Malevinsky & Driscoll, has started action against Sidney Cohen for an accounting of money alleged to have been given the defendant in February while Hitchcock was in England for the purchase of war pictures.

Hitchcock contends he entered into an agreement with the defendant at that time for the purchase of motion pictures taken on the battle front, advancing him \$3,000. It is alleged Cohen received \$300 additional from Mrs. Hitchcock for the same project. Up to date the pictures have not been shown and an accounting is demanded within twenty days.

### OPPOSITION GIVE-AWAYS.

There is a give-away competition on 116th street, between Loew's 116th street theater (formerly York) and B. S. Moss' Regent.

Loew recently reopened his house with a picture program, while Moss had taken over the Regent some months ago and brought it into the profitable column.

The reopening of the York brought a sharp tilt between the two houses, with the Regent giving away something different, it is said, at each performance.

The York followed suit, until the two houses are vying with each other for new ideas to draw patrons.

### ANOTHER PICTURE HOUSE.

Marion, O., Dec. 13.

W. D. Clark, manager of the Columbia, a picture house, has accepted a proposition made by Gus Sun, lessee and manager of Alhambra, and is organizing a stock company to take over the latter house, which will hereafter be open six nights a week playing pictures when not road shows. Something like \$10,000 will be expended for a pipe organ and the redecoration of the lobby. Paramount picture will be featured.

### BAGGOT BUYS "ABSINTHE."

King Baggot, former Universal star, has purchased the negative of "Absinthe" a four-reel subject made by Herbert Brenon in Berlin at the time of the Universal tour around the world and is now offering stage rights, having inserted new titles and brought the subject up to date.

### NEXT PICKFORD JAN. 8.

Artcraft has set Jan. 8 as the next Pickford release date, when "The Pride of the Clan" will be shown. It was finished last week and is now being assembled. Miss Pickford will at once begin work on "The Poor Little Rich Girl."



MAURICE TOURNEUR

Who has just completed the direction of the MARY PICKFORD feature, "The Pride of the Clan," to be released Jan. 8. Mr. Tourneur will shortly begin work on Miss Pickford's next release, "The Poor Little Rich Girl."

### STOCK SELLING IDEA.

The stock selling scheme in moving pictures is running away with some promoters who have hopped into the "star name" corporation plan with avidity.

Monday a film actress of fair repute and receiving about \$250 a week was approached by a promoter, who outlined a glowing prospect with herself as the title bearer, offering to give the young woman a salary of \$1,500 weekly if she would consent to lend her name to a stock jobbing scheme.

### U. GETS CHICAGO THEATRE.

Chicago, Dec. 13.

At last Universal has a theatre of its own in Chicago. A deal was closed the latter part of last week by Carl Laemmle and Alfred Hamburger whereby they will jointly operate the Playhouse as a picture house.

While the U's biggest film spectacles will be presented at the Playhouse the theatre will also offer other current events.

Universal has been dickering for a suitable Chicago house and only last week was able to frame up the Hamburger deal.

### FEATURES IN CHICAGO.

Chicago, Dec. 13.

The "War Brides" (Nazimova) film is not to stay at the Studebaker indefinitely as contracts for other features must be fulfilled. Aaron Jones said yesterday that the new Clara Kimball Young picture, "The Foolish Virgin," will open a two weeks' exhibition next Sunday and that on Jan. 1 the Annette Kellermann picture, "A Daughter of the Gods," will open and stay four or five months.

"Intolerance" is doing capacity at the Colonial according to Mr. Jones, and will run right along without any holiday interruptions.

"Idle Wives" is doing profitable business at the LaSalle and will remain there until after the first of the year.

### REISSUES DRAWING.

One of the big surprises on Film Lane is the tremendous business two reissues are doing. Vitagraph reissued "My Official Wife" with Clara Kimball Young, and it is topping the business of that exchange. Taking advantage of Bernhardt's appearance at the Empire, Universal reissued "Jeanne Dore," featuring Bernhardt and the results have been surprising.

Other reissues doing a big business are the World Film Clara Kimball Young reissues and "Neptune's Daughter" with Annette Kellermann. Several of the manufacturers, prompted by the business done, are going over their store of negatives and hunting for like subjects to reissue.

### MARIE CAHILL COMEDIES.

Marie Cahill has contracted to appear in a series of two reel comedies, to be made by a specially formed company, to be directed by her husband, Daniel V. Arthur, and which will be released through the Mutual. They will start to grind about Jan. 1.

### ADOLF PHILLIP COLLECTS.

Adolf Phillip secured a settlement of \$2,700 from the Peerless Feature Film Producing Co. last week in an action brought by him against the defendants for alleged breach of contract. Phillip entered into a contract with the Peerless in January for the making of a feature picture of his former stage piece, "The Corner Grocer." A scenario was made but the work on the picture never started. Phillip started action for damages due to the time spent in preparing for the picture. Judge Finch upheld his views. The Peerless offered a settlement of \$2,700, which was accepted. Nathan Burkan appeared for the plaintiff.

# MUTUAL

FRANK POWELL  
Announcer

The Peerless Emotional Actress

NANCE O'NEIL

"MRS. BALFAME"

Adapted from the famous  
novel by Gertrude Atherton.

Her first of the Nance O'Neill  
Mutual Star Productions is now  
being staged at the studios of  
the Frank Powell Producing Com-  
pany. Release date will be  
announced shortly.

Bookings can be arranged at any of the  
**68 MUTUAL EXCHANGES**

## TOMMY'S TATTLES.

By Thomas J. Gray.

It looks as though they are going to  
have peace in Europe on the eve of  
war in America.

They may have National Prohibition  
in England. That will keep more peo-  
ple away than the Zep raids.

The first trouble reported around the  
Palace Building Monday happened on  
the third floor, one of Sully's barbers  
walked out on him. The barber was  
for a closed shop—on Sundays.

France and England both have new  
cabinets in charge. This means a rush  
of work for the news camera men.

It was a shame for those two nations  
to cancel their other cabinets just when  
they started to do their Christmas shop-  
ping.

Just when they are talking of stopping  
Sunday shows it is announced that  
Billy, the greatest Sunday show of all,  
is coming to New York. Bet he'll  
stop those wild parties that take place  
nightly at the Automat.

It's as hard to find children who be-  
lieve in Santa Claus as it is to find a  
stage hand who really likes actors.

You've probably noticed that—

Few people say "Hello" to you when  
you arrive at a theatre, but a big crowd  
says "Good Bye."

Hotel service is always much better  
Christmas Week.

This is the time of the year you hear  
from all your old friends.

The people you forget to send cards  
to are the first ones to send them to  
you.

Agents do not get angry when you  
send them Christmas presents.

Now that the real "Oliver Osborne"  
has been found it sets at rest all rumors

that Oliver was Sam Kenny, working  
under a different name.

Constant Reader—You are wrong.  
Nat Goodwin did not star in "WAR  
BRIDES."

People who think all the suffering  
is over in Europe never took the "after  
theatre" train on the Erie from Pat-  
erson.

Wouldn't it be awful if you woke up  
Christmas Morning and found a uke-  
lele in your stocking?

## KEMBLE GOES TO WASHINGTON

Wm. H. Kemble has gone to Wash-  
ington to confer with Senator Hoke  
Smith and Congressman Dudley  
Hughes, sponsors of the Smith-Hughes  
bill now before Congress.

The bill proposes Federal regulation  
in such a manner as to do away the  
present mode of censorship by a pro-  
cess of elimination. The proposed bill  
is modeled along the lines of the In-  
terstate Commerce law.

Kemble represents the International  
Association of Rotary Clubs as chair-  
man of the motion picture section in  
Rotary.

## NEW ARBUCKLE STUDIO.


San Francisco, Dec. 13.

The Marcus Loew-Jos. Schenck party  
here this week, left for Los Angeles  
today to arrange for the erection of a  
studio for Roscoe Arbuckle, to cost  
\$150,000.

## NEWS OF THE FILM WORLD.

With Jack Pickford starred, Famous Play-  
ers is to begin this week a screen version of  
"The Dummy." Playing opposite Mary's  
brother will be Ed. Stanley, who has been  
with the Thanhouser Film for the past year.  
Stanley is a former vaudevillian, having ap-  
peared with Maud Muller.

Kolb and Dill are filming Aaron Hoffman's  
story, "Beloved Rogues," with Al Santell  
directing. Tom Chatterton and May Gloy are  
supporting the comedians.



**VITAGRAPH**  
J. STUART BLACKTON  
& ALBERT E. SMITH  
PRESENT

**NANCE JOYCE**  
**HARRY MOREY**  
**MARC MADDEN**

IN  
**"WHOM THE GODS DESTROY"**


BY  
J. STUART BLACKTON  
AND  
CYRUS TOWNSEND BRADY

A Story of a Hero,  
Loved of the Gods, who  
found his Valhalla in  
the Heart of a Woman.

**A BLUE  
RIBBON FEATURE**

**VITAGRAPH**  
V.L.S.E.

DIRECTED BY  
**WILLIAM R. LEADLE**



**SELZNICK PICTURES**

From Coast to  
Coast

**HERBERT  
BRENON'S**



Presentation of  
**NAZIMOVA**  
in  
**"WAR BRIDES"**  
By Marion Craig Wentworth

15 SHOWING TO CAPACITY  
HOUSES AT ADVANCED  
PRICES

BRENON'S NEXT PRODUCTION  
**FLORENCE REED**  
In A Superb Spectacle

Soon To Be  
Released

**CLARA KIMBALL  
YOUNG**



in  
**"THE FOOLISH VIRGIN"**  
By Thomas Dixon  
Author of "The Birth of a Nation"

The Great Star at Her Best  
In A Powerful Story  
OF MONEY MADNESS

**ALBERT CAPELLANI**  
Director General

**LEWIS J. SELZNICK—SOLE DISTRIBUTOR**  
NEW YORK



## NEWS OF THE FILM WORLD

The Chicago engagement of the William Fox spectacle, "A Daughter of the Gods," will open at the Studebaker theatre Jan. 1. This will be of equal importance with the Lyric theatre, New York, presentation which has been playing to crowded houses since early in October. Again will John Zandt look after the stage setting and the art paintings for the adornment of the lobby. The Robert Hood Dowers music will be played by a large orchestra. Jack Lait will attend to the publicity, and the production will be managed by Ben Stern, with "Jim" Decker promoting the outdoor advertising.

William S. Hart and Dorothy Dalton, Charles Ray and Louise Glaum are the stars of the Triangle feature releases for Jan. 1. Hart appears in a Kay-Bee production of newspaper life in the Old West, entitled "Truthful Tulliver," written by J. O. Hawke. Dorothy Dalton, Charles Ray and Louise Glaum have a vehicle designed to test their versatility to the full in another Kay-Bee play of vital current interest known as "The Weaker Sex," by Alice C. Brown, directed by Raymond B. West.

Every person with more than a passing interest in the theory and practice of prohibition will find something to think about in the new Brady-made World picture, "The Man Who Forgot," with Robert Warwick in the star role and Gerda Holmes and Doris Kenyon as the principal actresses. The hero is a rejuvenated dipsomaniac whose inspirational eloquence on the prohibition subject stirs the nation to its depths.

The problem of eliminating draughts at the Riatio, has been solved the management declares, by the recently erected glass screen which extends completely around the back part of the house, with glass doors at the sides. The shallow lobby has been responsible for the rear seats being distinctly uncomfortable on recent cool days. Revolving doors will also be installed.

W. L. Hinckley, a picture actor, had a pleasant little eye-opener on Friday morning last, when a process server called while he was still abed and handed him a summons in a suit for \$250 begun by W. A. Sherr, the agent. In Sherr's complaint, filed by Herman

Roch, it is alleged that Hinckley owes the sum mentioned for "services rendered and money advanced."

International has perfected arrangements for the greatest campaign of publicity ever launched for a cinema production, in behalf of its great patriotic photoplay, "Patria," the serial supreme. The production has already been enormously advertised, but with the release date definitely fixed for Jan. 1, the real campaign is now beginning.

A film version of "Pendennis," based on the Thackeray story as was the John Drew play, "Major Pendennis," will be done in New York early in the spring. A central figure will be the Frothingtons, father and daughter, and Jane Houston, now playing Euilly in the Drew play, will be cast for the same part in the film version.

"Vanity," a five-part Metro, starring Emmy Wehlen, has been produced by the Popular Plays and Players Company and will be released on the Metro program Jan. 1. The story was written by Aaron Hoffman, and Wallace Clifton made the scenario. John D. O'Brien directed the production. The photography is the work of Harry D. Harris.

McClure Pictures, Inc., announces this week the details of the campaign of magazine advertising that will be one of the many publicity aids for the exhibitor who books the "Seven Deadly Sins," the McClure series of seven five-reel features that is to be released by Supertopics, Inc., through the Triangle exchange.

The latest Metro wonderplay in which Mabel Taliaferro is being starred has been called "Keys to Possession." It was written by Hamilton Smith and scenario-laid by June Mathis. Director Edward Carewe has selected Clifford Bruce to support Miss Taliaferro in the play.

A new picture house at Bucyrus, O., will open Dec. 21. It seats between 250 and 700. The town has a population of 22,000. The new house will be operated in conjunction with the picture house at Marion, O., both owned by the same company of which Ed. F. Reynard is at the head.

Following the announcement that George M. Cohan's initial screen subject to be released by Artcraft, "Broadway Jones," it is stated that Cecil D. de Mille has been engaged to supervise the production of this photoplay.

Daily newspapers throughout the country will publish a series of business talks to young girls, by Alice Brady, the World Film star. The series will begin about Jan. 10 and continue until May. They are being syndicated by Harry Reichensbach's Press Bureau.

Metro has announced its Christmas releases for the beginning of the New Year. They embrace an imposing list of productions. The list, which covers the period from Jan. 1 to March 10, inclusive, embraces twelve great features.

Oscar Apfel, who, until recently was directing William Farnum at the Fox Studios, has migrated to the studios of the Yorke-Metro at Hollywood, California. He will direct Harold Lockwood and May Allison, alternating productions with Jay Hunt.

The World Film Corporation has bought the motion picture rights of the play, "The Last of the Mohicans," by Justice Lewis, through the Bendis Music Bureau, which is now handling plays for stage and film production.

Ned Holmes, who handled the publicity for William Fox's "The Honor System" in Pittsburgh, put over some unique stunts, securing for the big feature a premiere that would do credit to a grand opera engagement with Metropolitan Opera House stars.

Lionel Barrymore and Grace Valentine will lead the grand march at the reception and ball which will follow the miniature show of the employees of the Rolfe Studios at the Palm Garden, on the night Dec. 18.

"Marriage a la Carte" is the next of the World-Clara Kimball Young Service pictures, about ready for release. It is from the story "Marrying Money," by Washington Post and Derham Marburg.

General Film has secured from the Patriot Film Corp. the distribution rights in America for the English war drama originally shown here by Charles Urban. They will be released in weekly divisions of two reels each.

Announcement is made by the Alfred Hamburger offices that every hamburger picture theatre in Chicago will have a Christmas tree and gifts for the kiddies in the outlying neighborhoods.

After some weeks of turn away business, the Grand Upright theatre, Chicago, is offering its "last week of 'The Unborn,'" as the picture is slated for release in the outlying theatres.

Lewisher & Fritz, controlling the chain of picture houses in Chicago, including the Covent Garden, have signed a contract for first run features of the new \$2,000,000 Commonwealth Pictures Corp.

Some of Chicago's loop picture houses use first run Mutual-Chaplin features. The day they appear theatres in the same locality manage to get an old Chaplin and play up the Chaplin name outside the front.

J. Warren Kerrigan has not yet made up his mind just what he will do and he does not intend to announce any decision until the first of the new year.

Myles McCarthy has gone to Florida to represent a picture concern. He opened with "The Century Girl" but a scene he had with Frank Tinney in that show was cut out.

Kathleen Clifford is to abandon vaudeville and has accepted a three-year contract with Halbois. Miss Clifford will appear first in a big serial.

Famous Players-Lasky Co. has acquired a controlling interest in Paramount, the distributing medium.

Jane Grey has completed "When My Ship Comes In" for the A. H. Jacobs Corporation. It is to be an international release.

Jack Dreyfus has resigned from the B. S. Mow office and will go on tour with one of Universal's "20,000 Leagues Under the Sea."

Jerome Neally has left the Thanhouser and will handle the publicity for "The Seven Deadly Sins" for the McClure company.

Frank Crane leaves New York immediately after Christmas for Frisco to direct for Halbois.

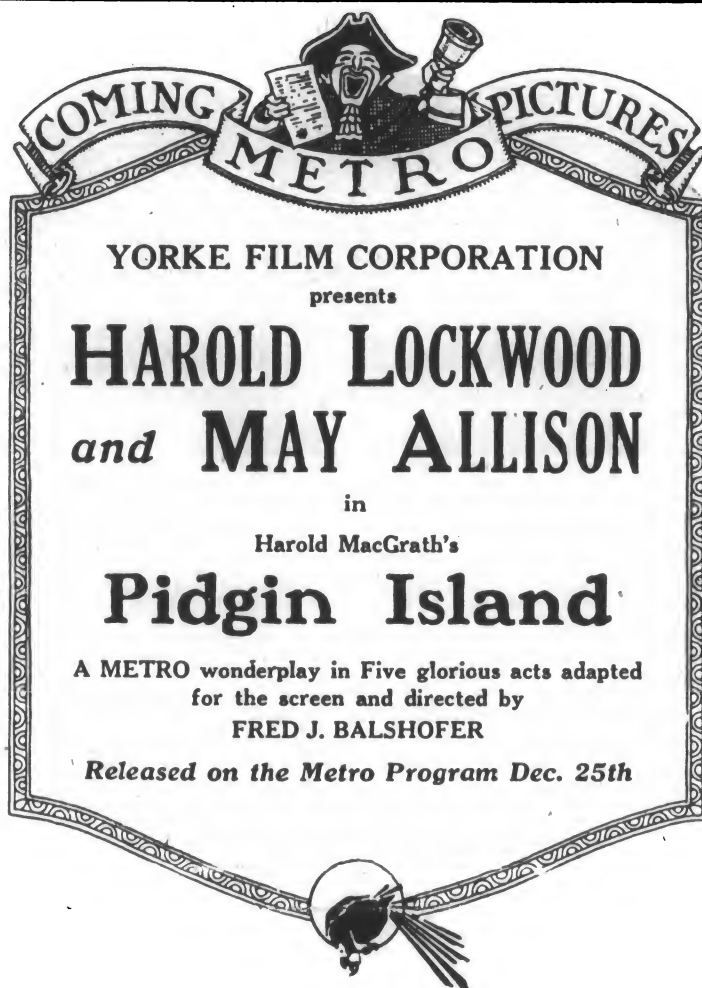
Pedro De Cordoba plays opposite Evelyn Greeley in "Just a Song At Twilight" for the Dixie Corporation.

David W. Griffith jumped on to New York from Chicago two weeks to attend to some business matters.

A. S. LeVino has been appointed the manager of the Viagraph News Service Department.



**CLARA KIMBALL YOUNG**  
*"The Rise of Susan"*  
 A WORLD PICTURE  
 (First time ever released)



COMING METRO PICTURES  
 YORKE FILM CORPORATION  
 presents  
**HAROLD LOCKWOOD**  
 and **MAY ALLISON**  
 in  
 Harold MacGrath's  
**Pidgin Island**  
 A METRO wonderplay in Five glorious acts adapted  
 for the screen and directed by  
**FRED J. BALSHOFER**  
 Released on the Metro Program Dec. 25th

**LUBIN PLANT BOUGHT.**

Lewis J. Selznick and Benjamin B. Hampton have purchased the motion picture laboratory and studio plant of Sigmund Lubin in Philadelphia. Information of the use to which it will be put was not forthcoming, but it is understood it will be used for film printing and the turning out of short subjects that will not be released on the Selznick program.

There have been rumors of some sort of an alliance between Selznick and Hampton for some time past, though it could not be figured out where Hampton, who is president of the General Film, would fit in with the big feature policy of Selznick. Report now has it that the purchase by them of the Lubin plant is but the forerunner of an amalgamation of interests in filmdom that will include several manufacturing concerns at present in violent competition.

**SCREEN CLUB SQUABBLE.**

With the retirement from the post of House Manager of the Screen Club by William Hannon a fortnight ago, all sorts of rumors of a split in membership have been current.

Hannon, it is understood, was retired by the House Committee without notice and given a week's salary, whereupon a large number of the "regulars" who frequent the establishment threatened to take the matter to the courts if the House Committee's action was ratified by the Board of Governors. The Board, however, decided to stand by the action of the House Committee and refused to give any explanation of the matter.

There is now talk of a large exodus in the form of resignations, but it is believed the entire affair will blow over.

**LINDER IS TEMPERAMENTAL.**

A number of stories are creeping into New York concerning the arrival in Chicago of Max Linder, the celebrated French motion picture artist, who is to be exploited by Essanay. One feature with him in it is to be released every month. The European star is said to be receiving a salary of \$5,000 a week for his services with that concern.

The Essanay people had reserved for him a suite of rooms at the Auditorium Annex, but Linder didn't like the wall paper and demanded another apartment. The second one seemed to meet with his approval only after it had been entirely refurbished to suit his finicky taste. Just as everything was apparently all fixed up, Linder happened to spy what was probably a small cigarette burn in the bedspread, whereupon it was all off and the Frenchman is installed elsewhere.

**PRIVATE REPORTS ON BUSINESS.**

It was discovered through a confidential source this week that the theatrical managers of this country were keeping an active tab on the business done by the picture exhibitors throughout the country. It was also learned that the reports for the current year thus far show that there has been a falling off in attendance from 25 to 33.1-3 per cent.

**MABEL NORMAND SPECIALS.**

Mack Sennett has sent a circular letter to every exhibitor in the United States announcing the forthcoming release of the Mabel Normand Specials. The announcement says there will be four of these specials released a year and calls for suggestions besides giving information the pictures will be state sighted.

## Classics in Criticism

### "On not describing the World's Greatest Show"

**WEDNESDAY**—In his imposing picture at the Colonial Theatre Mr. Griffith tells concurrently four stories of as many periods. He does it as unaffectedly as the old-time copper on the Chinatown beat used to jail four highbinders single handed by the simple expedient of tying their cues in one knot and driving them four abreast down the street to the police station.

By several of the reviewers who attended the New York release of "Intolerance," it was put down as terrifyingly difficult. It is terrifyingly difficult only to the man who attempts to describe it in a column of words. It confuses nobody but the critics, who are accustomed to the muzzle-loaded, single-barrel type of drama and photo-drama.

A great many things are difficult to the critic according to the degree of uneasiness with which he interprets them for that purely mythical reader who holds his newspaper up to the standard of the Great Reporter that told the story of the Creation in six hundred words.

Mark Twain, who wrote the adventures of Huck Finn and Edward VI and Joan of Arc and Mrs. Eddy in a little under a million words, could tell us all that D. W. Griffith has told us about the Dear One of California and Brown Eyes of old France and Mary Magdalene of Judea and the Mountain Girl of Babylon, and tell it well for a five-foot shelf; but he is not here now. I can do the next best thing, which is not to retell Mr. Griffith at all.

\*\*\*

**THURSDAY**—For me—what's the use? I hope I know when I'm licked. In an hour I can dish you up a hash of the Tree-Fletcher-Shakespeare "Henry VIII," and I've been known to make "Hamlet" mad to the feeblest intelligence in forty minutes by the printer's dead line; but I have only a week in which to prepare a report on "Intolerance," and the rush is almost unbearable.

**FRIDAY**—Another sleepless day. . . . Of course, I have discovered Mr. Griffith's secret, but it is so simple I am ashamed to tell it. This is the secret I am ashamed to tell.

I cannot imagine a man, of Griffith's imagination being sane as I and you and Hugo Muensterberg are sane.

His laziest afternoon nap would kill us of nightmare. Anybody can fancy, for instance, the fall of Babylon. But before Griffith felled Babylon he had first to reconstruct it.

I wonder what he thinks of in his lighter moments. I wonder if he thinks of one-reel picturizations of the Iliad and the second part of Goethe's "Faust"—for vaudeville?

Why is it these big fellows are so simple to, the complicated intelligence? Why did we have to wait for Griffith to show the Nazarene without His conventional halo? His "Man of Men" now makes the conventional halo impetus.

\*\*\*

I love the brutality of his Babylon. All narrow-chested, sedentary-men can love that.

*The brutality is not alone to mighty walls broken and men dying passionately; it is the beauty of the Babylonian women.*

*The basal attraction of woman never was staged as Griffith stages it.*

**SATURDAY**—I took virinol and dreamed today of corybantic Babylonian maidens.

How shall I ever be able to look the "Follies" in the face?

"Intolerance" has taken a fearful grip on me.

I must betake me to the sign of Sir Herbert Tree

and safe old Shakespeare and gaze once more on the restrained and reasonable beauty of Miss Elsie Mackay.

I must make my peace with my theatre—the theatre of voice and footstep—and reconcile myself to its limitations.

This genius Griffith, I have just discovered, has a second secret, and as simple as the first.

*Instead of imitating my theatre, my drama, he invented one of his own.*

So did Wagner. *But all the sacred junk of Bayreuth is not the price of a gallery seat for "Intolerance."*

It is not as human as "The Birth of a Nation"; it is superhuman and the biggest show in the world.

**ASHTON STEVENS**

in CHICAGO "EXAMINER"

(Dec. 3, 1916)

*It discounts all else the theatre has known.*

The master remains the master.

He is the great empire builder in this new world of imaginative art.

A simpler arrangement of narrative or a more direct statement of purpose was never found.

Griffith's plan was to take four distinct stories of related theme and plait them together.

*It is all as simple as the ropemaker's task.*

His "Intolerance" is a colossal achievement; the spectacular wonders are blinding in their magnificence.

O. L. HALL

in CHICAGO "JOURNAL"

## TWO MORE BANNED.

Commissioner of Licenses George H. Bell put his ban upon two additional pictures this week, prohibiting the exhibition of them in any theatre in New York under penalty of a summary revocation of the license of the theatre.

The pictures banned were "Is Any Girl Safe," which ran at the Elliott last summer under the auspices of the Anti-Vice Film Society, and was then taken off the boards at the Commissioner's request. The other is "The Little Girl Next Door," made by Essanay.

The Commission also sent out the following announcement to all theatres: "Under date of November 17, 1916, a letter was sent directing that certain motion pictures be not exhibited. Among those listed was the film 'The Sex Lure,' Ivan. The title of this film has been changed and it is known as 'The Girl Who Didn't Care.' This department does not object to the exhibition of 'The Girl Who Didn't Care,' but there must be no reference to the fact that it was formerly known as 'The Sex Lure,' nor must the advertising matter which reads 'Solving the tense problem of modern family life.'

The boy had never seen a woman. He returned home to find his parents separated by a girl fiend. How was he to proceed?' be used in or about the licensed premises."

The commissioner further states the letter is sent as a result of the decision of Justice Shearn, handed down in the Supreme Court on Dec. 5.

In film circles there was considerable discussion as to what effect the supervision of the Commission over advertising matter would have in the manner future publicity would be handled. It was agreed he had sufficient jurisdiction in the matter.

## SUNDAY CLOSING.

Following close upon the heels of a decision of the Appellate division of the Supreme Court for the 3rd district of New York declaring Sunday motion picture shows illegal, several of the smaller up state cities issued orders to close the theatres on Sunday. In Schenectady nine proprietors were arrested for alleged violation last Sunday, and in White Plains and Troy arrests were also made upon the refusal of the managers to obey the court's mandate.

At a meeting of the Motion Picture Industry Association a committee selected to appoint counsel to help wage the fight for new legislation affecting the subject, recommended the names of Judge Samuel Seabury and John B. Stanchfield, who were immediately appointed and are now drafting a new bill to be submitted to the State Legislature this winter.

At a meeting of the N. Y. Democratic County Committee on Tuesday a resolution was passed unanimously endorsing Sunday pictures and favoring the enactment of a new statute amending the penal law. A further recommendation was made that the members of the New York State Legislature, from the County of New York urge the passage of such a measure. Contributions are being solicited by the N. A. M. P. I., to help defray the expense of the fight.

## REGENT, SYRACUSE, CLOSED.

Syracuse, Dec. 13. Commissioner Friedrich closed the Regent, a picture house in this city showing the feature, "The Unborn." He declared upon seeing the picture that it was disgusting and a detriment to public morals.

"When the Ministerial Association asked the Mayor to stop Sunday 'movies,' it was understood that no action was to be taken in this direction until the Court of Appeals makes a decision as to the legality of such exhibitions. But when it comes to showing pictures of such a disgusting nature we cannot sit back. We must keep films within the bounds of decency," was the Commissioner's statement.

## Reducing the Cost.

B. A. Rolfe is effecting a new organization at his studios at 61st and Broadway, with particular attention being paid to the technical end. Experts installed in the various manufacturing departments are expected to reduce the cost of production by 20 per cent.

**VIRGINIA  
NORDEN**

**Expert Cameramen  
FURNISHED**

Phone: Bryant 6584  
CINEMA CAMERA CLUB  
1000 Times Bldg., N. Y. C.



**THEATRICAL PROPERTIES**

Let us develop your ideas. All we ask is that you have. We will do all the rest with the guarantee that you will be well satisfied with what we will turn out.

EVERYTHING FOR THE STAGE  
and the  
PHOTO PLAY STUDIOS  
226 WEST 41st STREET NEW YORK CITY  
Tel. Bryant 8914

## WITH A CURSE ON HER LIPS

*A beautiful Mexican girl  
dying in the desert sees  
the man she loves riding  
away with the woman  
she hates — See the*

**WILLIAM FOX**

PHOTOPLAY OF LOVE AND WAR

**THE LOVE THIEF**

WITH BEAUTIFUL

**GRETCHEN HARTMAN**

AND

**= ALAN HALE =**

WRITTEN BY N. P. NIESSEN.  
DIRECTED BY RICHARD STANTON

**FOX FILM CORPORATION**



## THE PEOPLE VS. JOHN DOE.

The Lola Weber six-reel photoplay, "The People vs. John Doe," founded on the Stielow book, had its metropolitan showing at the Broadway theatre Sunday night, where it will remain for two weeks. It is a powerful melodrama and a stirring arraignment against capital punishment, as well as a camerazised protest against the "third degree" methods supposed to be employed by the police in their efforts to secure confessions from suspected malefactors. The program at the Broadway does not give the names of the actors in this simple but effective photoplay, but whoever is responsible for the casting of this work is entitled to a niche in the Hall of Fame. The scenario is a classic of simplicity, there being no attempt at sensationalism—merely the relation of a happening in a small community, the consequence thereof to a group of innocents, all admirably visualized by an aggregation of wonderfully effective screen artists, the whole thing designed to make for a tremendously sympathetic appeal for "justice" by the abolishing of capital punishment. The exhibitor who cannot secure local endorsement on this showing had better go out of business.

## AT THE RINK.

There was a time when Charlie Chaplin delighted America by "beating" others with a brick and sending picture fans into an uproar while he gently passed into dreamland when he was the recipient of one of those things. Then Charlie started on a crusade of manning his fellows' faces with soft ples, and that was funnier than the brick heaving. And now he has added to his repertoire, various other culinary articles with equal, if not added, laughter producing results. Put him in a kitchen and Charlie will do the rest. We see the noted mime as a waiter in the beginning of "At the Rink," the current Chaplin release (Mutual), and he starts enough bokum to give the skating rink portion a good entry. Some of the New Yorkers expected that an ice rink was the stage for the versatile Charlie, but as those pictures are made on the Coast, that is impossible, for they never saw such a thing out there. There is plenty of fun provided by him on the rollers, and he displayed a surprising cleverness on them. A number of funny falls occurred, as was looked for, with Charlie outthanking and outwitting any of the others on the floor. When he couldn't trip the "big guy," who was attempting to cop his "tril," he used his old standby, the bamboo cane. All in all "At the Rink" averages up well with the best work he has done for the Mutual.

## A SON OF ERIN.

Dennis O'Hara.....Dustin Farnum  
Katie O'Grady.....Winifred Kingston  
Patrick O'Grady.....J. Wallace  
Brian Trelawney.....Jack Livingston  
Terence.....Wilfred McDonald  
Dan O'Keefe.....Wallace Pyke  
George Harding.....Lee Willard  
Florence Harding.....Mabel Wiles  
John D. Haynes.....Hugh B. Koch  
Dustin Farnum is starred in the Palladium Paramount feature. The picture is based on a story of graft in politics and the police. Highly melodramatic but unconvincing. The manner in which the story is unfolded on the screen makes the feature seem unusually lengthy and extremely drawn out. The opening reel and a half have the scenes laid in Ireland, where Param is one of the poor. He finally gets enough money to come to America with the idea that all Irishmen can get a job on "the force" at the moment they land in New York. Even though he doesn't succeed in obtaining a shield and a uniform immediately, he does eventually get to be a policeman, and later is dismissed after being caught making "graft collections" for his superior. Then there is another period of hard luck, but the wheel of fortune takes another turn and at last he is reinstated on the force and made a captain. Then he sends for the little girl that has been waiting for him in Ireland. The picture is hardly a fair example of the Paramount product. Fred.

## CHASED INTO LOVE.

With Hank Mann featured, this is another of the new William Fox two-reel comedies. It was directed by Charles Garrot. "Chased Into Love" is a title that promises more than the picture showed. Whether the fault is with the scenario, or lack of one, it is hard to say. But it is not as satisfactory as "The Social Pirates," since it hasn't an outstanding feature like the latter. Hank is a curious looking individual who is due to be married at two in the afternoon but is suffering from a "hang-over." While the bridal party waits, Hank endeavors to relieve the pressure on his head and also get some sleep. But the executor of his uncle's will finally gets him on the way to the ceremony, though Hank protests that his heart is fifty miles away, where lives the girl he really wants to marry. When he arrives at the home of the waiting bride, it is discovered there is no license. So follows a mad scramble to obtain it and get spliced by two o'clock, for the will stipulates that he must be married by that hour or lose his inheritance. This can't be done and the bridal party starts out to "get" him. Hank sees escape in a fifty-mile marathon with the finish in the town where the real girl lives. A considerable part of the second reel is devoted

to the chase. Hank manages to win the race, cop the prize money and marry the girl at the finish line. Then the executor arrives to say that a codicil to the will states that the two o'clock stipulation was only a joke, and he can have the inheritance.

## THE FEMALE OF THE SPECIES.

Gloria Marley.....Dorothy Dalton  
Marcia Dora.....Enid Markey  
Carleton Condon.....Howard Hickman  
Mrs. Dora.....Gertrude Claire  
Jim Alderdice.....Roy Laidlaw  
Mrs. Alderdice.....Aggie Herring  
Three of the Triangle-Kay Bee favorites, Dorothy Dalton, Howard Hickman and Enid Markey, are starred in this feature, which was written by Russell E. Smith and directed by Raymond B. West. The struggle between two women for the love of a man is the story on which "The Female of the Species" is built. Dorothy Dalton plays the role of the vampire type, Howard Hickman is the man in the case, and Enid Markey is the wronged wife. Unfortunately the selection of types seemed to be slightly off. As a matter of fact it is the vampire who gets all the sympathy instead of the wife. As Gloria Marley, Miss Dalton is the mistress of Carleton Condon, who later meets and marries Marcia Dora, leaving his first love flat on the lot. Sometime after the marriage Gloria and Carleton meet on a train by accident, there is a wreck, and when the wounded are cared for it is discovered the man has lost his memory. Gloria seizes the opportunity, takes Carleton's coat and throws it over a dead man and the wife back East is informed of her husband's death. Then Gloria and the man with the clouded memory start life in the west, Gloria letting Carleton believe that they have been married. This would have worked out nicely had it not been for the fact that an old friend of the family sees and recognises Condon and wires the wife to that effect. The wife comes on the scene and the two women fight over the same ground they did earlier in the story with the result that the wife is again victorious. The picture is one that will please any audience and should prove a corking box office card. Fred.

## MISS JACKIE OF THE NAVY.

A Harry Pollard production in six reels released on the Mutual feature program. Margarita Fischer is its star with Pollard the director. When out to five reels it will prove a worthy addition to the program. The story is sufficient to warrant it. Jackie Holbrook (Miss Fischer) is betrothed to a nobleman against her wishes. She runs away from home in a sailor suit and gets aboard a battleship which sets out for sea. In her disguise she is believed to be a sailor and is

retained as the captain's orderly. Her identity does not become known until after the ship returns and she and the captain are married. The main portion of the picture contains the scenes aboard ship, which are highly instructive and interesting. The entire staging of the picture has been done in a substantial manner. Miss Fischer, as the star, shows herself to be a vivacious young woman with an abundance of ability. The remainder of the cast has been carefully selected. The Mutual can afford to use several more Pollard productions on a standard with this.

## THE WORLD AGAINST HIM.

Mark West.....E. K. Lincoln  
Aline Ridgeway.....June Elvidge  
Ruth West.....Ruth Elvidge  
Dr. Hamilton Welsh.....John Sainpolis  
Dr. Samuel Boyd.....Fred Truesdell  
Mrs. Cranby.....Julia Stuart  
Rear Face.....Scar Face  
Pablo.....Nicholas Dunaw  
Vivian Gould.....Viola Benton  
Ben Rodgers.....Edward Borein

Paragon produced this five-part melodramatic feature through the World, Frank Crane being its director and June Elvidge its leading player. It is catch-as-catch-can meller, permitting strange holds, biting in clinches and even biting. Lots of things happen in the effort to pack the film with "action," although many of the occurrences are extremely hard to believe. Such, for instance, is the bland satisfaction with which the heroine leads her lover across the Canadian border firm in the belief that he is safe from the pursuit, although he has been condemned to death in the United States for murder. The film has the complexion of a pictured novel in that it tells several stories. The slow development of a novel might make the tale understandable, but on the screen it is puzzling at times. However, there are plenty of good fast action scenes in the last two reels, which concern the battle of the hero with a trin of bandits for possession of the heroine. The photography is excellent and the scenic background, as long as it keeps to out-of-doors, is picturesque. The feature totals up to a fairly average run.

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## THE HONOR OF MARY BLAKE.

Mary Blake.....Violet Mersereau  
Flossie Payton.....Tina Marshall  
Mrs. Hardy.....Caroline Harris  
Kirk Hardy.....Sidney Mason  
Richard Kearney.....James O'Neill

"The Greatest of These," meaning charity, was the original title of this Bluebird, but, featuring Violet Mersereau, it will be released as "The Honor of Mary Blake." The story was written by John C. Brownell and directed by Edwin Stevens. It tells of the struggles of Mary Blake (Miss Mersereau), a young actress in a repertoire company. She is offered a part in a Broadway show by Richard Kearney

(James O'Neill), a middle aged manager, who has a mad desire to possess Mary. When she fights against his advances, Kearney writes, offering marriage. Mary is advised by her chum Flossie (Tina Marshall) to accept, for it might mean winning fame in a big show. So next day the pair are married. But when they enter Kearney's apartment they are confronted by the man's wife, whom he had deserted in Australia. Mary gives up her ambition for Broadway and joins the repertoire company with Flossie. When the troupe arrives in the small town of Hillsdale, Mary while strolling through the woods is attacked by a tramp and saved by a sturdy young farmer, Kirk Hardy (Sidney Mason), whose mother is a stern,

straight-laced church member. When the troupe is about to depart Mary becomes very ill and is left behind at the hotel. There she is cared for under Kirk's direction and when she is well, consents to marry him. But Mrs. Hardy fails to open up her heart to the girl and when Kearney, who has discovered Mary's whereabouts, arrives and attempts to again force his attentions, she tells Kirk the wrong angle to the occurrence and a fight results, in which Kearney is severely wounded. Kirk is arrested, but Kearney recovers and the village minister brings the young people together by explaining, also bringing Kirk's mother to a realization of her true duty—to be charitable in thought and action. There is nothing unusual in this feature. Whatever appeal it has is entirely feminine—perhaps young girls will be most interested.

## IN JACKSONVILLE.

By F. G. RICHARDSON.  
The Regal Photo-Players of Cleveland, O., are the latest addition to the movie colony here. They are quartered at the Garrick studios.

Victor Moore and a company of Kiever Players will arrive here Monday, the 11th inst., for an indefinite stay.

A company of Fox players, headed by June Caprice, are registered at the Mason Hotel. The roster of the company is Stanhope Wheatcroft, Mary Stewart, John Kellette, John Geisel, A. Stillwell, Benj. Kline, C. B. Little, Mr. and Mrs. J. G. O'Dell. Mr. O'Dell is directing the company.

Morgan Jones, formerly connected with the Thannbouser Co., is now here and has signed up with the Regal company.

E. A. Jellyman is now technical director with the Regal company. He was formerly connected with the Eagle company in a like capacity.

The First Annual Ball of the Jacksonville Screen Club will be held Jan. 12, at the Duval County Armory.

Herbert Brenon is in St. Augustine with a large company of players taking scenes for his forthcoming production, "Lucretia Borgia."

The Technicolor Company of Boston has secured stage space from the Garrick Studios in South Jax, and has begun the productions of pictures in their natural colors.

Tom Reagon has joined the Amber Star Company in South Jax. Mr. Reagon will appear in juvenile parts.

Kate Price has left the Vim company and cast her lot with the Amber players at the Garrick Studios.

The Studio Club gave a dance Saturday night in the club rooms.

It is rumored Louis Burstein, local manager of the Vim Studios, will not return here. He is at present in the North.

The Arcade theatre, a feature house, has announced a "Wonder Week" for the coming week at double the regular admission charges. The "wonder" part seems to be an extra vaudeville act and an augmented orchestra. Much advertising space is being used in the dailies, but whether the general public will "fall" for the raise of admission is problematical.

Herbert Richmond, Kalem player, who was injured while performing one of his dare devil stunts some time ago, is reported to be well on the road to recovery again and will be able to leave the hospital, where he has been confined, within the next few days.

## COAST PICTURE NEWS.

By GUY PRICE.  
Ernest Shield has written an original song to be sung for the first time at the Movie Review of 1916 at the Mason Opera House.

Falling from the running board of an automobile, Golda Madden, of Keystone, was seriously hurt.

Wedgewood Nowell is to receive an appointment as director.

Virginia Corbin has the distinction of being the youngest film star. She is not yet four years old.

"The High Cost of Four-Flushing" is the title of a new comedy scenario written by "Heinie" Conklin.

Fred Church has recovered sufficiently from a recent operation for appendicitis so that he may leave the hospital in a few days.

Sound advice to young women seeking to enter motion pictures will be given in a book being written by Beatrice Burnham.

Marie Walcamp, credited with having no peer in motion pictures when it comes to the performing of dare-devil stunts, has been engaged by Ted Wharton of Wharton, Inc., to play an important role in the International Film picture, "Patia."

Doris Pawn plans to spend the holidays at her old home, Norfolk, Neb.

Two hundred little poor tots were made happy Thanksgiving Day by Cleo Madison.

Jesselyn Van Trump has decided to re-enter motion pictures after an absence of several months. She was formerly leading woman for J. Warren Kerrigan.

Determined not to leave Los Angeles until they had seen how motion pictures were made, William O. McAdoo, Secretary of the Treasury, and Mrs. McAdoo, his wife, formerly Eleanor Randolph Wilson, daughter of President Wilson, escorted by Postmaster Charles W. Fay of San Francisco, spent two hours at Universal City.

J. C. Jensen entertained a party of twenty at Levy's Tavern.



## GEORGE M. COHAN in "BROADWAY JONES"

Production Supervised by  
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## THE GIRL WHO DOESN'T KNOW.

Reina.....Marie Emmons.  
Rev. Martin.....H. Henry Grey  
His Sister Ruth.....Zada Marlow  
Deacon Brown.....Henry Stanley  
His Daughter Amy.....Ruth White  
Jack Rance.....George Thelma  
Paul Jerome.....Robyn Adair

B. S. Moss has a feature which he calls "The Girl Who Doesn't Know," one of the most attractive titles from a box office standpoint, that could be conceived. And what is more, the sub-titles live up to it. Another fact of importance to the exhibitor is that he can play it up for a freak engagement without the slightest fear of molestation from the authorities, if, indeed, he couldn't secure endorsements by prominent people connected with local uplift societies. The story itself is straightaway melodrama of the old school, well photographed and in good taste, but so ingeniously surrounded by captions of the "preachment" variety, written in the form of "punches," as to have them appeal to those who prefer to have others think for them. Some of the phrases are "ignorance is a young girl's weakness—knowledge is her strength"; "Ninety per cent fall through ignorance"; "If I had only known," etc. The main point for exhibitors to work up seems to be that their object in presenting the picture is to aid in the general crusade of all decent folks to keep innocent girls from straying from "the straight and narrow path."

Jolo.

## OLIVER TWIST.

Five well edited reels tell the story of "Oliver Twist" in less than an hour, and tell it adequately and interestingly in this Lasky (Paramount) production. A cast including three stars—Marie Doro, Hobart Bosworth and Tully Marshall—does some of the best acting seen in the Paramount output this long time. The only fault to be found with the feature is that inherent in the Dickens classic itself—that is, the subject of underworld London as pictured by the novelist cannot stand too much realism. It is sordid, shocking and brutally violent. These elements are present in the film with all the pitiless realism of the photographic art, and it is an open question whether picture followers will flock to see the work, rude as it is. It is a long time since the theatre has

had a successful revival of "Oliver." There is doubt whether it is wanted by amusement seekers of today. This being true, it is a pity that such a really splendid effort has been spent in so unfortunate a selection of subject. Miss Doro, with her big, appealing eyes, makes an ideal Oliver. She realizes the piteous little wail to the utmost of the character's spiritual appeal. Bosworth's Bill Sykes is a masterpiece of vivid type acting. Marshall's Fagin is a clearcut study. The other principal characters are exceedingly well done, that of The Artful Dodger being particularly notable (the Paramount did not supply a copy of the cast and this excellent actor's name escaped the pencilless reviewer). The violence of the tale is emphasized rather than softened in the film. Bill Sykes' brutal figure is always in the foreground from the introduction to the horrible murder and violent death of the thug and bully. The murder was particularly shocking. The director got as close to filming an actual view of a brute beating out the brains of "his woman" as he dared. As Bill raised his club the screen field of vision was narrowed so that the figure of Nancy was shut off, but the spectator sees the rudger descend four times. Bill's facial expression supplies plentifully sufficient detail to complete the shuddering picture. Bill's death by hanging is quite as real. Indeed, the whole series of underworld passages is startlingly realistic—indeed too realistic to be wholesome.

## THE SOCIAL PIRATES.

The entry of William Fox into the comedy film field has been awaited with considerable interest, and since his apparent intention is to make two-reelers, as with the Chaplins and Triangle, the new comedies are probably depended upon to form an integral part of the Fox program. There were two pictures exhibited at a private showing, and each will be reviewed separately. "The Social Pirates" features Charles Arling and was directed by Charles Reed. The scenario might have been adapted from what was to have been a melodramatic crook-feature. It shows the den of a gang of thieves, the entire wall swinging in a circle when any member leaves the secret chamber. Two of the crooks don the "soup and fish" and gain entry to a social affair, where they begin to gather all the jewelry in sight. They deposit the loot in a plant decoration and two other members of the band

enter and proceed to gather it up. But the window closes behind them and they are unable to escape. So they hide themselves upstairs. The thiefing is discovered and the police sent for. They start after the robbers and corner the quartet on the roof, while the party downstairs continues, sitting down to dinner. Suddenly the large water tank on the roof collapses and thereby the punch is put into the picture. Quantities of water flow from roof to the ground floor, carrying everybody and everything with it and sending the dinner party on its way to the river. In fact that is where all arrive, where the stolen gems are returned to their owners. Just why the lobby of a hotel is shown isn't clear, except the dancing floor and the water tank, for the action upstairs (except on the roof) and the studio on the top floor doesn't seem to fit a hotelery. Still that may be considered a detail, for the indoor flood portion, is enough to place the picture above the average comedy.

## THE HEIRESS AT "COFFEE DAN'S."

Waffles.....Dessie Love  
Carl Miller.....Frank Bennett  
Shorty Olan.....Max Davidson  
Clara Johnstone.....Lucille Younger  
Nert Gallagher.....Alfred Paget  
Blm Magee.....Blake  
Dessie Love is the star of this Triangle-Fine Arts feature which is one of the best little stories of the comedy drama type that has been released by Triangle in some time. The story is by Bernard McConville and the picture was directed by Edward Dillon. As "Waffles," Miss Love, the waitress in "Coffee Dan's," is a walt that has drifted in and no one seems to know anything about her past. In "Coffee Dan's" she meets and falls in love with a musical genius, but later she falls into the hands of a couple of scheming

crooks who plan to pass her off as the missing heiress of a Minnesota farmer who has died. The opening of the picture works out well enough, but at the finish the real heiress shows on the scene, the crooks are pinched and "Waffles" is on her way back to "Coffee Dan's," accompanied by the "Champion Short Order Cook of the World," but the reward for the capture of the crook is paid to them and the "cook" buys Dan's place and sets himself up in business, the musical genius writes a bit and he and the little girl are married and they all live happily ever afterward. The story is cute, well played and has a number of laughs as well as its serious moments. This feature places Miss Love safely in the "star" class.

Fred.

## THE BATTLE OF LIFE.

Mary Boland.....Gladys Coburn  
Dave Karns.....Art Acord  
Jack Elin.....William Sheer  
Tom Boland.....Frank Evans  
Tom O'Leary.....Richard Neill  
Wentworth.....Alex Shannon  
Mary, aged 12.....Violet de Biscari

This week's William Fox release is "The Battle of Life," written by James R. Garay, directed by James Vincent. It is a well depicted story of New York's underworld, visualizing the story of a girl, reared in poverty, with a father who is a crook and a drunkard, in spite of which she is possessed with a desire to go straight and finally wins out. There are one or two inconsistencies, such as a millionaire family employing a nurse girl who looks and acts like a half-witted person. But it is the crook types and their operations that are much more interesting than anything else. The best type in the cast is William Sheer in the role of a stool pigeon and a "slayer." It was so natural.

Jolo.

# TRIANGLE

RELEASES FOR WEEK OF DECEMBER 17<sup>TH</sup>

## BESSIE LOVE

in

## "THE HEIRESS AT COFFEE DAN'S"

FINE ARTS

A powerful human interest story of "Waffles," a little waitress at a "hash-house" in San Francisco, who almost becomes a millionaire through the machinations of a band of crooks. It's strong, sincere and deep with interest. The characters are real flesh and blood. The exhibitor will not have an over-abundance of such attractions as "THE HEIRESS AT COFFEE DAN'S."

## CLARA WILLIAMS

in

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A new drama from the pen of C. Gardner Sullivan. A compelling visualization, bordering on spectacle, of battle horror and human problems. With the battlefields as a background, a drama, revolving around two men and a woman, has been worked out of real force and intensity. **READ THE REVIEWS.**

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**UNICORN VS. MONMOUTH.**

In an action brought in the Supreme Court by the Unicorn Film Service Corporation against the Monmouth Film Corporation, Judge Erlanger on Wednesday granted a temporary injunction restraining the Monmouth Co. from disposing of the picture serial "Alias Jimmy Dale," which is in 16 episodes.

According to the papers in the case, Monmouth made an agreement with Unicorn for a period of three years, by which Unicorn was to act as distributor for the "Jimmy Dale" serial, paying Monmouth 65 per cent. of the gross.

Unicorn expended \$20,000 in exploiting the serial, when they received a letter from Monmouth claiming the releasing concern hadn't complied with their contract and the agreement was to be considered as canceled.

H. J. and F. E. Goldsmith, acting for Unicorn, presented their papers to the Court without comment and Judge

Erlanger granted the temporary injunction forthwith. It is returnable next Monday before Judge Pendleton.

Jersey City, N. J., Dec. 11.

Editor Variety:—

The week of Nov. 27 I was called upon to fill a disappointment at the Jefferson theatre and in your issue of Dec. 1 a review of the act said:

"Marie Ardelle, a rather buxom appearing matron, with a high soprano, furnished four ballads."

The definition of the word "buxom," I believe, is gay, lively or jolly, and a "matron" is an elderly married woman or an elderly lady, the mother of a family or a head nurse in a hospital, any one of which I am not, but on the contrary I am 26 years of age, single and have been in opera, comic opera and musical comedy.

Please do not think I am rude for I am simply sensitive, or in other words, merely human, and my translation of your printed review reads: "Marie Ar-

delle, a rather gay appearing elderly married woman, with a high soprano, furnished four ballads."

"Marie D'Arville."

Maxim's again has the Bar Sisters. They lead numbers in the revue. Evelyn Cunningham remains there also as a number leader, with Martin Culhane the other principal. Mr. Culhane does a dance on dolls (holding small dolls in his hands and dancing on them).

Chicago restaurants report so far 25 per cent. less reservations for New Year's Eve (Sunday) than at this time last year.

Blanche Merrill is doing the numbers for the Century Roof show called "Dance and Grow Thin," due to open Dec. 30.

Dec. 30 (night) is announced by the Century theatre as the opening date for "The Coconut Grove" on its roof.

Kid McCoy has been sued again for divorce, by his latest wife, to whom he has been married two years.

Officer Vokes and his dog "drunk" join Zeigfeld's "Midnight Frolic" Monday night.

**BURLESQUE ROUTES**

Dec. 18 and Dec. 25.

"A New York Girl" 18 Columbia New York  
25 Casino Brooklyn.  
"Americans" 18 Savoy Hamilton Ont 25 Cadillac Detroit.  
"Auto Girls" 18 Gayety Baltimore 25 Gayety Philadelphia.  
"Beauty Youth & Folly" 18 Gayety Brooklyn 25 Academy Jersey City.  
"Behman Show" 18 Empire Toledo 25 Lyceum Dayton.  
"Bon Tons" 18 Gayety Toronto 25 Gayety Buffalo.  
"Bostonians" 18 Empire Albany 25 Casino Boston.

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**PAUL FRAWLEY**  
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Now featured with **"THE GIRLIES' GAMBOL"** Vaudeville's greatest production

ORPHEUM THEATRE, Brooklyn  
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**BILLY KINKAID**

A REAL SCOT IN A REAL VARIETY ACT  
PLAYING BEST IN VAUDEVILLE

Direction,  
**ROSE & CURTIS.**

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| MUFFS             | SCARFS |
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| 18.50 Beaver      | 21.50  |
| 17.50 Red Fox     | 15.00  |
| 23.50 Black Lynx  | 21.50  |
| 30.00 Mink        | 20.00  |
| 20.00 Skunk       | 12.50  |
| 12.50 Raccoon     | 10.00  |
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"Bowery Burlesquers" 18 Orpheum Paterson 25 Empire Hoboken.  
"Broadway Belles" 18 So Bethlehem 19 Easton 20-23 Majestic Wilkes-Barre Pa 25 Star Brooklyn.  
"Burlesque Revue" 18 Empire Hoboken 25 People's Philadelphia.  
"Cabaret Girls" 18 Gayety Philadelphia 25-27 Broadway Camden 28-30 Grand Trenton.  
"Charming Widows" 18 Olympic New York 25 Majestic Scranton Pa.  
"Cherry Blossoms" 18 Empire Cleveland 25-26 Erie 27 Ashtabula 28-30 Park Youngstown O.  
"Darlings of Paris" 18 Gayety Minneapolis 25 Star St Paul.  
"Follies of Day" 21-23 Park Bridgeport 25 Colonial Providence.  
"Follies of 1917" 18 Star St Paul 24-26 Lyceum Duluth.  
"French Follies" 18-20 Broadway Camden 21-23 Grand Trenton 25 So Bethlehem 26 Easton 27-30 Majestic Wilkes-Barre Pa.  
"Follies of Pleasure" 18 Academy Jersey City 25 Trocadero Philadelphia.  
"Ginger Girls" 18 Buckingham Louisville 25 Lyceum Columbus.  
"Girls from Follies" 18 L O 25 Engelwood Chicago.

"Girls from Joyland" 18 Star Toronto 25 Savoy Hamilton Ont.  
"Globe Trotters" 18 Lyceum Dayton 25 Olympic Cincinnati.  
"Golden Crook" 18 Corinthian Rochester 25-27 Bastable Syracuse 28-30 Lumberg Utica N.Y.  
"Grown Up Babies" 18 Century Kansas City 25 Standard St Louis Mo.  
"Hasting's Big Show" 18 Casino Boston 25 Grand Hartford.  
"Hello Girls" 18 Majestic Scranton Pa 25 Gayety Brooklyn.  
"Hello New York" 18 Barchel Des Moines Ia 25 Gayety Omaha Neb.  
"Hello Paris" 18 Gayety Chicago 25 Majestic Ft Wayne Ind.  
"High Life Girls" 18-19 Erie 20 Ashtabula 21-23 Park Youngstown O 25 New Castle 26 Johnstown 27 Altoona 28 Harrisburg 29 York 30 Reading Pa.  
"Hip Hip Hurray Girls" 18 Gayety Boston 25 Columbia New York.  
"Howe's Sam Show" 18 Miner's Bronx New York 25 Empire Brooklyn.  
"Irwin's Big Show" 18-20 Cohen's Newburgh 21-23 Cohen's Poughkeepsie 25 Miner's Bronx New York.  
"Lady Buccaneers" 18 Majestic Ft Wayne Ind 25 Buckingham Louisville.  
"Liberty Girls" 18-20 Bastable Syracuse 21-23 Lumberg Utica N Y 25 Gayety Montreal.  
"Lid Lifters" 17-19 Lyceum Duluth 25 Century Kansas City Mo.  
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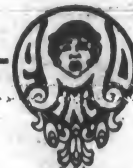
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"Puss Puss" 18 Star & Garter Chicago 25 Gayety Detroit.  
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"Reeves Al" 18 L O 25 Gayety Kansas City Mo.  
"Review of 1917" 18 New Castle 19 Johnstown 20 Altoona 21 Harrisburg 22 York 23 Reading Pa 25 Gayety Baltimore Md.  
"Roseland Girls" 18 Colonial Providence 25 Gayety Boston.  
"September Morning Glories" 18 Cadillac Detroit 25 L O.  
"Sidman Sam Show" 18 Gayety Omaha Neb 25 L O.  
"Sightseers" 18 Gayety St Louis 25 Columbia Chicago.  
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"Some Show" 18 Casino Philadelphia 25 New Hurtig & Semons New York.  
"Spiegel's Revue" 18 Palace Baltimore 25 Gayety Washington.  
"Sporting Widows" 18 New Hurtig & Semons New York 25 Orpheum Paterson.  
"Star & Garter" 18 Empire Brooklyn 28-30 Park Bridgeport Conn.  
"Step Lively Girls" 18 Casino Brooklyn 25 Empire Newark.  
"Stone & Pillard" 18 Gayety Pittsburgh 25 Star Cleveland O.  
"Sydell Rose" 18 Gayety Buffalo 25 Corinthian Rochester N.Y.  
"Tango Queens" 18-19 Binghamton 20 Oneida 21-23 International Niagara Falls N.Y. 25 Star Toronto.  
"Tempters" 18 Gayety Milwaukee 25 Gayety Minneapolis.  
"Thoroughbreds" 18 Howard Boston 25-27 Orpheum New Bedford 28-30 Worcester Worcester Mass.  
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"20th Century Maids" 18 Columbia Chicago.  
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Bernard Babe  
Bernard Dean (C)  
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Bostelle Jessie (C)  
Bowman Bros  
Brady Joseph  
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Brierty M E (C)  
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Brocius Harry  
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Brown Todd  
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Burnett R G

Busch Julia M  
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Calvert Vane (C)  
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Alaskans the (C)  
Alberts Great  
Alexander Manuel A  
Aha R (C)  
Allen Richard (C)  
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Armend Grace (C)  
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Arnold Dick  
Arnold Jack  
Arnold & Florence (C)  
Arnold Louise  
Aveling & Lloyd  
Ayers Ada  
B  
Baker B  
Baker Mildred  
Bates Chas H  
Bauler Henry (C)  
Beatty Kathryn (C)  
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Belmont M (C)  
Belsor Kathryn

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# AFTER OUR FIRST PERFORMANCE WERE IMMEDIATELY FEATURED

## CRITICISMS

Mr. Otto is decidedly clever. He plays the sudden evangelist as Geo. M. would have played it himself, which is about as high praise as one could give him in writing of a Cohan play.

Lola Merrill as Edith Holden shared with Holliday in the lead. She is a beautiful little Miss who made a big hit with last night's audience.

Frank Otto in the title role is one of the most natural players seen in local theatres in some time.

# COHAN and HARRIS

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# LOLA MERRILL and FRANK OTTO

In GEO. M. COHAN'S

# "Hit the Trail Holliday" (WESTERN) CO.

Lola Merrill as Edith is one of the stars of the company. She makes a charming ingenue and pleases the audience with her girlish simplicity.

The success of "Hit the Trail Holliday" is due largely to the personality of Frank Otto. His magnetism is remarkably like that of Cyril Scott.

# CRITICS EN ROUTE PROCLAIM THEM TWO OF THE GREATEST FINDS OF THE COHAN TYPE OF THE SEASON

## CRITICISMS

Frank Otto gives a creditable rendition of the lines originally entrusted to Fred Niblo. His youth, nerve, dynamic personality, and pleasing stage presence will make him a favorite with the most exacting audience.

It is a pleasure to see Mr. Otto and Miss Merrill devoting their talents to roles worthy of their efforts.

Frank Otto is quite the whole show. His personality is remarkable and his amiable enthusiasm easily sways the spectator from mirth to undivided attention.

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Morton Fay  
Muller Miss M E  
Mumford Mrs Eddie  
Murphy Geo F  
Murphy J A  
Murphy Sen Fran (C)  
Myers Edw (C)  
Myers Harry  
Mykloff (C)

N  
Navin & Navin (C)  
Navell Jane  
Navins & Erwood  
Newberry Lillian  
Newman W H (C)  
Newport Hal  
Nicholas Sisters (C)  
Nickerson Ed C (C)  
Nolan Louisa  
Norden Harry O  
Norton Thomas W

O  
Odell Thomas  
Ohrman L C (C)  
Old Florence  
Oldfield J C (C)  
O'Malley John  
O'Neill Emma (C)  
O'Neill Eva  
O'Neill Rhoe  
Ordway Miss L  
Orville Chas T  
Osborne J O (P)

P  
Palao James  
Park Mrs E A  
Partridge Lee (C)  
Patterson Bros  
Patty Don V (C)  
Payson Herbert  
Pearson Violet  
Pearson Violet (C)  
Pell Robert  
Perry Paul  
Pence Joe  
Peterson Dick Mor's'n  
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Prince Miss A  
Princeton Jack  
Prominent  
Pullman Jacklyn

R  
Racey Ed  
Rambara Natacha (C)  
Randolph Marie  
Ranoff Great  
Rapoll Leo  
Rawson G  
Rayfield Dolly  
Rayfield Florence  
Ray & Ray  
Redmond Harry  
Redwood & Gordon  
Regel Henry  
Reilly Chas Co (C)  
Reinhardt M si (C)  
Rhoads Mrs Billie  
Rice Frank E  
Rice Hazel  
Rice L & H  
Richardson Bert  
Robertson Helen (P)  
Roberts & M'sittand  
Robertson Wm C (C)  
Robles C N  
Rockwell Geo L  
Rodgers Billie  
Rogers Billy  
Rose Della  
Rose & Ellis (C)  
Rosenbluth Louis  
Ross Walter  
Rowley & Tointon (C)

Rull & Rull (C)  
Russell Flo  
Russell Mrs W J

S  
Sallisbury Endora (C)  
Salvaggi Madame  
Santell Rudolph (C)  
Santoro Nick  
Savoy Lucille  
Scheuler Bill  
Seymour O G  
Seymour Sue  
Shay Allen B (C)  
Shea Jack  
Shock Eugene  
Shelleta Mr  
Shelley Hugh  
Sherman Robt L  
Sherrow Bertha (C)  
Sherry Blanche  
Shipman Ernest  
Silverman Al  
Simmonds Murray (C)  
Simmons James (C)  
Simpson Mr (C)  
Simpson George (C)  
Singers Midgets  
Slinger Mrs Richard  
Smilletta Sisters  
Smith Larry  
Smith Marga (C)  
Smith Pearl (C)  
Southern Dorothy G  
Spelman Geo C  
Spencer & Wms (P)  
Spricel John  
Stach Mrs Leopold  
Stach Leo  
Stafford J M (C)  
Stanley Babe  
Stanley Frank  
Stearns Leonard (C)  
Steeley Guy F  
Steindel Bros  
Sterling & Love (C)  
Steward Fred (C)  
Stewart Jennie  
St John S Reed (C)  
Stromen Henry B  
Stuart Auston  
Stuart Virginia  
Swain Frank (C)  
Swartz Betty & Co

T  
Tally Harry  
Taylor Bros  
Taylor Billie  
Teederowits (C)  
Thompson Wm H  
Tokio Japs (C)  
Tonge Lucy  
Tonzart Mrs  
Travers Helen A  
Trueshel Alfred  
Turner Al  
Tweedley John

U  
Una Mlle (C)

V  
Valli Arthur (C)  
Valli Muriel  
Vance Arthur D  
Vedder Fannie E  
Vert Hazel  
Vincent Sid  
Vivian Edith (C)  
Von Feldmann Harry

W  
W & Van Sicken (C)  
Walker Charlotte  
Walker Sam  
Wallace Ruby  
Walsh Billy (C)  
Walsh Jack  
Ward Lila  
Ward Florence  
Watson Grace  
Watson Grace (C)  
Watson Grace  
Wattson Pearl G (C)  
Waugh Walter  
Weber Eddie J  
Wellington Dave  
Wells Billy K  
West Joe Boyer (C)  
Western Mary (C)  
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# At B. F. KEITH'S PALACE THIS WEEK (Dec. 11)

# WILLA HOLT WAKEFIELD

With Her New Repertoire of  
SONG CLASSICS  
THAT TELL MUCH  
AND MEAN MORE

Whalke J A (C)  
Whalke John  
Wheeler Zeina  
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Whitcar Mr  
White Porter J

Wilbur Mrs Clarence  
Willard Laura  
Willard Chas  
Willard Morris (C)  
Williams Joan  
Wilson Billy

Wilson Daisy (SF)  
Wilson E (C)  
Wilson Maud  
Wilson Nettie  
Wright Mrs Geo G  
Wurnella (C)

Y  
Yuir Mae (C)  
Z  
Zatterfield (C)  
Zella Vina (C)

# CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.  
Mark Vance, in charge.

Helen Murphy is back from a trip to New York.

Fred Lecomte is reported improving nicely from a recent operation for appendicitis.

# CORRESPONDENCE

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

I. Weingarten has been in Toronto for several days making some changes with his "September Morn" burlesque show.

Harry Spingold has returned from New York, where he ate Thanksgiving turkey with his mother.

McNamara Ted (C)  
McNamee Noram (C)  
McNaughton C  
McNeill Dixie  
Melville Paul (C)  
Melville W J (C)  
Mercedes LaPetite (C)  
Meredith C H  
Miller E P (C)

Miller Mrs R E  
Miller Rent (C)  
Miller Rose  
Miller Ted  
Millman Dolly  
Mills Mrs B J  
Mills Marie  
Minstrel Maids  
Mitchell B A (C)

A HAPPY AND PROSPEROUS NEW YEAR TO ALL FROM

# HARRY VON TILZER

I also wish to thank all my dear friends in the theatrical world for the hearty support they have given me during the past season, which has convinced me that they believe that the HARRY VON TILZER songs still have the same old punch, and for the benefit of my dear professional friends, I wish to state that I am writing better than ever before in my life. Just follow the same old lucky house and I will hand you for the coming year, some of the greatest songs I have ever written; songs that will help you climb the ladder of success.

THE MOST BEAUTIFUL BALLAD ON THE MARKET

## "THERE'S SOMEONE MORE LONESOME THAN YOU"

This Ballad Is Sweeping the Country. Nothing Can Stop It. Here Is the Wonderful Poem They Are All Raving About:

1  
Lonesome, one little word but oh what it means—  
A word that portrays a thousand sad scenes,  
Picture a dog and his master, whom no one could save,  
As he sits there and whines o'er his master's grave.  
Though he kicked him and beat him, when it comes time to part,  
Even a dog dies of a broken heart.

2  
Take a lad who is lonely, in some lonesome town,  
He does a err at wrong, two old heads are bowed down,  
A year or two passes, and the prodigal son  
Returns, is forgiven, when all's said and done.

But put the poor girl in the lonesome lad's place,  
The wrong's not her fault, still her name's in disgrace,  
Does someone forgive the prodigal girl?  
No, they drag her down lower to the gut of the world

Picture some old mother all wrinkled and gray  
Her son's at the front, fighting day by day;  
Her poor heart grows weary, she's soon laid to rest,  
And God only knows it was from lonesomeness.

3  
Then they all wonder why she is walking along,  
Selling her soul for the price of a song—  
So think of the girl when you're lonesome and blue—  
For she is more lonesome, more lonesome than you.

(Last line to be sung)

THE ONLY REAL HAWAIIAN SONG-HIT ON THE MARKET

## "On The South Sea Isle"

It's in the air everywhere. Anybody can sing it. Beautiful obligato for ballad singers. Wonderful quartette arrangement. Beautiful duet. It's a natural hit.

If you sang "SOMEBODY KNOWS," get this

## "You Were Just Made to Order For Me"

A Great Double for Boy and Girl, With Beautiful Obligato

TWO GREAT COMEDY SONGS

"Sometimes You Get a Good One and  
Sometimes You Don't"

(extra verses)

"With His Hands in His Pockets and His  
Pockets in His Pants"

(extra verses)

Other big hits—"THROUGH THESE WONDERFUL GLASSES OF MINE"—"SHE ALWAYS  
DID THE MINUET"—"SINCE MARY ANN McCUE CAME BACK FROM HONOLU"

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A song with a wonderful melody. A world wide hit with a sweet Hawaiian tune

**MAMMY'S LITTLE COAL BLACK ROSE**—By EGAN & WHITING  
The song hit of the Country

**JUST A WORD OF SYMPATHY**—By KAHN & VANALSTENE  
A sensational Ballad

**HOW'S EVERY LITTLE THING IN DIXIE**—By YELLEN & GUMBLE  
A new Dixie song

**WHOSE PRETTY BABY ARE YOU NOW**—By KAHN & VANALSTYNE  
Just like our Pretty Baby song hit

**IF YOU EVER GET LONELY**—By KAHN & MARSHALL  
A corking good single or double number

**IF YOU'LL COME BACK TO MY GARDEN OF LOVE**—By MURPHY & GUMBLE  
A new march song

**ON THE SHORES OF SAMOA**—By MURPHY & PUCK  
A Novelty song

**YOU REMIND ME OF DEAR OLD IRELAND**—By HALSEY K. MOHR  
An Irish song

A new number by the writers of Underneath the Stars  
FLETA JAN BROWN & HERBERT SPENCER **THERE'S EGYPT IN YOUR DREAMY EYES**

## Instrumental Hits

**WHISPERING HEARTS** WALTZ  
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# Speaking of Originality—Listen!

Every Manager from the Atlantic to the Pacific and from Winnipeg to San Antonio knows that

## DANE CLAUDIUS AND LILLIAN SCARLET

In their own original offering, entitled "The Call of the Sixties," in which they introduce their new famous collections of "Old Songs," have an act that is like wine—the older, the better. It rejuvenates the old and enthralls the young. CRITICS have depleted their vocabularies in eulogizing this novelty, that has no counterpart in the entire field of entertainment. They have claimed that the act contains SENTIMENT, HUMOR, PATHOS, PATRIOTISM and a GENUINE HISTORIC VALUE, and with a desire to be polite and having no proof to the contrary WE ADMIT IT.

# 1908

Eight years separate the dates of 1908 and 1916. The press notices are printed here merely to demonstrate that at the END of a continuously played eight years "THE CALL OF THE SIXTIES" has only enhanced its value. WE ALSO ADMIT AND PROVE THIS.

# 1916

### MAJESTIC THEATRE Chicago

... In a musical way another feature of the bill is the "Call of the Sixties" by Claudius and Scarlet. ... The novelty of their act is the playing of old songs. ... When you follow the words, this clever pair tuncy-tunc the old melodies on the banjo. Pretty soon a subdued humming comes from the older folks in the audience. By the end of the act everybody is sleeping and doesn't care who knows it. CLAUDIUS and SCARLET HAVE ORIGINATED A MIGHTY CLEVER IDEA.—Constance Shiassor, Chicago "American," Sept. 16, 1908.

... Another splendid musical act by two brilliant instrumentalists reviving the beloved old songs of the vintage of '49. ... Elna—Amy Leslie, "Daily News," Sept. 15, 1908.

### MAJESTIC THEATRE Milwaukee, Wis.

... And many an old patriarch in the audience found himself humming the tune or furtively wiping away a tear as these old songs gripped the heart strings.—"Daily News," Sept. 20, 1908.

tinka" (T. Roy Barnes), business at high pressure (fourth week).  
GAYETY (Robt. Schonecker, mgr.).—"Lady Buconers" (burlesque).  
HAYMARKET (Art. H. Moeller, mgr.).—"Jolly Girls" (burlesque).  
IMPERIAL (Will Spink, mgr.).—"The Heart of Dixie."  
ILLINOIS (Rolla Timponi, mgr.).—Sir Herbert Beerbohm Tree in repertoire, doing good business (third week).  
LABALLE (Harry Earl, mgr.).—"Idle Wives" (film), drawing well (second week).  
LITTLE.—Washington Players open Dec. 18.

NATIONAL (John Barrett, mgr.).—"The Girl He Couldn't Buy" (Mabelle Estelle).  
OLYMPIC (George Warren, mgr.).—"Her Market Value" closes Chicago stay next week (third week).  
PLAYHOUSE (Guy Hardy, mgr.).—"War on Three Fronts" (film).  
POWERS' (Harry Powers, mgr.).—"The Boomerang" has tremendous advance sale (fifth week).  
PRINCESS (Sam. Gerson, mgr.).—"Go to It" appears to be drawing well (third week).  
STAR & GARTER (Chas. Walters, mgr.).—"Hello New York" (Law Kelly).

### MANAGERS AND BOOKERS AND "VARIETY"

We avail ourselves of this opportunity to extend to you our sincere appreciation for your HONORABLE and ABLE co-operation in assisting us to discourage those who have THIEVING and ACQUISITIVE INCLINATIONS. Since it is so well recognized by the theatrical profession that we are the creators and originators of "The Call of the Sixties," no one could "borrow," take, adopt, or adapt "The Call of the Sixties" or present an "imitation" or "review" in whole or in part without by that act admitting they have taken what does not belong to them—OUR PROPERTY ("The Call of the Sixties")—AND THEY WOULD THEN BE FOREVER AFTERWARD CONDEMNED IN THE EYES OF THE THEATRICAL WORLD.

### CLAUDIUS AND SCARLET

NOW in our 8th week

### Ziegfeld's "Midnight Frolic"

Presenting Our No. 2 Collection of Old Songs

### ZIEGFELD'S MIDNIGHT FROLIC

Amsterdam Theatre Roof, New York City

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 Theatre Roof, where CLAUDIUS and SCARLET are making the hit of their lives each night (at 1:30 A. M.) with their old song act called the "Call of the Sixties." When the sheet is let down with the words of the songs upon it, the act needs 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.—Sime, Variety, Nov. 24, 1916.

### KEITH'S THEATRE Boston, Mass.

One of the great hits of the bill was the musical act of DANE CLAUDIUS and LILLIAN SCARLET. The act started out in routine manner, but there was a whirlwind finish that stirred the house to wild enthusiasm. Etc., etc.—"Herald," Oct. 16, 1916.

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may be able to deceive you if you permit it.

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permit it. Jewelry is seldom a necessity. Be cautious. Investigate. Look around. Inquire. Call on any reputable jeweler. Take your time before deciding upon a purchase unless you are thoroughly satisfied with the firm you intend doing business with. The way to buy is to deal with a reliable concern, one you have confidence in, doesn't misrepresent nor add on an enormous profit.

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"BACK AGAIN"

# WARNING

TO

## AGENTS, MANAGERS, ARTISTS

AND THE THEATRICAL PROFESSION

We, the undersigned, have been informed from reputable authority and also hold proof, that the "ROSE SYDELL" show, also "THE TANGO QUEENS," are using one of our restricted songs, namely

**"YOU CAN'T GET AWAY FROM ME."**

THIS SONG IS THE SOLE PROPERTY

OF THE

**MARCUS MUSICAL ATTRACTIONS, INC.**

AND IS BEING FEATURED WITH

**MIKE SACHS COMPANY**

THE FOLLOWING IS A LIST OF OUR RESTRICTED SONGS. THEY WILL BE FULLY PROTECTED, AND ANYONE USING THEM WILL BE PROSECUTED TO THE FULL EXTENT OF THE LAW.

"You Can't Get Away From Me"  
 "We All Grow Old Some Day"  
 "Greatest Nation on Earth"  
 "When Your Mother Says 'Good-Bye'"  
 "When You Love In Italian Style"  
 "Call On Me"  
 "Everyone In Town Knows I Love You"  
 "When Minetti Starts to Eat Spaghetti"  
 "Mr. Wilson Is President Again"  
 "My Gal From Italy"

"The Place Where I First Met You"  
 "Down On the Bowery"  
 "My Old-Fashioned Home"  
 "I'm Longing to Call You Sweet-heart"  
 "Down In Mexico"  
 "The Message From Above"  
 "The Sweetest Dream of All"  
 "Bring Back My Childhood Days"  
 "Where Are the Boys I Went to School With?"  
 "We've Only Made a Mistake, That's All"

"I'm Sorry"  
 "Raggy, Jaggy Melody"  
 "Dear Old Lane"  
 "My Thoughts"  
 "Santa Claus Rag"  
 "Just For Dad"  
 "Yiddish Hawaiian Girl"  
 "The May Pole"  
 "We'll Come Out On Top"  
 "In the Rain"  
 "Look Me Over, Boys"  
 "Red, Red, Roses Grow"  
 "Merry Winter Time"

ALL THE ABOVE ARE OUR OWN NUMBERS

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**INCORPORATED**

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**BOSTON, Mass.**



# DID YOU KNOW!!!

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Authors having material they wish placed on the English market, kindly seek the  
McCree Office, Columbia Theatre Building, New York City,  
and it will make your business happy.

**STUDYBAKER** (Louis Jones, mgr.).—"War Brides" (Nasimova film).

**MAJESTIC** (Fred C. Eberts, mgr.; agent, Orpheum).—Speed was conspicuous by its absence Monday afternoon and the show seemed to drag interminably as a result. Matter of doubt if regulation vaudeville speed could have been obtained with any kind of a rearrangement, as the nature of the acts as a whole

sing well and have a corking good routine, one song in particular being surefire. Bully good act of its kind. Daisy Jean had the audience rooting for her before she began her admirable demonstration of musical versatility as the program carried quite an explanation as to who Miss Jean was before she listened to the call of vaudeville. Miss Jean in turn played the violin, piano, sang nicely, played the cello and harp, rendering several

a pleasing stage appearance but who has a splendid speaking voice. Works excellently, does this "straight," and Ball should stick to him. De Biere is at the Majestic this week, billed as "the man of mystery." De Biere not only carries a lot of scenery and equipment but has quite a company, which does nothing but assist him in doing his illusions. "Big time" and "small time" have worked the legerdemain and sleight-of-hand stuff to a

clothes well. It seemed as though D. K. missed his old partner, but work will enable him and Miss Kent to get their turn in much better shape than it is at present. "The World Dancers" closed the show and Miss May Tully has quite an elaborate dancing turn. It serves more or less as an introduction to those tall dancers, Emilie Lea and Tom Dingle. This inimitable pair of high kickers could do a good "double" in vaude-

**OPENED AT THE 81st. ST. THIS WEEK (DEC. 11) AND  
MET WITH INSTANTANEOUS SUCCESS**

**LEON GILBERT** The AMERICAN  
**BARITONE**

was not of the sort that would permit any sort of dynamic action. The Dunedin Duo opened, and while their cycling stunts held attention the results would have been better had the audience been fully seated. The wheel tricks of Jimmy Dunedin were neatly and gracefully executed. George W. Cooper and Chris. Smith were on too early and would fared better down on the bill. Their comedy patter and songs were a bit nevertheless, and the act was thoroughly enjoyed. The men

vocal numbers with harp accompaniment. Miss Jean's voice proved an agreeable surprise and several encores were in demand. Harry Lester Mason, with his monolog, seemed in fine voice and put over his talk about being a waiter to good advantage. Foster Ball and Co. were next. Handicapped by following so much talking ahead the Ball turn registered unusually well, due to the clever conception of the old soldier by Ball and the able support of a new "straight," who not only has

frassie, yet De Biere's showmanship, especially in the way he stages his tricks, made him well liked by the Majestic regulars. "The Sculptor's Vision" made the best impression and was wholly away from the stereotyped run of stage illusions that have been seen so much around the local stages. De Biere keeps his male and female attendants on the jump. He devoted some minutes to working up the tied-thumb trick. Dave Kramer and Bessie Kent worked hard to please. The turn did well, all things considered, while Kramer's dancing was applauded. Of course there are bound to be comparisons to the former Kramer and Morton turn, as many of the "bits" employed by the men in their act is used by the new Kramer-Kent combination. Miss Kent isn't a bad looker and wears her

villie and get away with it, each being able to do a "solo dance" worth seeing. Miss Lea's acrobatic routine goes well with her natural dancing bent.

McVICKER'S (Jones, Linick & Schaefer, mgrs.; agent, Loew).—Whether the near approach of the festive Yuletide season or the threatened storm of strike and walkouts by the Rats was to be blamed, something jarred the first show at McVicker's from its mooring Monday, as the bill bounced up and down like a cork at sea. Two acts really help up the Monday show as far as applause and attention were concerned, and both have been on local bills before. These turns were those by Frank Bush and Fred Zobedie and Co. Bush simply carried the old show away in the palm of his hand, and every story and gag, includ-

**MEYERS MAKE-UP** GUARANTEED  
BEST MADE

**HARRY GAFFNEY AND DALE HELEN**

IN A NEW ACT, "THE BOWERY VOLUNTEERS"

Special Drop In One

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OF

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Send announcement at once to reach in time, by mail or wire up to Tuesday night (Dec. 19).

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Second Hand Innovation and Fibre Wardrobe  
Trunks, \$5 and \$10. A few extra large Prop-  
erty Trunks. Also old Taylor and Red Trunks.  
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Rental in City  
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## Xmas Gift From Florida

**OSKY'S ORANGE BLOSSOM PERFUME**  
made from the real flower Daisy  
enough for the most fastidious

Send us the name of one to be  
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bottle in attractive case with card of sender.  
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ing a lot that Frank's pa evidently told him  
when Frankie was in short pants—of course  
that's going back a few years—was laugh-  
ingly received and at times Bush had to wait  
for the applause to subside. Bush staid on  
as long as wanted too, and that is some  
stay when Bush starts in to reel off that seem-  
ingly never-ending line of dialect stories.  
Zobedie and Co. offered an interesting line-of-  
pedestal "stands" and hand balancing that  
drew genuine applause. The Zobedies slow  
proceedings up a bit through the introduction  
of some talk that may be necessary for the  
show to catch their breath and steady them-  
selves for the final tricks which are worth  
waiting for. Jack Cushman and Minnie Burke  
offered a dancing turn that impressed favor-  
ably. The early position found many walking  
in, which was not at all helpful to the act.  
Hector's dogs attracted attention with their  
stunts, while Mahoney and Auburn helped the  
show considerably at this juncture with their  
club swinging and patter. Talk a secondary  
consideration, but the McVickerites seemed to  
get a lot of entertainment out of the turn.  
Elizabeth Otto got along nicely with her com-  
bined song numbers and piano playing. Lucy  
Lucier and Co., including two men, relied on  
singing to put them over; the trio elicited  
applause on its harmony. The camp meeting  
"bit" appeared to receive the most applause.  
The Graham-Moffat Players offered "The Con-  
cealed Bed." Cast not the best in the world,  
perhaps, but did well enough at McVicker's  
to assure the players that the farcical skit  
was earning its salt. "Awfully" hard at times  
to catch the words of the players, who ap-  
parently forgot that they were working such  
a big house like McVicker's, and consequently  
some sections of the house had to guess at what  
was being said. The consternation of the  
young lady finding her sweetheart had been in  
a concealed bed within hearing distance and  
his subsequent endeavors to quit the house  
without being seen caused considerable laugh-  
ter. In succession came Frank Bush and the  
Zobedie turns, and the audience felt satisfied  
that it had gotten its money's worth.

**PALACE (Harry Singer, mgr.; agent, Or-  
pheum).—**Something seemed amiss with the  
bill Monday night. Perhaps it was the weather,  
and again perhaps it was the loud talk of a  
stage strike in Chicago that put sort of a  
crimp into the bill. The Chicago tallies have  
been hinting at a strike of the Rats, and no  
doubt there were some doubting Thomases on  
hand to see just what an actors' strike would  
look like, and if it was going to happen Mon-  
day night they wanted to be on hand for the  
event. But there was no strike, but a lot of  
indications that some sort of action was  
brewing. Paul Gordon and Ame Rica started  
the program off nicely with their cordial turn  
and a goodly portion of the talk elicited con-  
siderable laughter. One gag in particular was  
a closing team stunt on the five-high wheel  
unicycle fashion that was very well received.  
Hans Hanke, concert pianist, did well in the  
second spot. Ethel Clifton and Co. offered  
"Saint or Sinner," and Edna and Earl Andrews  
in the role formerly handled by Brenda Fow-  
ler. Miss Andrews is a dramatic woman who  
has much experience and she enacted the role  
of the suspecting wife most creditably. Miss  
Clifton put forth every effort to send the skit  
over and if the applause is any criterion, the  
Clifton offering was substantially rewarded.  
Chester Spencer and Louis Williams were a bit  
hit in the fourth position. This pair didn't  
get very far on their start, but it wasn't long  
before the house was laughing continually at  
Spencer's comedy byplay. Good entertainers  
and sure to be heard from in the future. Bob  
Matthews presented "Dreamland," and the  
moment little Bobby walked on there was ap-  
plause that must have made the comedian's  
heart glad. While Matthews has quite a cast  
there is no question but what Matthews' work  
is the piece de resistance of the act. His  
singing was applauded and Rob appeared to  
be in good voice Monday night. His stage  
caricature of the dope fiend who smokes him-  
self into "Dreamland" is a clever conceit and  
one that has been given the closest attention as

## The following artists are using his material:

The Miami, Albee Lloyd, Maine Lloyd,  
Vesta Tilley, Ruth Roy, Lillian Debery,  
Marie Hart, and Flo and Ollie Walters;  
Golding and Keating, Barrows and  
Brown, Raymond and Corvett, Kam-  
merer and Howland, Orren and Drew,  
Dave Thursty, Tom Almond, Harry Glynn,  
Sandy Shaw, Russell Vokes, Wilkie Bard,  
George Robey, Little Tich, etc., etc.

to detail. Florence Tempest and Marion Sun-  
shine are reunited and doing an act along the  
lines of the old one. Of course the young  
women are not as little and cute as they were  
in days gone by. They work capital: together  
on their songs, but there was a bump  
of conceit noticeable Monday night, that  
did not help the girls one bit. On wardrobe  
and ability Tempest and Sunshine make a  
happy pair for vaudeville. Alice Ellis and Bert  
French, ably assisted by Joseph Niemeyer  
and a ballet of seven girls, have a new act in  
"Hallowen" that enables every one with the  
act to show his true worth. Act drew rapid  
attention and was enthusiastically applauded.  
Seemed unusually long. The Misses Camp-  
bell were a bit. Registered from the start  
and there was no recount of the applause re-  
turns. The show was closed by Sylvia Loyal  
and her vast array of pigeons. The act proved  
a most effective turn for the final spot.

**ACADEMY (Joseph Pilgrim, mgr.; agent,  
W. V. M. A.).—**Outside the snow was falling  
and fast as it fell turned into slush and water  
underfoot. It was Friday night at the Aca-  
demy. Some of those west side denizens who  
care not whether she rains or blows make it  
an especial point every week to drop into the  
Academy and see that Joe Pilgrim banks a  
few of their dimes to the credit of the house  
owners. Honestly with ungodly weather and  
a show that was below par Joe felt ashamed  
to take their money last Friday night. How-  
ever that is what Joe is there for and he did  
his duty painfully. So here is a plain case  
that Joe is not such a stony-hearted manager  
after all. Joe has been around the Madison-  
Halsted street intersection so long now that  
a lot of the barbers, drug store clerks, news-  
boys, ice cream vendors, shoe shiners and a  
host of others too numerous to mention take  
the liberty to yell at him by his first name.  
But Joe grins and takes their dimes. The  
Academy show got a pretty good start with  
the Japanese musical act of George Nagahara.  
Pilgrim liked it, and as Pilgrim sees 'em  
come and go by the hundreds, Joe ought to  
know what he's talking about. Johnson and  
Fowler offered a singing, talking and dancing  
act that was not without its usual reward at  
this house. The O'Leary's, William J. and  
F. X. (apologies to Francis X. Bushman), pre-  
sented a little interior absurdity entitled "A  
Pair of Jacks." The skit reminds one of the  
disordered hotel room scene used by Flanagan  
and Edwards and which is a very familiar  
along a somewhat similar strain. Of course  
they have no finish with a regular stage turn  
as presented by the other chaps, but the  
O'Learys have a comedy finale that was well  
received at the Academy. Two boys have a  
love affair. Each is jilted and it turns out  
that the same girl put it over on the boys.  
Charlie Jordan was billed as a nut comedian.  
That "nut comedian" line covers a multitude  
of things, and after watching Jordan work  
the young man no doubt referred his friends  
to the report that Tom Carmody got on his  
Academy kowtow. Benny Harris offered "Al-  
most Married"—one of those burlesque type  
Hebrew-trish-prima donna, soubrette-  
chorus girl affairs that is very familiar to  
the bunch used to taking in the Haymarket  
shows in the same neighborhood. Runs the  
usual gamut of songs and dances and jokes  
and costume changes.

**AMERICAN (E. Louis Goldberg, mgr.;  
agent, W. V. M. A.).—**One of the best half  
week bills of the season was viewed at the  
American the last half of last week. Busi-  
ness was off, though, owing to inclement  
weather, rain and snow keeping the folks at  
home. The show was opened by Jack and  
Florida, who pleased immensely with their  
comedy acrobatics, although their bag tricks  
so far eclipsed their "comedy" that the latter  
was never really taken seriously. Gave the  
bill a good start. These men could work in  
"two" without any trouble, eschew  
a portion of their comedy efforts and with a  
little more speed have a better turn than the  
one they now offer. Williams and Watkins  
are "new faces" hereabouts, having been cast  
up to a short time. The duo is working much  
better than when last seen by the writer in  
New York, and there is no question why it

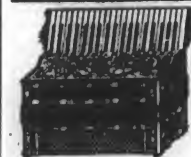
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should not sail right along with big credit in any of the local pop houses. On looks, songs and routine the act scored an emphatic hit at the American. Miss Williams is a nice looking young woman, who wears several pleasing dresses and sings nicely, although her voice was in bad shape, due to a cold contracted on the way west. Young Watkins handles himself well, his voice being heard to good advantage both alone and with duos. The audience voted the pair a clever one, and several encores were acknowledged graciously. A special exterior drop is carried which enhances the value of the turn in more ways than one. Charles E. Mason and Co., with Mark Sullivan playing the duplicate comedy type to Mason's and the entire skit went over with a bang. Farical and confusing over usual mistaken identity gag, but surefire in the pop houses. Friend and Downing followed and these boys sure cleaned up. Could have staid on much longer than they did, and a laughing success was registered. Both men work harmoniously. General Fissano closed the show and proved a classy act for the position. The general is every inch a soldier

in looks and his dress befit the character of army general intended. Two assist him, one a comely young miss also dressed in a military garb. An elaborate stage setting representing the Italian army at the front received applause when revealed at the American. The general went through every shot without a single slip and his routine included some corking shots.

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ORPHEUM (Fred Henderson, gen. mgr.; agent, direct).—Ivan Bankoff and Lola Grlie with Madeline Harrison, dances, scored. Marie Fitzgibbon did not show. In her place was Louis London, who was successful. Misses Lightner and Newton Alexander recured laughing as the closing number. Joseph E. Berke with their comedy. Mile. Dorcia, with her novel dog act, made a capital opener. McKay and Ardine, Amelia Stone and Armand Kalles and Ray Samuels were the holdovers, and all repeated their excellent impression of last week.  
PANTAGES.—"The Two Pikers," musical tabloid, with O'Neil and Walmale, assisted by Hazel Kirke, filled in the late portion of

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the bill and went big. Paul Pereira Sertet, pleased. Adams, the opener, pleased. Valerie Sisters passed muster nicely. Dale, Parsons, and Ray Samuels, scored. Harry Hines was a laughing bit.  
EMPEROR.—The feature was Sid Grauman's "Twenty Minutes at the San Francisco Fair," playing a return engagement. It drew large business, considering it was a repeat. Grauman has a corking production. American Minstrel Maids were liked. Orin Craig Trio, liked. Bennington and Scott, pleased. Buckley's Animals were replaced by Paul Kleist,

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who scored. Daley Cameron, fair. Payne Children were well received. Kraft and Myr...  
CORT (Homer F. Curran, mgr.).—"Fair and warmer" (second week).  
COLUMBIA (Gottlieb, Marx & Co., mgr.).—"Garden of Allah" (second week).  
ALCAZAR (Balasoo & Mayer, mgr.).—"Dramatic stock, 'The Empress' (first week).  
WIGWAM (Jos. F. Bauer, mgr.).—"Del S. Lawrence Dramatic Players (94th week).

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PRINCESS (Bert Levey, lessee and mgr.; agent, Bert Levey).—Vaudeville.  
HIPPODROME (Edwin A. Morris, mgr.; agent, Ackerman & Harris & W. V. M. A.).—Vaudeville.

Through a warrant sworn by C. A. Jory charging Beale Harvey, with the Al G. Flaide show, with embezzlement, she was returned to this city from Santa Barbara, the plaintiff claiming she defrauded him of \$80.

Hugh Fisher, the father of Harrison Fisher, the artist, died in Alameda recently at the age of 62.

Leopold Rosen, violinist, playing the Orpheum Circuit, was sent to the insane asylum at Stellacom, while playing Seattle. He is 22 years of age.

A huge pageant in all probability will be arranged for the holidays.

May Adams, a film actress, injured in an automobile accident last May, was allowed \$158 in cash and \$18 a week until she regains her health by the State Accident Commission.

According to a statement of the Grand Jury, no new licenses will be issued to road houses, while those fortunate enough in still retaining their old ones will not have them renewed.

Ground has been broken for the new \$25,000 California theatre, to be erected at the corner of 4th and Market streets.

"One Woman's Life" was presented for first time at the Wigwag.

The Casino Four are no longer playing with the Will King Co. in Oakland.

The Annette Kellermann feature, "The Daughter of the Gods," will be the opening

picture at the Savoy, when it reopens Jan. 1. The house will have an orchestra of 16 pieces, with the prices to \$1.

Mike Newman, the promoter, who, at one time, was in theatricals, has returned after five years in China, with expectations of starting a couple of dare-devil racing drivers on a tour throughout the country. He sustained a broken leg in Stockton, where he was preparing the boys with their stunts. He is just about able to get around at present with the aid of crutches.

James A. Dunn left on the "Maitai," Dec. 6, for New Zealand for the Fuller Circuit.

Stanley and Burns, Freddy James and Bill Pruitt arrived in San Francisco on the Sierra, Dec. 5, from Australia.

F. P. Shanley, one of the members of the "Fifty-Fifty" concern looking after the affairs of the Continental Hotel here and Los Angeles, stayed in town long enough last week to act as toastmaster at a banquet given by the Greeters, at the Palace Hotel.

Being unable to properly stage "30 Minutes at the San Francisco Fair" for its advertised return date, Sid Graustman was forced to hold it over another week.

According to rumors, Florence Holbrook is expected to return to vaudeville with a light musical comedy offering that is now being prepared.

Louis R. Lurie and Howard J. Sheehan, members of the Kialto, have taken a ten-year lease on the Savoy, and intend remodeling that theatre to house the best of spectacle features in the future. Twenty thousand dollars will be spent in redecorating and will probably be reopened around the 1st of the year.

Gerald E. Griffin, Dell Batty and Jap, Prof. Nicholson (French Magician) and Jacques Bol (Belgian Concert) returned on the S. S. "Maitai" from New Zealand.

## BOSTON.

By LEE LEBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—A bear of a bill, constructed for laughing purposes only, with every act comedy except the opening and closing, which were acrobatic. Stella Mayhew and Billie Taylor were headlined, but through their act being little changed from the last local booking, they were hard pressed for first honors by several other numbers. The Flying Mayos opened with a snappy act. Antrim and Vale, first appearance here, good; Bert Lamont's Singing Cowboys, excellent; Elmore and Carleton, excellent; Bert Hanlon on his "Colusion," excellent; Bert Hanlon on his first appearance, scored real hit; Montgomery and Perry, not riot; and the Kanawha Japanese Troupe, closed with only slight walk-out.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Vaudeville and pictures, with the feature act, "The Girl with 1,000 Eyes," advertised heavy and pulling strong.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures, only.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Pop and pictures, with "Where Are My Children?" still proving a drawing card, although this is the third house it has been shown in locally.

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

ORPHEUM (Victor J. Morris, mgr.; agent,

Loew).—Pop. Biggest gross in New England. GLOBE (Frank Meagher, mgr.).—20,000 Leagues Under the Sea" opened Monday night. Looks good.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop. Excellent.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Pop. Good.

PARK (Thomas D. Soriero, mgr.).—Pictures. Big.

MAJESTIC (E. D. Smith, mgr.).—"His Majesty Bunker Bean." Going strong on its second week.

SHUBERT (E. D. Smith, mgr.).—"You're in Love" picking up gradually following last week's premiere.

PLYMOUTH (E. D. Smith, mgr.).—James T. Powers in "Somebody's Luggage" opened Monday night. Fair house. Outlook doubtful.

WILBUR (E. D. Smith, mgr.).—"The Cinderella Man" going fine on 5th week.

PARK SQUARE (Fred E. Wright, mgr.).—Third week of Leo Ditrichstein in "The Great Lover." Good for a run.

COLONIAL (Charles J. Rich, mgr.).—Otis Skinner in "Mister Antonio" opened Monday night. Scored heavily.

HOLLIS (Charles J. Rich, mgr.).—Last week of "Take Your Medicine." Poor.

TREMONT (John B. Schoffel, mgr.).—Raymond Hitchcock in "Betty." Fair.

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—Last week of "Hip Hip Hooray" going strong. Fiske O'Hara in "His Heart's Desire" opens next Monday night under the auspices of the Knights of Columbus.

CASTLE SQUARE (John Craig, mgr.).—"Mrs. Murphy's Second Husband" (International) pulled fair opening night. "Pag o' My Heart" will return next week for a third booking, being the only real hit of the local International season.

COIPLEY (G. H. Patee, mgr.).—"The Admirable Crichton" on a return production by Henry Jewett's English Players. Good business. Next week Jewett will offer his special holiday bill of four one-act plays which he expects will prove a big card.

CASINO (Charles Waldron, mgr.).—"New York Girls." Excellent.

GAITY (Charles Batcheller, mgr.).—Mollie Williams own company. Packed.

HOWARD (George E. Lathrop, mgr.).—"The Social Follies." Good.

## BUFFALO, N. Y.

By W. B. STEPHANS.

GAYETY (Chas. Taylor, mgr.).—"Golden Crooks" capacity. Next, Rose Sydel.

GARDEN (Wm. Graham, mgr.).—"Broadway Girls," well received.

MAJESTIC (Chas. Lawrence, mgr.).—"The Little Girl that God Forgot," comedy-drama, to excellent business. Following, "Little Peggy o' Moore."

STAR (P. C. Cornell, mgr.).—"Potash and Perimeter in Society," record business. Next, "Birth of Nation."

TECK (John Oshel, mgr.).—"Little Woman," with new company, doing nicely. Noticeable increase of juvenile patrons for this play. "Robinson Crusoe, Jr." next week.

SHEA'S (Henry Carr, mgr.).—Excellent bill has closed by Grace La Rue, with Lew Brice and Helen Corne special attraction. Frank Harley opened nicely; Corbett, Shepard and Donovan, very good; Howard and White, pleasing; Donovan and Lee, hit; Joe Towle, first honors for encores; Van and Belle, closed strong.

LYRIC (H. B. Franklin, mgr.).—Very good bill, with "Paris Fashion Show" exceptional headliner; Randow Trio, open well; "Lectro," whistling girl, pleasing; Rex Adams and Co.,

sensational, but very good; Rogers and Jones, well received; Novelty Trio, clever.

OLYMPIC (Bruce Fowler, mgr.).—Tom Brown's "Six Harvards," plenty of applause; Chet Johnstone and Co., good; Clark and Girls, good; Geo. Randall and Co., excellent; Hudier, Stein and Phillips, good.

ACADEMY (Jules Michael, mgr.).—Good split week bill. First half, Eddie Riley and Co., very good; James Beano, usual; Jules and Francis, do well; Barrett & Mabelle, good. Changed last half to musical comedy.

FAMILY (H. C. Franklin, gen. mgr.).—"Furty," big business at increased prices, second week.

The Garden is now booking burlesque independently.

The Globe has again closed after another attempt to draw neighborhood patronage.

George Ford, business manager for Robert Mantell, is connected with the "Little Women" company temporarily, or until the play reaches New York.

## JACKSONVILLE.

By F. G. RICHARDSON.

ORPHEUM (H. C. Fourton, mgr.; U. B. O.).—One of the best bills of the season is the verdict of the laymen, with business holding up to the capacity mark. Fay, Two Coleys and Fay, easily captivating the honors; next were Geisel, Harris and Morey, decided hit; Jackson Trio, very good; Skipper and Kastrup, hit; Bee Ho Gray and Co., feature. Last half, Choy Hung Wa Troupe, Moore and Hager, Valmont & Keyman, Kelly and Galvin and John P. Gordon and Co.

DUVAL (H. C. Fourton, mgr.).—16-17, "Nobody Home," 18, "Sweethearts."

ARCADE, REPUBLIC and RIALTO—Pictures.

"The Fall of a Nation," three days' run at Arcade, commencing 13. 10-20.

The Orpheum, under the able management of H. C. Fourton, has been doing a remarkable business.

The Leon W. Washburn Carnival Shows are here for the week. The Shows plays under the auspices of the Woodmen of the World.

The Duval County Fair came to a successful close Saturday. Fifty thousand paid admissions for the week was the total. Johnnie Jones Carnival Co. was one of the chief attractions.

## LOS ANGELES.

By GUY PRICE.

"Bernie" Bernstein has returned from New York.

The Burbank may not close definitely after all and Oliver Morosco, it is said, is reconsidering his recent order.

R. W. Woodley is conducting a Christmas prize campaign at the Woodley.

Ed. B. Jack is here to go ahead of "Intolerance."

Mrs. J. R. Barnes has joined her husband, who is manager of one of the Griffith companies.

Harold Melville and sister, of Hollywood, are rehearsing a vocal act for vaudeville.

The rainy season is here and the theatre box offices have felt a change in receipts.



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Success is a gay deceiver. It makes you think you are what you are not—Mr. Everybody.

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# JURMA

BOOKED SOLID

Western Representative, Simon Agency

**NEW ORLEANS.**  
By O. M. SAMUELS.

ORPHEUM (Charles M. Bray, Southern Representative).—A bill of average merit. Ruth St. Denis, featured, pleased with her bizarre dancing interlude. Applause honors were divided by Janet Adair and Dorey and Ruggi. Miss Adair proved a surprise. Also Randegger, just an ordinary classical pianist. Woolf and Stewart, diverting skit. River Sisters opened and Judge and Gallo closed. Latter dress nattily.

**PHILADELPHIA, PA.**

B. F. KEITH'S (H. T. Jordan, mgr.).—For the first time in the history of this theatre there are two headline acts on the bill playing two successive weeks. Nan Halperin, who put over the biggest kind of a hit here last week, holds over, and the Kosloff Ballet Russe opened a two weeks' stand as the feature of the bill. There was no mistake made in getting Miss Halperin for a second week. She has already established herself in this city and it will take some big sensation to take her laurels from her. She was very likely expected to change her songs, but didn't, tho' she did wear some new gowns, all of which looked wonderfully well on the girl, and her songs proved good enough to repeat and win her another hit. The Russian Dancers show something new for vaudeville, all of its artistic and getting over according to how one likes the art as presented by these people. It is a novelty that is sure to attract attention in this season just before the holidays and the act was accorded a warm greeting Monday night. Kosloff is a splendid dancer and is well supported. He also carries his own orchestra, which helps hold the act up, but the violinist is allowed too much prominence while the dancers are at their work, detracting from the picture. Emmet Devoy's sketch, "The Call of Childhood," hit a very high mark of favor, considering that it is not a particularly high class bit of writing. It contains a lot of the heart interest stuff which catches hold of an audience and there were several curtains at the finish of the act. One of the big hits of the

## Why Billiards is hard to learn

There are lots of brainless punks who just fiddle their time away playing pool, while billiard players are all brilliant men. It takes your mind off worldly care. Hapke made \$50,000 last season. Did you ever hear of a pool player making that much? Learn billiards, boys; it will improve your act. Newspapermen and authors play billiards, never pool. A billiard player has entire to the best clubs all over the country. A billiard player always mingles with the real men. A pool player frequents cellars. A pool player must associate with low-brows. I am only a hard working comedian, but nevertheless because I can play billiards I go to the best clubs and meet the finest people all over the country. I'm learning every day. I've got all of Pedersen's shots now. Next season I won't have to worry about show business. I'll have a home where you all will be welcome—that is, if you can play billiards. Why, boys, if I didn't play billiards and get a note about it myself in the local papers, on the Orpheum Circuit, nobody would know I was alive.

Did you send your agent his Xmas present yet? No, but I had thanks given for Des Moines.

An enemy in "What Happened to Ruth" (No. 3 Co.), playing W. V. M. A. said Stan Stanley is the greatest plant in show business. Thanks, Hank, and for a plant I'm still growing.

Alas Brooks has the greatest sketch and support in vaudeville. All us acts dealing with the sex problem are sure-fire.

If you close the show all week and on Saturday night get an earlier spot, oh, how they stand in the wings, the jealous cats! Such is my reputation, my motto being "Love, Billiards and Money."

Acts should advertise in the paper that reaches everybody. Even though I am an actor, I'm a business man. I confine all of my advertising to Variety. If the rest of the papers mention my name, I will consider it flattery.

## STAN STANLEY

bill went to the credit for Frank Crumit, who comes from the musical comedy field to vaudeville with a neat singing turn. This fellow has more than the usual amount of magnetism found in musical comedy recruits and sells his material in a way that makes you like him. He is a clean cut, likeable chap and has the sort of songs the vaudeville devotee likes to hear. Boothby and Everdeen did very nicely with their comedy singing turn, but it was not until the girl did the burlesque song-sheet number that she scored above the ordinary. The first song is weak and the parrot-stuff is getting pretty well worked out. The "movie" number has also been done a bit too often to be featured so strongly in this act. The Marino Brothers with their novel aerial offering closed the show with a corking good thriller. Nothing

more novel in this sort of an act has been seen in a long time, and they held down the closing spot with credit. The other acts were Kitner, Hawksley and McClay, whose singing carried them through in good shape, and Maxine Brothers and the dog Bobby, which furnished a first rate opener.

COLONIAL (H. A. Smith, mgr.).—Olga Mishka and her dancing partner, Petroff, are retained for a second week as the feature attraction. Others are Tom Brown's Minstrel Jubilee, "The Act Beautiful," William Lytell and Co. in "A Night at the Club," Hodge and Lowell in "Rubetown Filtrations," Charles Riley, Walter Walters and Cliff Sisters and the film feature, June Caprice in "The Mischief Maker."

BROADWAY (J. Cohen, mgr.).—"The Battle of Life," a new photoplay here with Gladys

Coburn featured, is headlined, supported with the following vaudeville acts: Harry Jansen and Co., illusionists; American Comedy Four, Edith and Ramsden, Phina and Picka, Willard Simms and Co.

NIXON'S GRAND (W. D. Wegetarth, mgr.).—Bert Baker and Co. in "Prevarication," Nowlin and St. Clair, Marie Sparrow, Mile. Lillian's Dogs, Sid Lewis, Greeno and Platt and pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—Froelin, the headliner. Others are: William Morrow and Co. in "On a Country Road," Willie Zimmerman, Jewel's Animated Hippodrome, Work and Ower and the Fox film feature, Theda Barra in "The Vixen."

KEYSTONE (M. W. Taylor, mgr.).—"The Phun Phlenda," headed by Jack Hallion and Harris Murray; Emily Smiley and Co. in "Man's Law," Edgar Bixley and Co., Zeno and Mandell, Ollie White, Jack Dakota and Co. The film feature is "The Great Sacrifice."

WILLIAM PENN (G. W. Metzel, mgr.).—First half, "The Dream Girls" with a company of 10 featured. Others are Dave Roth, Bennett and Richards, Kerslake's Pigs and the film feature, William S. Hart in "The Devil's Double."

Second half, Arthur West and Evelyn Bennett in "The Hoosier Girl," Lewis and Felber in "Ye Motor Inn," Farrell and Taylor, El Cota and the film feature, Charles Ray in "The Honorable Aisy."

GLOBE.—Catherine Crawford and "The Fashion Show" headlined the bill. Others Maurice Samuel and Co., Cora Simpson and Co., Chief Eagle Horse, Tierney Bros., Jack Symonds, Cora Billebury, Les Alvaretas, Yamamoto Bros. and pictures.

CROSS KEYS (Sabolosky & McGurk).—First half: Harry Tate's "Motoring," "In Mexico," a musical tabloid; Carr, Cain and Carr, Ethel Costello, Phillip Four, Howe and Smith. Second half: "Harvest Days," a tabloid musical comedy with a company of 10; Clover Leaf Trio, Wilson, Stewart and Rich, "Dan Cupid," a comedy sketch, and Meyers and Morgan.

### ST. PAUL.

By C. J. BENHAM.

ORPHEUM (E. C. Burroughs, res. mgr.).—Mrs. Langtry, pleasingly received; Viole Daly, well liked; Willard, interesting act and

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BILLY, CHAS. and WALTER  
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Direction, MAX HART

## PAMAHASIKA'S PETS

WILL PLAY AT THE  
Academy of Music, Brooklyn, N. Y.  
Saturday, December 16th, 2 P. M.

From the present outlook on our large advance sale of seats, there is no doubt but what there will be a second performance given the same afternoon, as it was necessary to give the second performance last December, 1915, and there were many people turned away.

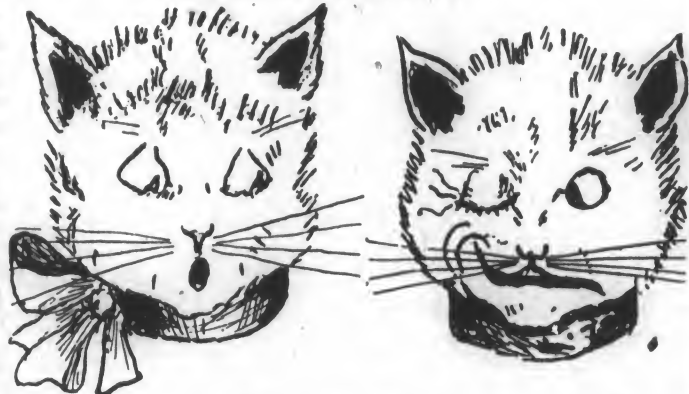
Prof. PAMAHASIKA presents the higher class of Bird and Animal entertainment. He is in a class by himself.



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COMEDY DUO EXPERT ECCENTRIC TERPSICHOKEAN DANCERS  
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Supported By  
IRENE BELL and JAMES HOUSTON  
In the Laughable Travesty

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Direction, NAT SOBEL

AUSTRALIAN CREIGHTONS

NOVEL ECCENTRICITIES

This Week (Dec. 11)—Temple, Rochester, N. Y. Direction, JENIE JACOBS  
Next Week (Dec. 18)—Keith's, Boston.

BELL-THAZER BROS.  
Direction, TOM JONES

LEONA

IN VAUDEVILLE

LEONARD

STEPHENS and HOLLISTER  
Direction, MORRIS & FEIL.

FIVE VIOLIN BEAUTIES

formerly with "Passing Show of 1916"

At the Winter Garden. Will open up shortly in a new vaudeville act.  
Direction, HARRY WEBER.

MARY BILLSBURY  
SONGS

THIS WEEK (Dec. 11)—GLOBE, PHILADELPHIA.  
NEXT WEEK (Dec. 18)—KEENEY'S, BROOKLYN and NEWARK.

THE CLEVER MUSICAL COMEDY TENOR THE COMIC OPERA BASSO  
BERT WAINWRIGHT AND Wm. H. WHITE & CO.  
IN "A Holland Romance"  
A MINIATURE OPERA IN ONE ACT BY GEORGE BOTSFORD  
HIGH CLASS SINGING COMEDY SPECIAL SCENERY AND COSTUMES

## MR. MANAGER

If you want your audience to leave your house,  
Wearing a perpetual grin,  
Hustle down to my agent, Sam Kenny, right now,  
And let him penell me in.

The way the "Arrow" collar people named one of their brands "Marley Collars" happened like this: When I worked as a ball boy in my home town every traveling man that knew me and wanted to get up early in the morning, before he retired would always ask the clerk to have Marley call us. If that's too deep for you, "Black."

Go, the acrobats must be glad that they're going to have peace in Europe.  
Upon the bill we have a nut, his name is English.  
Jack.  
Who told me that he got that way while playing Hackensack?  
His partner is some nifty, and as clever as can be. But the squirrels will always have a chance, to chase Jack up a tree.

It's H — to be a next to closing act, and take one bow or so.  
With Daly and Berlew in the opening spot,  
And have them stopping the show.

I worked with an act a while ago, that took an awful flop.

And while I said I don't mind them, Bill, he handed out this talk:  
"You dumber 'soda us 'in Camden,' believe me we crippled them there.  
And at Yonkers and Elizabeth, we crippled them up for fair."

We were a riot in Trenton, too, and at Mr. Vernon, say,  
We knocked them just as dead as we did in York, Pa. We panicked them in Williamsport, and may I never see the east.  
If down in dear old Scranton, we kicked them under the seats.

All we had to do after throwing this bull, which was a regular song to please us.  
Was just to stick his old folk in the wagon and simply drive along.

And remembering his top and listening to his bull, as well,  
You'll have to believe old Sherman, when he said:  
"War is Hell."

Last Half This Week (Dec. 14-16)—St. Theatre  
NEXT WEEK (Dec. 18)—Yonkers and Elizabeth.  
Xmas Week (Dec. 25)—Broadway, Philadelphia

JACK MARLEY

"WILLISON and SHERWOOD" "THE TWO CANARIES"  
U. B. O. — W. V. A.

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Original Songs, Bright Irish Wit  
and the Little Old Melodeon

As Refreshing As a Breeze From the  
Lakes of Killarney

BARDELL

Juggler Supreme

"A Little Different"

pleased; Myrl and Delmar, liked; Edward Marshall, also liked; Lydell and Higgins, please; Trovoto, again, and please.

HIPPODROME (Geo. Boyer, res. mgr.)—1st half week Five MacLarens, please; Scott & Wilson, well received; Robert Henry Hodge & Co., liked; Case and Alma, good; Dix and Dixie, pleasing; photoplays.

NEW PALACE (Finklestein & Rubens, props.)—1st half week: Kerrville Family, Murphy, Howard and Rudolph, Mabel Florence and Co., Wilson and Whitman; Garcinetti Bros., pictures. 2d half week: Howard's Bears and Dogs, Burton, Hahn and Martz, Jack



Smart Entertainers  
Sammy Sidney

Weston & Clare

Wonder if we'll ever read the life history of B. Schaeffer in Jim-Jam-Jam.  
Pittsburgh was a cut week for Will Morrison. The manager sent back three mash notes to Will.  
Next Week (Dec. 18)—Charlotte, N. C., and Roanoke, Va.  
Week Dec. 25—Charleston, W. Va.  
Week Jan. 1—Jacksonville, Fla., and Savannah, Ga.  
Direction, MAX GORDON

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DAILY  
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REAL  
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ENTERTAINMENT

LOYALTY  
ORIGINALITY  
WIT  
RESULTS  
YOUTH

and Foris, Waak and Manning, Mr. and Mrs. Mel-Burne, pictures.  
METROPOLITAN (L. N. Scott, mgr.)—"Princess Pat" is the offering for the week. Next week, photo drama, "War's Women." Week 25, San Carlo Grand Opera Company.  
SHUBERT (Frank Priest, res. mgr.)—Shubert Stock Company in "A Fool There Was." Next week, "A Full House."  
STAR (John P. Kirk, res. mgr.)—"Lid Lifters," pleased.  
AUDITORIUM (A. W. Morton, res. mgr.)—Minneapolis Symphony Orchestra with Florence Macbeth as soloist is underlined for the 14th.

ELIZABETH SHIRLEY

With

RAYMOND BOND in "REMNANTS"

Orpheum Circuit—Booked Solid.



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GREATEST ILLUSIONIST  
SAYS:

A business man's likes and dislikes have such a close relationship TO HIS POCKETBOOK that I never ask a manager how he LIKES MY ACT, but I WATCH THE AUDIENCE INSTEAD, and as long as I continue to see the same people COMING BACK DAY AFTER DAY to try and FIND OUT how my tricks ARE DONE, I KNOW THE MANAGER IS SATISFIED BECAUSE THE ACT IS GETTING HIM BIG MONEY AND HE REALIZES

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THE ORIGINAL IDEA



**"KOKOMAYNIA  
CLUB"**

We wish to extend best wishes and a Merry Xmas to all members of the Club and all our friends.

Jim Harkins, here's hoping it's a boy.

Mr. Robinson, we were surprised at your actions the first day but we allowed for it when we found out later that you were a ticket seller up to three weeks ago.

New Members—Tracey and Vincent, Tom Van and Ward Girls, Fletcher Luckie and Gordon, and Joe Quinzer.

Andrew A. LAST CALL FOR LUNCH—SERVICE A LA CARTE Lanky Lew  
**COPELAND and PAYTON'S**  
FLORENCE FINLAY DINING CAR GIRLS MAMIE PALMER  
RAY WEBSTER LENORA BURKE  
BIG SONG HIT **"MONEY"** (Words and Music by Lou Payton)  
"Cooks" Booked Solid "Maids"  
Eastern Representative, Jack Flynn Western Representative, Harry W. Spingold  
Best U. B. O.—W. V. M. A. Wishes to All

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DIXIE'S HONEY BOY OF THE PIANO  
**JIM MacWILLIAMS**  
Booked Solid U. B. O.

A MUSICAL ACT OF DISTINCTIVE MERIT  
**JACK LEVY**  
and the **FOUR SYMPHONY SISTERS**  
Presenting **"A Study in Melody"** ADDRESS VARIETY, NEW YORK.

**KATHARINE DANA'S**  
**"FISHERS FOLK"**  
UNITED TIME

GEO. W. CARRIE  
**BARBIER, THATCHER and CO.**  
In **"THE WAY OUT"**  
Booked Solid Direction, ARTHUR J. HORWITZ

"A FEATURE ACT THAT IS INVARIABLY THE HIT OF THE BILL"



**MCKAY'S SCOTCH REVUE**

McKay's Scotch Revue runs the gamut from "Hooch Aye! It's a Brew Bright Moonlight Night th' Night" to the playing of ragtime by a bagpipe and drum band, which brought them to a rousing finish and over-generous applause.—"Tribune," Minneapolis, Minn.

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 say act the audience ask for and come they don't ask for.



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GRACE

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DIRECTION,

ARTHUR KLEIN

Direction, MORRIS & FEIL

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**BELL and FRED A**

W. V. M. A. THE SINGING LABORERS U. B. O.

**BEDDIE  
BORDEN**

Supported by "SIR" JAS. DWYER in "THE LAW BREAKER"

**KLEIN BROS.**

Van Hoven always cheers Gus Sun, so we follow suit.  
Hurrah for Marcus Loew, Alex Pantages, Joe Schenck, Jake Lubin, Walter Keefe, Moe Schenck, Erno Williams, Bill Sheey, Charles Potsdam, Joe Wood, Jack Wilson, Harry Rose, Max Gordon, Jack Loeb, Edgar Allen, and William Fox and his father.  
SEE THE POINT!



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NOW TOURING IN

**"THE DANGER LINE" A Genuine Novelty**

This Week (Dec. 11)—Pantages, Victoria, B. C.

Next Week (Dec. 18)—Pantages, Tacoma, Wash.

NOW PLAYING LOEW TIME

Harry—**HOLMES and LEVERE**—Florrie

PRESENTING THEIR COMEDY SKIT

**"THEMSELVES"**

By TOMMY GRAY

Direction, ARTHUR J. HORWITZ

# CORBETT, SHEPARD AND DONOVAN 3 BOYS WHO SING

This Week (Dec. 11)—Shea's, Buffalo, N. Y.  
Next Week (Dec. 18)—Shea's, Toronto, Can.

Rep. Aaron Kessler



**Rich  
McAllister**

PRINCIPAL  
COMEDIAN

"STEP LIVELY GIRLS"

BREAKING RECORDS—THAT'S ALL

# SAM and KITTY MORTON

With all credit to that new author, Herbert Moore, for corking new opening song and the Best Routine of Dialog we ever had.

MAX HART, Pilot.

# 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.

# BESSIE MORIN SISTERS ZENA



Touring Orpheum Circuit  
Direction, HARRY WEBER

# 35

B.F.K.  
BOS

E.F.A.  
E.V.D.

# BEATRICE LAMBERT

American  
Nightingale

In an Artistic Song Repertoire  
Booked Solid

# DOGSENSE

LADY  
says:



Common sense is good sense. So few people use it that there's lots of it lying around. How about it?  
P. S.—Say, Oswald, maybe "Fannie" thought you needed a muzzle instead of a collar.

"Good-bye and good luck" is getting as popular as "Where do you go from here?"

# RAWLS and VON KAUFMAN

T. C. Y. C.



KAHL, WALTON and HENRY

Received card of admission to the Kokomania Club.

Regret to say there has been dirty work done. We make a motion that in the future all cards must be passed by the Naphtha Board of Cleaners.

Registered

Copyrighted

# McGREEVY and DOYLE

"A RAILROAD SANDWICH"

Review in Variety Nov. 3 said:

A corking variety act. On its novelty alone the act qualifies as a contender for

BIG TIME

My Agent Is Heartless, You See What I Mean,  
Keeping Him Fat Is Making Me Lean.

# Waiter! Bring

Me two boycotted eggs—Medium. And a cough of cupple— And give the check to my friend—

"Los Jashe Jesterino."

# HARRY SYDELL

Low Time.

Direction,  
Mark Levy.

# JAMES (FAT) THOMPSON

"An Affair of Honor"

Playing U. S. O. Time

Direction, Harry Weber

# JANET ADAIR

"Song Definitions"

Assisted by

EMMA ADELPHI

Booked solid—Orpheum, U. S. O. and

Interstate

Direction, HARRY WEBER



Seattle "Post," Dec. 4, '18.

Dances Full of Fire.

Miss Vera Sabina and her dancing partner, Maurice Spitzer, give three costumed toe dances that are full of fire and they do them beautifully. Her costumes are rich and artistic. The "Arabian Nights" fantasy is like a dream out of that magic book of childhood.

Next Week (Dec. 17)—  
Orpheum, San Francisco

# VESPO DUO

Phenomenal

Accordianist and Singer

# MIKE DONLIN and MARTY

# McHALE

IN VAUDEVILLE



# BILLY LLOYD and GEORGE BRITT

In a "Mixture of Vaudeville," by Ned Dandy  
This Week (Dec. 11)—Orpheum, Montreal  
Next Week (Dec. 18)—Temple, Hamilton, Ont.  
Dec. 25—Shea's, Toronto Jan. 29—Buckley, Brooklyn  
Jan. 1—Shea's, Buffalo Feb. 5—Keith's, Boston  
Jan. 8—Albany, N. Y. Feb. 12—Davis, Pittsburgh  
Jan. 15—Orpheum, Brooklyn Feb. 19—Keith's, Cincinnati  
Jan. 22—Colosai, 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. S. O.  
East. Rep., HARRY BHEA  
West. Rep., JESS FREEMAN

FRANK and BESSIE  
GABY  
"THAT'S ALL"

# IF IMITATION IS FLATTERY?

Then I have been  
Flattered by

# ROONEY & BENT JACK WILSON

# BILLY SUNDAY

Is opposed to booze. So am I.

# JOHNNIE REILLY HOOP ROLLER BALL BOUNCER

# SAM DODY

Home with brother Dan.

**THE FAYNES**  
THE ARTISTS WITH A SUPREME OFFERING  
Representative, JACK FLYNN.



TRANSFIELD



SISTERS

W. V. M. A. Direction, BEEHLER & JACOBS.

## 16 Weeks' Work 36 Weeks' Play

Just think! Next season we will be home in California with nothing to do but hunt and fish and have a good time. Then back to work for four months so we can tell our friends all about it.

**McINTOSH**  
AND HIS  
**MUSICAL MAIDS**

25 Years Ago To-day  
There were no Greek restaurants.  
Reading, Pa., discovered by acrobats.  
Stage mothers began their activities.  
There were no Tango acts.  
Theatrical boarding houses discontinued running water.  
The last time an actor told his right salary.  
We were Gallery Gods.

Fred (Hank)  
and  
Harry (Zeke)  
**GREEN**  
(and Cat)  
in "MAGIC PILLS"  
Personal Direction, MAX GORDON.

THE  
BOX OFFICE  
ATTRACTION  
**Catherine  
Crawford**  
AND HER  
**FASHION  
GIRLS**

Direction, **Arthur Pearson**

OUR HOBBY  
"WORK"

**PARISH  
AND  
PERU**  
A SENSATIONAL NOVELTY IN ONE  
DIRECTION FRANK EVANS, MARTIN.  
This Week (Dec. 11)—Keith's, Cleveland.  
Next Week (Dec. 18)—Keith's, Columbus, O.

MESSRS. HUGHES AND SMITH  
Present

THE PINT-SIZE PAIR

**JOE LAURIE**  
AND

**ALEEN BRONSON**  
IN  
"LOST AND FOUND"

Half a leg, half a  
leg, half a leg, on-  
ward into the Valley  
of Style moves the  
skirt upward.

**BILLY  
BEARD**

"The Party from  
the South"

Direction  
**Harry Weber**

**NOLAN**  
AND  
**NOLAN**

Jim Harkins, kindly let us know if it is petti-  
coats or overalls we should go to you.  
Was on the bill with NOODLES FAGAN in  
Springfield, Mass. He surely was a clean-up act.  
Congratulations to Chick Sales.  
We are, "MEMBERS" KOKOMANYIAS.  
This Week (Dec. 11)—Pell's, Wilkes-Barre and  
Scranton, Pa.  
Next Week (Dec. 18)—Temple, Detroit  
Who's our agent? Why NORMAN JEFFERIES.

THIS IS ANOTHER  
SKETCH OF NEXT  
SEASON'S "TALK OF  
THE TOWN" THE  
WILDFIRE MISS

CHALKOLOGY—  
"NOTHING EXCEEDS  
LIKE EXCESS"

THE WORST KNOCK OF  
ALL IS THE BOOST THAT  
ISN'T MERITED—  
HOT HEADS OFTEN GIVE  
WAY TO COLD FEET—  
EDWARD MARSHALL  
ORPHEUM—ST. PAUL—

DIR. ART. WILTON

"MR. MANHATTAN"  
**Fred Duprez**  
Says:  
Many men go forth into the  
world to make their fortunes.  
For each one who is successful,  
a thousand return with nothing  
but a beard. Moral: Carry  
your own barber.

The VENTRILOQUIST  
WITH A PRODUCTION  
ED. F.  
**REYNARD**  
Permanent address, Marion Theatre, Marion, O.

**HOLDEN AND  
GRAHAM**  
Artistic Side of Variety  
Direction, TOM JONES

**HOWARD  
LANGFORD**  
Principal Comedian with  
"Kathars"  
Direction, Chamberlain Brown

**MARTYN and FLORENCE**  
(VAUDEVILLE'S BEST OPENING ACT)  
Who is a very Foxy Act now.  
Guess the time we are on.  
Personal Direction, **Mark Levy**

SANTA CLAUS sent us our Christ-  
mas presents rather early

**15 POUND BABY GIRL**

Marian and Baby doing fine, thank  
you.

**JIM and MARIAN HARKINS**  
Direction, NORMAN JEFFERIES.  
This Week (Dec. 11)—Keith's, Toledo  
Next Week (Dec. 18)—Empress, Grand Rapids

**WAR NEWS**  
AUTOMAT STORMED  
Charge of The Gallant Six Hundred (All  
Last-Halfers) resulted in 412 beef pies be-  
ing NICKED TO DEATH.  
Hungrilly yours,  
**NEIMAN & KENNEDY**  
"The Unshaven Romeros"  
Direction,  
**Mark Levy**  
Loew Time

The ONLY way to keep agents out of a thea-  
tre is to make them PAY ADMISSION.  
ALSO—  
"If Rockwell and Wood hang up their stock-  
ings CHRISTMAS EVE, it being

**OPEN WINDOW WEEK**  
or not, mine will be closed—also NAILED."

Yours EnRoutingly,  
**JIMMY FLETCHER**  
Direction, **Mark Levy**  
Stoll Tour

**WRIGHT**  
AND  
**DAVIS**  
"The Love Insurance Agent"  
Direction  
**LEW M. GOLDBERG**

BLACKFACE  
**EDDIE ROSS**  
Neil O'Brien Minstrels  
18-17  
Permanent Address, VARIETY, New York

**PAULINE  
SAXON**  
SAYS  
I'd like to be original.  
Write verses by the score!  
But everything I want to say  
Somebody's said before!  
Globe, Kansas City, Mo.  
(Dec. 14-16)  
Empress, Tulsa, Okla.  
(Dec. 17-20)

BABE  
COOK  
**THE REYNOLDS**  
Watch for us in  
SONG, RHYME AND MAGIC  
BOOKED SOLID  
W. V. M. A.—U. B. O.

AN ACT THAT IS DIFFERENT.  
**DAISY JEAN**  
A Hit on Every Bill  
U. B. O.

LEST "OSWALD" FORGETS



Dear Folks:  
This space be-  
longed to us, despite  
all reports to the  
contrary, and has  
for ten consecutive  
years. Oswald's  
claim is ridiculous.  
(Signed)  
RAWSON and  
CLARE.  
(Sworn to before  
me on this date,  
Feb. 21, A. K.  
1916, GEORGE  
JACOB, Notorious  
Public.)

**Oswald**  
Woodside, Kansas



A can of Conk,  
A joke or two,  
It's hard to tell  
What one can do.

**Walter Weems**  
&  
**Norman Jefferies.**

J. J. M.

**35**

B.F.K.  
BOS

E.F.A.  
E.V.D.

**Clyde Phillips**  
Who Offers  
That Beautiful Act  
**MABEL  
NAYNON'S  
BIRDS**

SAYS  
I have seen all other  
bird shows, and they are  
all good, but the greatest  
of them all, the Barnum  
of all, bird shows are  
Mabel Naynon's Birds.  
See MARK MONROE  
143 BROADWAY

To our dear friends, Chas. Chic and Marie Sale:  
You received what you wished for on Thanksgiving  
Day:  
We know you are happy, so this much we'll say:  
Two little "Sales" arrived and brought you much  
joy.  
For your sakes, dear kids, we hope one's a boy.  
Commander "Chic" is very proud  
Of his "Good Ship Marie."  
So with Cherry and the little Twins  
May you sail the Sea of Prosperity.

**GEORGE SKIPPER**  
AND  
**MYRTLE KASTRUP**  
Direction, CHAS. S. WILSHIN.

**KEIT and DE MONT**  
IRWIN'S "MAJESTICS"  
**BESSIE LEONARD**  
SEZ  
A little dog sat on a rock makin' a miserable sound;  
Didn't no w'at to do with himself cus there was no  
dog around.

**ALFREDO**  
Address Care VARIETY, London

**FRANCOLINI**  
DAINTY SINGING SINGLE  
VARIETY, New York.

**WE ARE NOW ROUTING  
REGULAR ACTS EXCLUSIVELY WITH  
W. V. M. A. and U. B. O.**

***If you are a REGULAR ACT and want  
REAL REPRESENTATION in the WEST***

**===== JOIN OUR =====  
BLUE RIBBON STRING OF BIG WINNERS**

**LEW**

**GEN.**

**EARL AND PISANO**

**Particular Agents for Particular Acts**

**BE PARTICULAR**

**WRITE, WIRE OR PHONE YOUR OPEN TIME**

**ATTI ITALIANI**

**ATTI ITALIANI**

**SE VOLETE ESSERE RAPPRESENTATI NEL PONENTE (west) DA UN  
AGENTE AGGRESSIVO SCRIVETE SUBITO AL. SIGNOR Gen. PISANO**

**1200 Majestic Theatre Bldg., Chicago, Ill.**

11th Anniversary Number

Price Ten Cents

# VARIETY

VOL. XLV, No. 4

NEW YORK CITY, FRIDAY, DECEMBER 22, 1916

PRICE TEN CENTS





*Cecil*

*Cunningham*



Wishes all her friends Christmas Cheer and a Glad New Year

# VARIETY

VOL. XLV, No. 4

NEW YORK CITY, FRIDAY, DECEMBER 22, 1916

PRICE TEN CENTS

## MOUNTFORD HAS FALLEN DOWN IS PREVAILING CHICAGO OPINION

**Actors' Confidence in White Rats' Boss Wanes. Doubtful If  
They Now Would Obey His Formal Order to Walk Out.**

Chicago, Dec. 19.

With the present White Rats-Vaudeville Managers controversy ten days old the situation in so far as it relates to this section remains practically the same as it did before the grand entry of Harry Mountford and his retinue of advisers into Chicago.

Several semi-important developments have arisen in the last few days, but they mean nothing whatever despite the grand stand attempts of Mountford to make people believe so.

At the present time Mountford and James W. FitzPatrick should be in New York, being due there this morning from Detroit, where the couple went from Chicago Sunday night, making their departure as mysterious as possible.

Their entrance into Detroit was likewise as mysterious and unimportant.

Their last move here was to attend the Sunday meeting of the Chicago Central Federation meeting, both speaking to delegates. The delegates present promised in an enthusiastic manner to morally support the Rats.

It is understood here the C. F. U. delegates will follow the move by having committees from each trade union visit the theatre managers, requesting them to arbitrate and adjust differences with Rats.

The Vaudeville Managers' Protective Association is writing all its members to disregard any prospective visits from delegates and to explain their side of the situation to union visitors when they call on them.

Conflicting reports of all kinds are arriving here, but have little bearing on conditions.

It was reported earlier in the week that George M. Cohan would financially assist the Rats. This was denied from New York.

Later it was reported around town by Rat supporters that Henry Ford had promised money and the visit to Detroit by Mountford and FitzPatrick was coupled with this rumor.

Notwithstanding inactivity of the Rats the managers still maintain a strict preparedness campaign and will probably continue routing duplicate shows until next month.

Last night another gathering of White Rats was called at the Sherman House, undoubtedly an attempt of Rats to keep up interest. This meeting brought about 40 Rats to the hotel

lobby. They were advised no definite move had been ordered, being confidentially told the order to assemble was merely a ruse to keep the situation as tense as possible.

Mountford called on Eva Tanguay prior to departure asking her attitude and advising her Irene Franklin had promised support to the Rats' movement. Miss Tanguay told Mountford she couldn't see any reason for the present situation and removed any idea of Mountford's that she would join the Rats' movement.

Orders were sent from here to all New York agents to picket the Rats' meeting tonight.

It looks as though everyone interested in the situation will remain here over Christmas except Martin Beck, who returned to New York yesterday.

The general feeling here is that Mountford after publicly threatening his wrath upon managerial interests, has fallen down in every way. It is doubtful, now, if Mountford could call out anyone on strike orders, for the actors' confidence in his power has waned.

Right now local theatrical people are speculating on the possible future of the Rats' organization, it being claimed that the future of the organization is threatened unless funds are raised and it seems as though Mountford has exhausted his ability to raise money.

That the blacklist threatened by managers will be maintained is generally believed for already local acts known as ardent Rats have been dropped from the routing books without any stated reason.

Rats here are making every possible move to maintain a spirit of mystery and importance, but slowly the interest is waning and the conservative professional is beginning to think the whole affair a gigantic bloomer.

### "HAPPY FAMILY" AMUSING.

London, Dec. 19.

"The Happy Family," produced at the Prince of Wales' Dec. 19 is a delightful animal play and should attract all children; also grown-ups.

### ROBEY ENTERTAINING SOLDIERS.

London, Dec. 19.

George Robey will devote his entire Christmas day holiday to entertaining 1,000 Australian soldiers who are confined to their hospital cots.

### MOUNTFORD IN DETROIT.

Detroit, Dec. 19.

Harry Mountford and James W. FitzPatrick of the White Rats were in Detroit yesterday for a short time. While here they are said to have opened a bank account at the Highland Park Bank (owned by Henry Ford) by depositing \$100. No one around appears to have any inkling of the reason nor why the small amount of \$100 was used, nor does anyone know what name the account was opened in.

After visiting the bank the Rats called upon one of the local officials and then left for New York.

The call was made on the Sunday question, it is said, as there is some agitation going on here to close the variety theatres Sunday, although they have not been bothered in years.

It is reported the Rats when here stated if they cannot force a walkout of artists they will invoke the law to close vaudeville theatres Sundays.

Harry Mountford and James W. FitzPatrick reached New York Tuesday morning. It was said they would attend the White Rat meeting Tuesday night in the clubhouse, New York.

According to report Tuesday the New York Vaudeville Managers had arranged to have the White Rat meeting Tuesday night picketed with its representatives, who had instructions to report upon the name of each person they knew seen entering the clubhouse.

This was done in Chicago one night last week when the Rats held an open mass meeting at the Cort theatre. But two acts working in or around Chicago were reported as present. One was a two-man turn.

### GARRITY LEAVES SHUBERTS.

Chicago, Dec. 19.

The Garrick theatre is now under the resident management of Frank Miller for the Shuberts. He succeeded late last week John K. Garrity, manager of that house and also western representative for the Shuberts, Mr. Garrity leaving their employ.

### COYNE'S POOR SKETCH.

London, Dec. 19.

Joseph Coyne made his appearance in vaudeville at the Coliseum this week in a poor sketch.

Charles Hawtreay and Sir George Alexander are making quick return visits to that house.

Roxy La Rocca, also on the bill, is very successful.

### AMERICANS FEATURED.

London, Dec. 19.

At the Oxford music hall the revue "Peaches" is the headline attraction featuring Ralph Lynn, with Dooley and Sales prominently displayed in the billing.

### WARNED ABOUT "SUNDAY."

A gathering of all the interested New York managers or their representatives was held in the office of the city's corporation counsel Monday. Although Lemar Hardy, acting for the city, said that the meeting was an informal one, a warning was given regarding Sunday night shows. Mr. Hardy explained pressure had been brought to bear and that before any official action would be taken, he has asked them to appear that he might suggest that Sunday night performances be modified so that they might come within the law.

The Commissioner of Licenses the same day issued a notification no theatrical performance will be allowed in New York City New Year's Eve after 11.30. Several theatres had arranged to give a second show that night. The commissioner is empowered to fix the theatre closing hour.

### BUYS BROOKS' ESTATE INTEREST.

William H. Currie has purchased the interest of the Estate of Joseph Brooks in the production of "His Majesty Bunker Bean." The Shuberts are also interested in the piece.

Taylor Holmes will remain with the attraction.

### NO SHAFTSBURY PIT.

London, Dec. 19.

Andre Charlot has abolished the pit for his tendency of the Shaftsbury, using the entire lower floor for stalls (orchestra seats). His big show opens Dec. 21.

### GOOD INOFFENSIVE GINGER SHOW.

London, Dec. 19.

"See Saw" at the Comedy is a splendid show with plenty of ginger and without giving any offence.

Jack Humphries, Ruby Miller and Phyllis Monkman scored individual hits.

### ZIEGFELD PAYS IN FULL.

Everybody in "The Century Girl" at the Century theatre will receive full salary for this week, although all contracts have a clause calling for one-half pay this week (before Christmas). The full pay order was issued for the Century people by Charles Dillingham and Flo Ziegfeld, Jr.

The "Ziegfeld Follies" also Ziegfeld's "Midnight Frolic" players are also to be paid the full amounts for this week, by order of Mr. Ziegfeld. Contracts for those shows have a half-pay Xmas agreement likewise.

### FRENCHMEN COLLABORATING.

London, Dec. 19.

Georges Arnaud, author of French revues, is collaborating with A. P. de Courville and Wal Pink in the next Hippodrome production.

# IN LONDON

London, Dec. 4.

Christmas shows promise to be more numerous than ever this year, but most will be revivals of former successes. Seymour Hicks revived "Bluebell in Fairyland" Dec. 2, which will be followed by the production of Cecil Alden's new children's play, "The Happy Family" at the Prince of Wales' Dec. 14 at matinees only, "Hobson's Choice" remaining in the evening bill. The author is well known from his comic sketches of animals and, probably for the first time on the stage, cats, dogs and chickens will have nature's proportions. Cecil Alden has designed the scenery and is taking the greatest pains to ensure that the animals represented will be exact replicas of his pictures. The book and lyrics are by Adrian Ross.

At the Strand Theatre Bannister Howard will present a double program consisting of a revival of "The Belle of New York" Dec. 20 for evening representation, and Dec. 23 presents a pantomime, "The Babes in the Woods," for matinees. Miss Iris Hoey will play the leading parts in both productions.

At the Globe Charles Hawtrey, by arrangement with Alfred Butt, will revive the delightful and patriotic play, "Where the Rainbow Ends," equally interesting to "grownups" as to children, for matinees only, with "Peg o' My Heart" in the evenings. "Peg" has proved the biggest winner of recent years and promises to be as great a money spinner, for Alfred Butt, as "Charley's Aunt." The latter will be revived at the St. James theatre shortly before Christmas.

No Christmas would be complete without "Charley's Aunt," and this comedy holds the distinction of being the only attraction to fill the London Opera House, where, with a provincial company, it packed the huge building for several weeks last Christmas.

Dion Boucicault will revive "Peter Pan" at the New theatre, Dec. 23, with Holman Clark, George Shelton, Stella Campbell, Unity More and Dot Temple in the cast. The drawing powers of Barrie's play are so pronounced that the libraries have already made a big deal in seats. Another Barrie play will probably be seen, as negotiations are pending for the revival of "A Kiss for Cinderella."

"Alice in Wonderland," for matinees only, will be revived at the Savoy and Miss Hoeniman will reopen the Court theatre with the late Stanley Houghton's "Hindle Wakes."

Arthur Collins will present a revised edition of last year's pantomime, "Puss in Boots" at Drury Lane, with a strong cast, including Robert Hale, Will Evans, Stanley Lupino, Lennie Dene, Florence Smithson, Nancy Buckland and Madge Titheradge.

The Lyceum pantomime will be "Mother Goose," and Oswald Stoll will try to woo a hitherto coy public to the London Opera House by means of pantomime with an exceptionally strong cast headed by Ella Retford.

In consequence of Leon Pollock joining up, the production of his new three-act Jewish play, which Lee Kohlmar had arranged to produce at a West End theatre before Christmas, has been postponed until the spring.

Joseph Hollman, the well known cellist and composer, has been engaged to appear at the Hippodrome, Manchester, and at the London Coliseum for a season.

Nella Webb and Elven Hedges are joining forces. Elven Hedges is a composer and pianist. The combination of two such artists with dis-

tinct personalities should make an excellent turn.

Clifford Harris is writing a musical play on his and J. W. Tate's successful song, "A Broken Doll," to be produced at the West End in the spring.

Sam Springson, the Hebrew character actor-comedian, is paying his fifth visit this week to the Empire Shore-ditch with his own comedy, "The Heart of a Jew."



SEASON'S GREETINGS FROM  
THE AERIAL MACKS

Of the twenty-three former members of "Park's Eaton Boys" fighting at the front, two have been killed and four badly wounded.

## VAN HOVEN'S RETURN.

London, Dec. 19.

Van Hoven is playing a return visit to the Palladium this week, surrounded by a strong company, which includes such big stars as Wilkie Bard, Gus Elen, Claude Golden, Pierce and Roslyn, etc.

## "ROMANCE" AT 500TH.

London, Dec. 19.

"Romance" Dec. 20, celebrates its 500th performance at the Lyric, and is playing to continued success.

## Devant Conjuring at Matinees.

London, Dec. 19.

Charles B. Cochran is presenting David Devant, the conjurer, at the Ambassadors for matinees during the holidays, retaining "Pell Mell" for the evening performances.

## "VARIETY" IN DEMAND.

Chicago, Dec. 19.

The price of VARIETY jumped to 25 cents in "The Loop" Saturday, the new dealers raising the regular price of 10 cents upon finding an early rush for the paper which would have soon emptied the stands of them.

VARIETY's Chicago Bulletin last Friday (the day it was discontinued pending a resumption of strike talk) said the weekly issue of the paper (reaching Chicago Saturday) was editorially taking a stand against the Harry Mountford single-headed control of the White Rats and that organization's present policy.

VARIETY's editorial made a profound impression in this section. Reports from St. Louis and elsewhere in the

## CAUTION B. O. MEN.

The Shubert press department this week sent out the statement that that firm had imposed new rules to govern the conduct of their box office men toward patrons. "Treasurers," says the announcement, "must never say, 'We have only tickets in the balcony (or wherever the remaining seats are).' Great solicitude must prevail toward prospective patrons. Treasurers must use 'Thank you' when receiving money and 'Please' when they want to know the number of seats desired.

"Kindliness and courtesy must be uppermost in the minds of all treasurers. Failure to comply with these rules will be followed by instant dismissal."

Commenting on a recent editorial in VARIETY upon the brusqueness of some box office men, a reader of this publication has this to say in a letter on the Ten Eyck hotel (Albany) stationery.

"Your observations on box office courtesy was read with considerable interest. Being a traveling man I spend many an evening in the theatre in all parts of the country and I can say truthfully that of all the theatres I ever attended, I have never experienced such insulting treatment as one gets at the ——— theatre, Buffalo."

Following the publication of the same editorial, the letter below was received by VARIETY, evidently from an assistant treasurer, though unsigned:

Editor VARIETY:—

I think it no more than fair that the Assistant Treasurer should be given a chance to reply to the editorial in VARIETY, Dec. 8. I have been for a few years and am at present one of those assistant treasurers.

Why doesn't some one first ask a manager what he pays his staff, especially in the box office—one of the most important as well as the most trying positions in any theatre?

If the truth were stated, in a great many cases \$12 per week is a big sum. The average scale is \$15 and \$18 and sometimes \$20. A few receive \$25, considered enormous for an assistant.

The treasurer receives anywhere from \$20 to \$40 a week though some get only \$15 and \$18 per week.

On those salaries we are expected to radiate kindness and courtesy under all circumstances, dress well and eat to live. Most of us are single, while some are married men. Our time is mostly spent in the box office from 9 A. M. to 10 P. M. daily. Most of the time we are compelled to eat our meals down town which costs real money.

A treasurer has the privilege of arranging hours of duty and if your informant is such a close observer of a box office to know that the assistant is always the man who is arrogant, let him inquire how much fresh air the assistant treasurer gets to inflate on.

Inquiry will prove he does most of the work and puts in the longest hours to suit the convenience of the treasurer.

When our managers learn that assistants are human beings as well as themselves and their treasurers, perhaps they will give them a little consideration and take it upon themselves to arrange proper hours and pay a little better wages.

I am sure such a change would be beneficial to all—patrons, managers and box office men.

Assistant Treasurer.

## Americans at Victoria Palace.

London, Dec. 19.

Sam Barton is reappearing at the Victoria Palace this week. Other excellent turns on the program are Cornalia and Eddie and Betty Washington, a Canadian violinist.

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



# E. F. ALBEE AND VAUDEVILLE

By E. F. ALBEE

Apprehensive is the word to apply to the feeling with which I approach this article. Were it not for the many pleasant surprises I have received through nice letters from vaudeville artists within the past year, I do not believe anything could have induced me to publicly give my views on the relations that should exist between the vaudeville artists and vaudeville managers.

The same VARIETY man who asked me for this story has asked me before, saying the vaudeville artist needed to know the actual sentiment of the manager. I did not believe it. I had read too much reviling of the vaudeville manager to think that artists playing in vaudeville and some of them on the best terms of friendship with managers, needed to know anything more about how the manager felt than they seemingly were content to see in print from time to time written by their self-confessed representatives.

These letters, however, that I have mentioned have done much to change my mind in that respect. They are from intellectual artists who can think and they have told me a great deal I didn't believe about the vaudeville artist.

For years while the manager has been fighting to keep himself afloat and build theatres that vaudeville artists should be delighted to see go up, the manager has seen also during that same time the artist fighting him. Why, I don't know and I can't figure out. I have never heard a manager in the legitimate reviled by the legitimate actor as the vaudevillian does the vaudeville manager, and yet the vaudeville artist in his position when he's competent to secure engagements is away above the legitimate in continuous time and remuneration. There is really no comparison between the two on those points.

In these times said the VARIETY man an article from a vaudeville manager must be read with interest by every vaudevillian. I hope so and if I find that it is true, every vaudeville manager I am sure as well as myself will be only too pleased to have a communion of thought through interviews in the trade press rather than by blitherskite paid-for publicity that sets vaudeville up as a mark by all those who may wish to throw mud at it.

I want to get down to facts in this article, for while I am about it I might just as well say everything that is in my mind that I can think of. The first thing is that, notwithstanding what anyone may tell the actor, the vaudeville manager is not against him. A little or even less thought should be convincing on that. We managers as business men who have our money, represented by our theatres, to protect, do not want differences with the people who play for us. We want those theatres to thrive for they must make money if we are to remain in vaudeville. Yet the actor is easily led into the groove of resentment against the manager. Again, why? I can't understand it.

All other managers I am certain will endorse what I say when I assert that if we were allowed to give our attention only to our business, which is providing vaudeville entertainment that will attract the public, we would all be happier than to have the attention our business demands diverted by disgruntled artists who claim they are mistreated.

I have been in vaudeville many years. It seems ages, but I remember many things, and I remember some acts today that were acts long ago. I often wonder why they don't step forward to inform the younger generation of the changed conditions from those times. We have seen vaudeville grow together. Vaudeville is not like a legitimate production that may become

a hit over night. Vaudeville must be nursed and watched. No one can tell Tuesday morning after the Monday opening anything about vaudeville. It may be months before a new house gives any signs of getting over. Meantime we managers must carry that house, settle the losses, take on all the troubles and pay all the freight. If bad times come, we can't take vaudeville off and put on something else in a minute. We must droop with the times, but during these days of a house going up or coming down, the vaudeville act draws its salary.

Nor is there any more comparison with the salary of years ago than there is in the general condition. B. F. Keith was the father of this vaudeville we have with us. I had the honor to be with him for many years and personally know what he had to go through, to place vaudeville in the high estate it now enjoys.

As vaudeville came along the acts came along with it. As our patronage increased and became what we might consider permanent, we commenced to give better shows. Salaries started to ascend and this attracted new faces into vaudeville. When the general public realized a "variety show" had at last been turned into an entertainment, other managers were enabled to embark in vaudeville with comparative safety if they carefully watched their business. As the years passed vaudeville spread until the country was dotted with it and the B. F. Keith kind of vaudeville became so favorably known that other managers presented vaudeville programs of a lesser grade for a smaller admission, which seemed to meet with the approval of another mass of people who held our vaudeville in strong regard even though they were unable to afford the prices we were obliged to charge to meet expenses.

Acts in the early days didn't think of the number of shows they would play daily. They only wandered where they could work. We managers had no time to think of how many performances acts should play. We were busy enough wondering where we could get money to build or finish a theatre or have a payroll ready on time.

Artists sometimes object to playing more than two performances a day. The reason they now object to it is because we inaugurated two shows daily in our theatres after giving continuous performances. We didn't give two shows daily to please the artist. We changed into the two-daily plan through discovering we could attract a wider class of people and give a better bill.

I have never heard the artist say the manager works too long daily. The actor has two shows to do. It keeps them so occupied that many take out a side line on the road to make extra money with. All the manager has to do during the day is to be at his office before the bank opens so he will be fairly certain a note due will be met, see that his bill for next week is taken care of and a hundred other things are looked after. At night after having worked 10, and often 15 hours that day, he must go home early because another 9 o'clock day begins the next morning.

Still I don't presume the artist is interested in all that, nor is it necessary that he should be. The manager provides the theatre, the act plays in it. In that way we are associated, in business anyway, but there should be closer ties, more friendly ones than I have been able to observe for a long time.

I think I should draw the attention of the artist to one thing that seems to me very important. The more theatres there are the more engagements there will be for the actor. Two seasons ago, I think it was, just

about this time, it looked very dark for vaudeville. The chances then were that half the vaudeville theatres would have to close. But we weathered it through, with the aid of the actor who willingly accepted a smaller salary for the time being. That was the proper spirit. If the managers had been obliged to close their theatres then the acts instead of playing a full season could have only played one-half.

While I have been reading lately of strike news, Mr. Keith and myself have at the same time been planning to build two more theatres for high grade vaudeville, one in Providence and another in Syracuse. That means more work for the acts. We are about to open another house in New York. That means more work for the acts. For two years following the depression we have been desperately striving to reclaim a couple of our New York houses back into the first rank columns once more. That means more work.

I have advocated for the past four or five years an artists' organization for beneficial purposes, and not for militant purposes. I have always fully believed that such an organization would be of the greatest importance to the vaudeville business, realizing as I do that there must be conditions which should be regulated, and having the disposition as far as Mr. Keith's and my own theatres are concerned, it would seem to me that with the influence of the large circuits working in unison with the actor it would be productive of much good to the actor as well as to the manager in general.

I have always believed, and find that my associates feel the same way, that our business is of such a nature that what they call a closed shop would be a menace to its progress. We must all realize that every dollar that is paid out—from the scrub woman's salary to the highest paid artist, and manager included—comes directly from the box office. To disrupt this element of the business would be fatal. It is a protection over the vaudeville artist and his profession. The more severe the closed shop the more evils that would creep in, and the business in a short time would deteriorate for the want of personality.

If the managers were restricted in any way from employing when they please and whom they please without being obliged to consult the heads of an actors' organization, it would be a serious handicap to the vaudeville business.

No layman or any actor has any idea of the intricacies of the business, of the difficulties met with in getting together a show to please an exacting public, and that public one that is becoming more familiar with vaudeville than the average showman is for they see it every week and know every act by heart and when that act is repeated time and time again, you'll find patronage falling off.

The manager must be keen enough to regulate his business to such an extent that these acts are booked in different parts of the country at different times, so that when they do appear they are more or less fresh in the public mind.

There are all kinds of conditions such as financing the big vaudeville houses that are being built today; obligations that are incurred in our business to meet the large demands of increased salaries of artists and house employees including musicians and stage hands. We charge no more for our admission, but our expenses have been increased one-third. One can look back only a short time ago to the old showman and point out that business principles in theatricals was the exception rather than the rule.

Little by little small circuits have been enlarged; business principles have been employed so that today there is not a business on earth that pays to those in its employ the salaries that does vaudeville.

I fully believe that the actor should have an association based on the same

business principles, to take care of the sick, bury the dead, a fund to take care of the old and needy, a form of insurance, in fact a beneficial and social organization, a spirit of the friendliest relations existing between the manager and the artist. On their board of arbitration, if such a thing is ever brought about, should be men of high standing on both sides and the now talked of abuses would soon be eliminated and regulated by two such organizations.

The present vaudeville actors' association has been in existence to my knowledge for over fifteen years, and I can see no headway made by them of any kind in the right direction or for the benefit of the artist at large. On the other hand in the theatres we find the greatest improvement, in every respect as far as the artist is concerned. Better theatres, better dressing rooms, better detail on the stage for the presentation of their acts, larger and better orchestras, expert stage management and stage employees, etc., for the artist, which years ago was unknown. This denotes a healthy condition and should be carried along as far as an actors' association is concerned in the same spirit that the managers have developed their part of it, with enthusiasm and liberality, with a thought for all.

The Actor's Fund of America, of which I am a director, has done much good for its unfortunate members. I can find no record in the vaudeville actors' association of any such results. It has been militant. The cry is constantly: "Down with the managers," and as long as that cry continues in that vein there will be no progress except what the managers make themselves for the benefit of the actor.

I hope the day will come when the closer relations and the most friendly feeling will exist between the artist and manager. The day when they can work on a common plan, for the improvement of their line of business. A time when the manager can render help to that actors' association in moral and financial way, instead of as now through the present methods be obliged to give their assistance in a financial way through other actors' organizations than those employed in the vaudeville business.

And I believe on that day, if it ever does come, the vaudeville artists and the vaudeville managers will deeply regret all these years of bickering and the slandering of the most prosperous branch of the theatrical business. It has resulted in no good for the actor, and has deterred the manager from doing what he otherwise would have done toward the successful carrying out of a vaudeville actors' association.

Much has been said by the agitators of the treatment the women of vaudeville receive from those they are obliged to do business with. I have been in vaudeville for thirty years, and in all that time I have found no actual cases of this alleged despicable practice. If it exists to the extent that the agitator claims, it could have been wiped out years ago as far as the B. F. Keith Circuit is concerned, and if on any other circuit action would have been taken by reputable managers so drastic that the offender would be plying some other line of business than vaudeville. For the women of our profession I have the deepest and highest respect. In the thirty years I have been in vaudeville I have never seen one instance of misbehavior on the part of a woman in vaudeville. I have had my office, in the old days, back on the stage. I have never heard language used other than that which one would hear in the most respectable homes. I have never seen a dressing room door left open for the gaze of the curious, and my experience has been that the women of vaudeville have as much modesty and respectability as in any other calling on earth, and the Vaudeville Managers' Protective Association will be the first to take drastic action on receipt of a complaint from any woman artist.

## YEAR IN VAUDEVILLE.

The year about ending has been a turbulent one in inner vaudeville, through the strife between the artists and the managers. Not all the artists, for any number have unreservedly expressed themselves against the upheaval started and continued by the White Rats under the leadership of Harry Mountford.

Fortunately, though the managers have been unable to devote as much time and attention to their theatres as they would like to have done, the vaudeville season started off well early in October and has held up to date. If there is no break this will be the best season vaudeville has had for a long while, and it will be very welcome.

"Good business" in vaudeville makes the managers optimistic and encourages them for the future. Reports of theatre building and reconstruction are commencing to be heard on and off, more frequently than they have been reported for the two or three lean years vaudeville passed through up to 1916.

The excitement of the actors' agitation, however, overshadowed everything else in the profession. Even less attention seemed to be given programs and the drift of vaudeville early this year to dancing acts for stage entertainment left that about the only item in vaudeville as an amusement that occupied more than casual notice. The dancing act productions are still coming, with many gone before, some playing, some abandoned. The west has been especially partial to the large dance numbers that seemed to take the place of the professional modern dancing turns in vaudeville, evidencing the public has a strong preference for any sort of dancing in a variety or musical show.

This year has also done much for finishing off or touching up of vaudeville upon the stage. More "class" is making its appearance, in dressing, costuming and mounting, whether of the individual, playlet or production. This is surely giving a tone to vaudeville that starts with the big time and must make itself felt in the small time. It means an outlay or investment for an act not calculated upon in older days, but the managers have consistently recognized the extra expenditure and have stood their share by granting an increase of salary to standard acts when asked for it, through the amount spent for "clothes," or have listened to the producer and read his bill of accounts when told a production or playlet could not accept an engagement under a certain amount.

The Palace, New York, has set the "class" pace. It's a vaudeville theatre that can chill a turn which doesn't suit it. The Palace doesn't want the conventional variety act, it won't accept it, nor will it accept the extraordinary turn unless it's agreeable in other respects as well. The vaudeville player knows this or has heard about it. Seldom is one venturesome enough to "play the Palace" with a poor offering. It has not been unusual for an act to ask a postponement of its Palace engagement for some reason that might be regarded as a personal one, though not wishing to chance the big Broadway date without all detail in readiness.

The benefit to all vaudeville from this has been tremendous. Acts groomed for the Palace necessarily travel the same elsewhere and into the out of town houses, giving the country vaudeville a much better aspect than it has ever had. To this may be due in part the return to full favor of vaudeville this season.

The New York hooking men of the

bigger houses have also been placing together some excellent vaudeville programs of late. It has "broken right" so often the shows have been continually good. This with the good times about has been the cause of profitable patronage.

Inner vaudeville, however, has been more concerned with the possibilities of trouble between managers and actors. Even as this is being written Mountford for the Rats may order a strike by Thursday (Dec. 21) to "save his face" as the expression goes. Win-

taking credit for the difference meanwhile.

The Rats began an aggressive campaign, through advertising. Methods that had become familiar with Mountford's previous reign at the Rats were again employed and proved fairly successful. Hurrah meetings were held, proclamations issued and the enthusiasm of seeing a dying organization revived attracted enough attention among vaudevillians to enlist their financial aid by payment of a year's dues or so. It was not long before the vaude-



VERONICA, LAWRENCE AND HURL-FALLS

NELLIE VERONICA, ROBERT E. LAWRENCE and ERNEST S. HURL-FALLS need no introduction other than as a trio. We have combined to give Vaudeville a NEW COMEDY TUMBLING ACT, with Special Drop and appropriate Wardrobe. Introducing difficult Tumbling Feats with Comedy in the right proportion. Featuring the "SOMERSAULT ROLLER CHAIR," an EXCLUSIVE SENSATIONAL finish. Western Representative, CONEY HOLMES. Eastern Representative,

nipeg may be selected through its strong union tendencies and affiliations, but a single strike in Winnipeg or any other town would amount to no more in importance at present than in other times.

Mr. Mountford returned to power in the White Rats in October, 1915. The organization was on the verge of bankruptcy. Mountford deliberated some time before accepting what then seemed to him to be almost an impossible task—to rebuild the White Rats with its then heavy burden of indebtedness. Mountford, however, finally accepted, on terms which gave him an immediate salary of \$60 weekly, with \$150 a week on an understanding that full amount was to be drawn by him when the Rats might be in a position to pay it, he

ville managers thought they detected in Mountford's printed communications a covert threat of future trouble if he were permitted an unrestrained sway. The managers called together the members of the Vaudeville Managers' Protective Association. They decided upon a retaliatory course of publicity. The White Rats and the managers thereafter almost weekly in one or two pages or more used publicity, one against the other, to convince, argue and counter-argue. These several advertisements from both sides appeared almost wholly in VARIETY, the managers concluding that as the articles of Mountford must be read in VARIETY (that then being the only paper to print them) it would be useless

(Continued on page 118.)



JULIA ARTHUR

Nothing more truly feminine is Miss Arthur's naive answer as to why she returned to the stage: "I came back because I wished to do so. That is the real reason, though it is perhaps in the nature of a woman's one. Once again on the stage, nothing could lure me back to private life. There seems much to do for an earnest worker and one who really loves the art for its own sake. It has been a real delight to prepare 'Sermonette,' in which I will open with my company at the Criterion on New Year's night."

Three other wonderful productions are to Miss Arthur's credit—"A Lady of Quality," "Romeo and Juliet" and the lavish "More Than Queen."

But in "Sermonette" the star seems to have conceived something even more superb



B. A. ROLFE.

C. B. MADDOCK.

The heads of the firm of Rolfe & Maddock, theatrical producers, who are presenting a series of spectacular vaudeville musical comedies on the United Booking Offices and Orpheum Circuits. They are also partners in the feature picture producing concerns known as the ROLFE-METRO and COLUMBIA-METRO, releasing on the Metro Program.

# HANDLING HUSBANDS

By The Skirt

The management of actor-husbands by their wives, also of the stage, should be made a scientific study for the benefit of the wives. That is what has struck me, after seeing and hearing much about stage husbands and wives.

The wife of an actor, though she also be a player, is as normally human as any other wife. In the show business, however, the professional girl or woman rapidly becomes more "wise" to possibilities than other wives. It is this "wiseness" that early breeds suspicion and that with other things arising in the course of every early wedded life, only too frequently leads to a permanent break between the couple.

The two problems of stage people's married life are nearness and distance. Either they are too much together or not enough.

Being more or less of a fatalist myself, my own experience has been rather smooth as a whole, but so few women have had the good fortune (as I think) to "believe in fate," that their marriage which might have been a very happy one was turned into a nightmare through conditions surrounding a stage career.

Perhaps I had better tell something of my own married life in testimony that I may be qualified to speak of others' that I know only of by hearsay or observation. I never even dreamed of show business upon marrying, but the course I pursued early was no different from what I did later on when I had an inkling of theatricals. To be sure, in my particular case there was a son, for I admit a child or children may make a large difference, but not for the general effect of what I believe. However, I grew to realize that a husband might want to be by himself or in other company now and then. As a consequence it has not been uncommon for my husband to say often to me, "You had better go away for a while."

That he wanted to be alone often or all the time did not convey anything to me. I accept it as natural, and through the fatalism I had so completely accepted and through the enjoyment I could find in my own society or that of others, I did not mind it any more

than he did, since he wished it. If he wanted me to return home he sent for me and if I felt like coming home before that time, I did so. No change occurred in that married life routine of ours after the boy had grown old enough to be sent away to school.

"Going away" though is not so convenient to stage couples. Particularly in the variety shows, where man and wife often play together upon the stage. They must see each other at all the performances, two or more daily, at all meals, before and after shows, at night and in the morning, walking to and from the theatre, travelling from town to town, in fact, always together.

The most ardent lover-husband who is a business man is not as constantly with his wife as that. He goes to business and is away during the day at least, goes out of town on business and is away for a longer time, or "takes a night off" now and then.

The constant association of variety couples leads the wife especially to wonder where her husband could go to in the strange towns they are ever visiting. She wants to know. If he's away, she inquires and that quite often brings the husband to a point of obstinacy where he won't tell because he just doesn't want to or thinks future brief absences will bring on other similar questions. In the large theatrical cities where many show people collect, the habit formed in travelling is still strongly imbedded in the wife. She complains if her husband wishes to remain away for an evening or so—she has had the hard work of the road and now that they are somewhere where they could see something, he won't take her out, and so on.

Seldom can this ultimately result but disastrously, if not in the marriage relations themselves, then in the mutual feeling of friendliness that a married couple should have. The wife grows suspicious, the husband grows irritable and the wife become exasperated.

It seems to me if the stage wife so closely associated with her husband all the time would cultivate a manner of seeming indifference to his coming and going, if not too frequent; in fact, once in a while she might ask him if he isn't going somewhere alone. A steady nagging as to this, that and the other thing may give the husband a wrong idea—in-



JOHN and WINNIE HENNINGS

"KIL KARE KOUPLER"  
Merrie Xmas and Happy New Year To All  
Touring Orpheum Circuit  
Direction, JAMES PLUNKETT.

stead of receiving the impression the wife thinks he takes advantage of an absence, the husband commences to imagine his wife is so violently suspicious of him it is tiresome. Few husbands ever distinguish between jealousy and suspicion, for, of course, both are very closely related.

The married stage couple too often separated stand in as much danger. They may be with different companies, away from each other for an entire season, under other influences and in time this often leads to something as damaging in its final result as constant association.

There are many lovable married couples on the stage, some older, some younger. When I hear of them it always strikes me the wife of the couple had a system of her own that must have worked out beautifully. I seldom give the man credit for anything. In my estimation he's only a husband and it's up to the wife to handle him. If he's impossible, as no doubt he frequently is, that's another matter, but the ordinary man is just normal in his attitude toward women. The best way to hold him as a rule is to make it 50-50 with him all the time in speech, action and expression, but never to be as emphatic as he might be in either.

Beatrice Morgan is playing "The Man in Front" in vaudeville. It is the playlet Minnie Dupree once did there.

## THE WAY IT LOOKED.

By J. A. Murphy.

An old stage carpenter who was employed to superintend the construction and working of some scenic effects, used at a private entertainment and ball, promised his wife to describe the gowns worn by the ladies in attendance. This is what he read from his memorandum book the next morning:

"The ball was opened by a stout lady, about three feet six by five feet eight. She wore a plush drop in four with sky borders. She had a couple of set rocks on her right hand and a bunch of foliage on her gridiron. I didn't think much of the way she was set. Next to her was a soubrette in scrim drapery. She was so short she had to trip all of her drops. The light was too strong for the scrim drape and showed up the transformation. She was only rigged with two lines and had to bridle her drops, so, of course, her battens were sprung some. Her long line was tied off too short and she didn't trim right at all.

"Most of them had very light settings, some just a ground row and horizon; others, centre door fancy and no harking. A lot of them had bunch lights in their tormentors. One old party had a scrim jungle drop with wood wings and a lot of stumps on her apron. Another had a half box set in white and gold, practical doors R. and L. and stenciled borders. She had a lot of loose rigging around the fly gallery and a break away bridge set back of 4. Her supports were masked in with return pieces.

"A lot of old set pieces hung around the wings or moned around the paint frame. One of them had clamped on a sort of an allegory, braced and lashed. The sizing on her profile was cracked, her perspective was bad and the stage too shallow for the width of her proscenium.

"One old party with a face like a rocky pass came in with a lot of villagers. She wore a gold mounted glass crash on her nose and pretty near bare stage. Something went wrong with her counter weights and she collapsed R.C. She came near breaking through the vampire. One of the property men tried to straighten her up, but his leg drops fell away, so he made a quick close-in with a grass mat and cut the whole scene. Some one rung in the orchestra and they were setting another act when I left."

"The Girl Who Smiles" is being taken out by Henry Nelson and will open in Pennsylvania.



KATHERINE LEWIS  
(VITAGRAPH)



EARLE R. WILLIAMS  
(VITAGRAPH)



# WHEN THE ARTIST AWAKES.

By J. C. NUGENT.

Some day the American vaudeville artist will awake. When he does, he will realize that—

That good laughs don't cut;  
 That a "knock" comes back;  
 That no one can help him but himself;  
 That no one can make him but himself;  
 That no one can "save" him but himself;  
 That there is no reason why they should;  
 That sarcasm and kidding is not argument;  
 That success must be wide as well as high;  
 That courtesy has more punch than cursing;  
 That talking shop in public is a sign of a shine;  
 That merry nights bring maddening mornings;  
 That he is as strong and no stronger than his act;  
 That abusing a man does not answer his argument;  
 That it is easier to agree to one point than on ten;  
 That "you will be fined," etc., is a shine of a sign;  
 That an act or a man or woman may be overdressed;  
 That there is no limit to the supply of mediocre acts;  
 That anyone can say "I told you so" after it is all over;  
 That drama is fact, comedy, a humorous view of fact;  
 That a slender story can be overburdened with scenery;  
 That booking direct does not get you the commission;  
 That business correspondence is no place for familiarity;  
 That there is no way to make vaudeville an easy business;  
 That you cannot keep two obligations when they conflict;  
 That it is better to be polite off the stage than too funny;  
 That it is better to be funny on the stage than too polite;  
 That they are only dangerous to him when they pretend to;  
 That a good act begins at the beginning and ends at the end;  
 That a contract can only be as good as the people who make it;  
 That one-man rule can never live while there lives one other man;  
 That a bad act is one a long time before it begins or after it ends;  
 That a laugh in an act is worth ten that make you fall out of bed;  
 That it is as silly to exaggerate in an advertisement as elsewhere;  
 That he is continually being exploited by speculators of some sort;  
 That it is a weak character which is always trying to be "popular";  
 That superfluous words or movements dilutes the strength of an act;  
 That all the good fellows in the world forget him when he is broke;  
 That as long as anyone can be a performer, some of them will be idle;  
 That saying "I knew him when he was nothing" does not get you anything;  
 That the more an organization promises the less likely it is to make good;  
 That a pleasant manager gets more out of the same act than a gruff manager;  
 That an act with a story must have for a middle an obstacle, an opposite, a something to overcome;  
 That a wrongly written act may succeed, but nevertheless there is a right way to write an act;  
 That there is no such a thing as farce-comedy—it must be either comedy or farce.  
 That farce is a more exaggerated view of fact, so played that it may include the knowledge of the presence of the audience.  
 That a manager who has to be a crank to maintain discipline is not big enough for his position;

That an actor who criticizes the business policy of the house is not minding his own business;

That Big vaudeville can take care of itself on both sides and needs no "Saviour";

That "action" means the onward movement of the idea or story, not the movement of the actors around the stage;

That neither money nor talent will restore health broken by disease or dissipation;

That a strong character believes in itself and lets people think what they like;

That those who wait to see which way the cat jumps will have to jump with the cat;

That an organization which interferes with your rights as a citizen detracts from rather than adds to your chances to make a living;

That a bad act on an eight-act bill in a house playing to an average of \$12,000 a week may knock \$5,000 off the week's receipts;

That no manager can afford to play a bad act because of a difference in salaries;

That a performer should own some property and a life insurance policy before he buys a car;

That vaudeville as a whole is greater than the interests of any one set of managers or any one set of actors.

That internal competition between managers for the best acts is what keeps salaries up;

That unusual merit will find recognition despite the best syndicate ever framed;

That vaudeville is specialized perfection and specialized perfection is very rare;

That his success lasts so long and no longer than during the term of life in which it is in demand;

That every unfair business trick he turns undermines his success and reacts against him;

That the good gambler plays the game as it is; the piker is always trying to change the rules;

That the artist who doesn't care "so long as he gets his dough" won't get very much for very long;

That one must be just a little squarer in the show business than any other business, if one is to last;

That any cheap speculator can rent an empty slaughter house on credit and start a vaudeville theatre;

That, therefore, there is no basis on which to standardize the bottom of the business;

That a civil word to house attaches, a kind word to a younger or newer performer, who shows a conscientious spirit, brightens up a blue Monday;

That a dollar to the honestly unfortunate makes God love you, even if you're not very good;

That no organization of actors or managers, no newspaper, union, diamond company, real estate company, church or political party cares a rap for him as an individual;

That a yap may fall off a hay wagon, break a leg, recover with a crooked walk which makes people laugh, go on the stage and be a bigger laughing hit than the artist who has devoted his life to a study of his art;

That when organization can make Big Time vaudeville out of Village vaudeville and ten-cent vaudeville, it can make Big League Baseball out of village and back-lot baseball;

That if you were to give every act on the books of all the agencies in America a route for forty weeks commencing tomorrow at any salary they wished, one week later there would be as many idle acts crowding in from the amateur ranks, the parlors, the cabarets and streets, wondering why they couldn't get in and complaining about "conditions";

That travesty is a mocking of some real thing—burlesque must remind one at least of the things being burlesqued and that "nut comedy" must bear some semblance, however remote, to the thing it is "kidding." Otherwise it is merely silly and they don't pay you for being simply silly. And how can one be silly otherwise than simply;

That five hundred or more marketable acts, bonded together on the one clear-cut proposition, "We will make any contract individually satisfactory to us, we will not break a contract—we will not make any more contracts with any manager who breaks a contract until he makes good," would take the whole problem of vaudeville agitation out of the hands of professional agitators, outside exploiters, bad actors and bad managers, and establish small and middle time vaudeville on a solid basis of responsibility;

# VARIETY

Trade Mark Registered

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## Merry Christmas!

This is the 11th Anniversary issue of VARIETY. VARIETY was first launched Dec. 16, 1905. For the greater number of years VARIETY has been in existence it has made suggestions to the vaudeville artists on organization. These suggestions often urged the necessity of organization. We saw the White Rats revived after the strike of 1900 and we have seen it rise and fall since.

Before VARIETY became a paper, few actors had the remotest idea of the value of publicity in the matters arising between the managerial and the acting sides of the profession. Those actors who had, had found out that their complaints against managers when sent to trade papers never got into type. So VARIETY in a way was a surprise to the actors, particularly the vaudeville artist who had not up to that time expected an even break in news columns. When VARIETY commenced to give the artist an equal say, they couldn't understand it and later on VARIETY got to be commonly called "the actors' paper." VARIETY didn't confirm or contradict it, excepting to state it was a paper of independent policy.

Then the actor got a paper of his own, "The Player," operated by the White Rats through the influence of Harry Mountford, who edited it. The actors didn't want VARIETY, said Mr. Mountford—he would show them how to run a paper. [VARIETY announced then that it owed allegiance to no interests. It has since and will continue to maintain that attitude of non-partisan independence no matter what its friends—and this goes double for its enemies—may think or do.] That paper only cost the Rats \$60,000 until the time "The Player" discontinued. With the suspension of the Rats paper, VARIETY came to be again looked upon in a way as the actors' paper, probably having that opinion helped along through VARIETY carrying the news matter of the White Rats as paid advertisements.

Since the suspension of "The Player" there has been no other paper that gave more than passing notice to all the affairs of the vaudeville actor. VARIETY seemed also to be selected by the managers for announcements they wanted to make, in answer to attacks upon them or for other reasons.

With the White Rats and the managers using VARIETY as a mouthpiece, without this paper editorially commenting upon the question as presented by either, we were called "neutral." But we were neutral only in so far as it was necessary to curb the Rats or the managers or their willingness to tell in print and pay for it, their plain opinion of one another. This ran close to being neutral at times, but it didn't get into news columns. And if that was a neutral position, then we would say that being neutral is equivalent to fighting two instead of one.

We printed all the information we could during the fighting days that might be of interest and benefit to the artist who was working or had a chance to work in vaudeville. The first brush we had with the Rats after Mr. Mountford reassumed command came through that. We published a news story that the vaudeville managers would cancel anyone talking in favor of the Rats or against the managers at White Rats meetings. Mr. Mountford denied it and we reiterated it—and the managers canceled whenever they found an artist working for them had done so.

The managers have been very frank in this fight. They seemingly appreciated many of the artists were being misled. Whenever a representative of this paper approached a manager belonging to the Vaudeville Managers' Protective Association within the year past, asking him what had been done about this or that, or what would happen in such and such an event, we were informed, and we printed it, for the information of the artist who cared to listen. Those who did not care and went contrary, sometimes found themselves in trouble with the managers as a result. That was their own fault, or perhaps it was Mr. Mountford's, for he constantly made light of these advance stories, ridiculing them, and trying to give the impression in writing and personally that VARIETY was being paid for advertising disguised as news matter. Mr. Mountford knew that was not so, but it may have served his purpose to some degree. Who was fooled by statements of that sort, knowing that time must tell its own tale, was a matter between his conscience and his followers but he must have known what the result might be to the artist involved. It couldn't hurt Mr. Mountford, whatever happened, for no matter what did or could occur between the managers and the actors, one or all of them, Mr. Mountford could not possibly be worse off than he was before he again took charge of the Rats.

The Rats within the past year though has not been as frank in its news distributing. It confined most of that to its paid advertising matter and then said very little outside of the bluster. Other matters when asked about by one of our men at the Rats were made mysterious. "Why should we tip anybody off?" "We have laid out our plans;" "watch and see" were the best we got from that source. Of course we accepted the Rats as represented by Mr. Mountford, their sole spokesman, had only the managers in mind. It could not within reason be of any interest to any of its members what the Rats intended doing, any more than it might be interesting to the members to know what the managers intended doing. The managers told and the Rats did not, with this end—that the managers knew all about what the Rats were doing, had done, or intended to do all the time, and the White Rat members, the ones who had paid their dues, re-elected Harry Mountford to a position in the order and were supporting the organization, financially and morally, did not know.

Which brings up two questions, one very important, the other enough so for consideration. The first is, what is to become of the White Rats? and the second, what are the Rats going to do about Mountford?

The White Rats order has tried everything it thought was the best to aid the actor. That everything has been wrong because it got nothing. Now why not try something else the Rats haven't toyed with before? Why not, since the path seemed to be opened by Walter C. Kelly in his statement of an interview with Messrs. E. F. Albee and A. Paul Keith, try an affiliation arrangement through which the White Rats may enjoy the same privileges in their dealings with managers as will the members of the National Vaudeville Artists?

We can not see how any man, with this knowledge before him, after he had offered to surrender the Rats union charter (as Mountford did) could have proceeded to a strike that would have brought into it the vaudeville actor who is working, had he had one tithe of the interest in the actor he professes. It's preposterous even to think of it. The managers made a condition if there should be an affiliation with the White Rats, before they would favor it, the union charter and Mountford must be absent. "Mountford." That tells the whole story. Mountford would throw away the charter, change his plans, do anything that best suited him, but he would not consent to Mountford's removal, not if the Rats lost out, not if their members were "blacklisted" for life or not if the White Rats passed out of existence. There's a broad gauged man to be at the head of what he calls the greatest actors' organization in the world!

What has the White Rats left? A union charter? What does that mean? If it ever meant anything to the actor, Mr. Mountford seems to have ruined the good of that as well as the good of the order. It has accomplished only this one thing in the hands of Mountford—to be used as an ogre of consequences before the members and to bring about nothing outside the order. Does it frighten the manager who did not frighten, as all acts know now? Or does it only give Mr. Mountford an opportunity to spout labor theories, to invite labor people about him to speak to the actor, to permit Mountford to mingle with the labor people in the hope that he might some day supplant Samuel Gompers (for nothing is beyond Mountford—theoretically)? As of actual value to the Rats, bringing them anything or doing anything for them it has availed absolutely naught.

Without a union charter, without a Mountford for a leader and without force, coercion, spleen, libel or threats, the National Vaudeville Artists obtained all the White Rats wanted, through the managers recognizing it as a friendly organization.

The White Rats should not allow Mr. Mountford to take them to the last jump and then balk at it. Who else besides Mountford will be thrown if that occurs? Be careful and commence to weigh things. The Rats have been led by the nose and with blinkers on long enough. It were better that the Rats be as it was before Mountford came back, after nearly wrecking it during his previous stay, than that the members should blindly follow a blind leader until they got themselves individually into a worse pickle than he is in.

The best turn the Rats can take at this minute is to appoint a committee to learn what may be done to further the institution in a legitimate, decent and wholesome manner, that will afford its members some of the benefits Mountford is always telling them he is going to get, but never gives them. On that committee Mr. Mountford should not be.

And now about Mountford? What is the Rats going to do with him, if he doesn't answer the question pretty soon himself through his manner of handling the organization?

While the managers and the Rats were wrangling in their printed pages in VARIETY each week, we sat back. It was an irritating proceeding. We had had our fights with both and thought we had a fair line on each of them. The Rats matter (with Mountford the author) seemed too obvious for any actor not to get it, sooner or later. But they did not. And the managers' was little better in its tenor, answering Mountford for the greater part, prob-

ably doing what he most wanted them to do, roast him, knowing that would create a more sympathetic feeling in the actor and make his own path easier. That's what it did.

Neither side appeared to take the actor into the figuring at all. It was Mountford against the manager—the manager against Mountford, and Mountford had all the better of it through the actor looking upon the verbal scrap as unequal, "all those managers fighting one man," as they spoke of it. That the managers were trying to preserve vaudeville without interruption or disruption could not be conveyed to the actor as it should have been, or it might have been impossible to do it at that time. Anyway the end was the same.

And Mountford! Anyone with understanding and especially an understanding of Mountford and the actor, collectively, had to sit pretty tight while Mountford was getting away with his stuff not to reply. But we concluded if the Rats—Mountford's—object only was to build up the organization, gain a solid membership and then get down to a sane basis with the managers, it might be worth sitting back to see that brought about, for a proper and firm organization of vaudeville actors we had ourselves preached. But Mr. Mountford went too far. He said too much. He could not recede and there isn't much doubt but that pressure from within as well as without the White Rats finally placed him in a condition of mind where he thought a strike would have to be called to hold him longer as the head of the Rats, notwithstanding there were other ways open—without Mountford—for the Rats to follow.

Mountford's course was intimidation, innuendo, attack and personalities. We will pass by the attacks made by Mountford upon those artists who wrote open letters in perfect good faith, to express their views, which were against the views of Mountford. That may be told about at some future day, and at some future time perhaps we may also go even farther into this matter of the White Rats under the Mountford leadership.

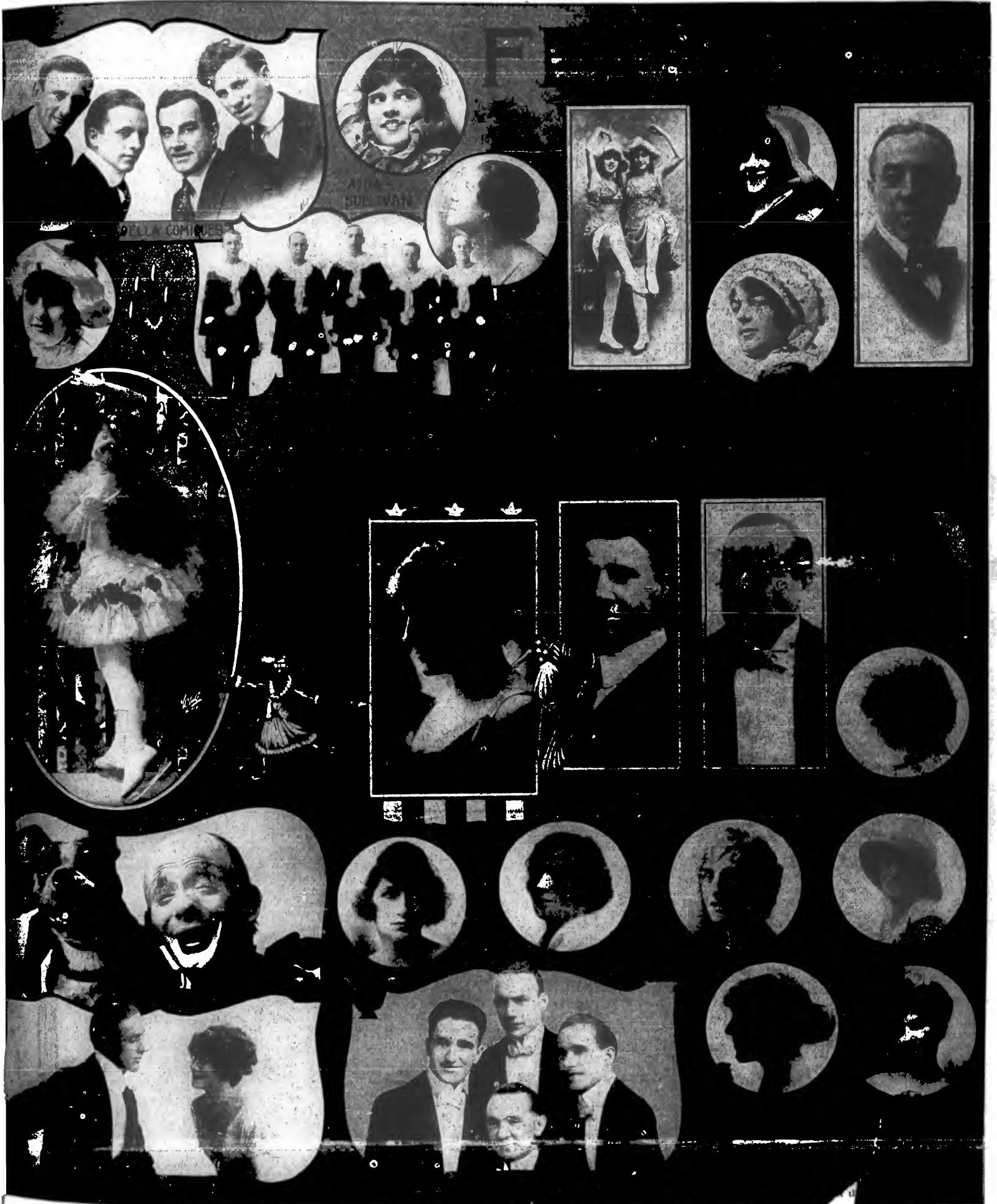
Now though it's enough to call attention to Mountford's methods. He intimidated, by terming actors who would not obey him "scabs," by threats of vengeance, and through the friends of those against him. No unprejudiced person could sit within the walls of the White Rats club room and hear names of certain acts hissed without experiencing a feeling of contempt for such a manner of government. Likewise anyone who had grown familiar with clagues in a theatre and got to know them so well they could be detected immediately, recognized the same sort of handiwork in this hissing. That though would not appease the act out west, for an act would rather suffer almost anything than to know its name had been hissed at a meeting of artists. It was the meanest kind of a frame-up we have ever heard or heard of. It was a pity to print a thing like that and VARIETY is the only paper that did print it. We did so in accordance with our policy of publishing information for the vaudeville actor.

And Mountford ordering over his own signature acts not to work at Oklahoma City or Tulsa! And without Mountford over his own signature or in any other way offering to reimburse acts that might lose a week or more through not playing there according to his orders. Nor did Mountford tell them where they could fill in that Oklahoma City time if not played. Every act in show business hasn't a bank account, nor does it work steadily. There are hundreds of acts taking care of mothers, fathers or families. Nowhere in this world does there seem such attachment between

(Continued on Page 20.)







## YEAR IN THE LEGITIMATE

For the past two years there has been an ever increasing floodtide of dollars casting itself up on the shores of America. It was only a question of time before the theatre would naturally feel the resultant prosperity that was evident throughout the country, but it took two years after the first new crop of millionaires got theirs through the medium of "war stocks" and munition orders for the first of this flood of dollars to reach the theatre box office. But once they started coming they came with a vengeance, and this season—as far as it is gone—gives every promise of going down into theatrical history as the biggest ever.

Even as the season gives promise of being a record one for the managers, so is it a record year for the American playwright. In the latter case, as in the former, the war is responsible. In years past it was the custom of the American producer to pick and cull his plays from the European market. The war is responsible for a dearth of plays abroad and it has given the American writer the opportunity that he has been waiting for and he has grasped it with both hands. Only a few weeks ago there were 28 plays being presented in as many theatres in New York, all by Americans.

The season thus far has been one of unlimited surprises. Some of the much heralded "sure fire" hits that New York was threatened with fell by the wayside after a week or two on Broadway, while other shows "gum shoed" their way to the main street and have proven themselves. The surprise is that there are no real tremendous musical comedy hits on Broadway at present. Two musical successes are playing to big business, but they are not anywhere near being the tremendous draws "Chin Chin" was two seasons ago. Still the demand on the road this season is almost entirely confined to musical shows.

There has been present a truly extraordinary condition as regards New York theatricals, due mainly to over-production and extraordinary desire on the part of producers to get to Broadway with their wares. It has boosted the percentages in New York tremendously and for the greater part theatre managers in the metropolitan district won't listen to a producer unless he waves a big fat guarantee under their noses.

A recent tabulation showed that there were exactly two dozen plays, including several musical pieces, just beyond the pale of Broadway awaiting their chance for a fling at the New York public, and there are no theatres available for them. Within the next fortnight changes will bring at least a half dozen new offerings to the Manhattanites.

On Broadway now there survive but three of the August crop of plays, seven produced in September, eight in October, eleven of last month's shows and one produced in December. In classifying the productions one notes that it is a season of comedy, musical comedy and farce, with the three forms of entertainment predominating in the order named. There are ten comedies on the boards at present. They are "The Harp of Life," "Old Lady 31," "Come Out of the Kitchen," "The Music Master," "Fixing Sister," "Upstairs and Down," "Turn to the Right," "Pollyanna" and "Keeping Up Appearances," all of which were written by Americans. This makes nine, the tenth is Bernard Shaw's "Getting Married," making the noted Irishman a ten-to-one shot in American theatricals today.

There are eight musical offerings, namely, "Her Soldier Boy," "Springtime," "Flora Bella," "The Century Girl," "The Show of Wo'ers," "Follow Me," "So Long, Let's Go," and "The Big Show." The latter is the Hippodrome offering. All have American written books and but three have foreign composed scores.

Of the seven farces now playing all

were written by Americans. They are "Mile-a-Minute Kendall," "Our Little Wife," "Capt. Kidd, Jr.," "Good Gracious Annabelle," "Nothing but the Truth," "Cheating Cheaters" and "Seven Chances." By the time that this appears in print the latter production will have left for the road and two of the others will have but an additional week of life in New York.

There are four dramas on the boards at present, one a revival ("Ben Hur") and another, "Treasure Island," a hold-over from last season. The two new ones, "The Man Who Came Back" and "The Thirteenth Chair," are both hits. All of them have American authors' names attached. The one lone drama is "The Master," in which Arnold Daly is appearing. It is an adaptation from the German made by an American. The Washington Square Players are presenting four one-act plays, all by

the real blown-in-the-bottle success direct from Broadway.

This is becoming apparent almost daily from the reports from certain sections of the country, which at the outset of the season were veritable gold mines for musical shows. The public in the south particularly is waking up to the fact that they are being bunked. The "stiff two-dollar scale" idea for mediocre attractions has had its effect and the local managers below the Mason and Dixon line, who have suffered several lean years, are raising a loud wail against the producers who are sending them inferior shows in the year of prosperity.

The south hasn't been giving first class attractions the return that it should for several seasons past. The money wasn't in the territory and for the greater part the managers with touring attractions fought shy of southern routes. This season when it was found that the southern public was patronizing the theatre and had money



Ralph LOHSE and Nana STERLING

This Well-Known Act is under the Direction of HARRY WEBER.  
Playing Keith and Orpheum Circuits.

Americans, and there is one pantomimic offering in town at present. It is "Pierrot the Prodigal," presented by a foreign company.

"The Century Girl" (musical) is one of the real big money takers at present, but one must judge the attraction at the Century as a New York institution rather than as a visiting attraction, even though this show will undoubtedly take to the road for a brief tour after the Century season closes. So much for the season in New York.

On the road conditions this year are rather peculiar. One thing certain has been proved—that a Broadway reputation is essential to attract any business at all. This was the general experience of the managers of new productions who sought to remain playing in the outlying districts awaiting an opportunity to get into the big town. There is another just as certain and that is that the hinterland has gone musical show mad. Any sort of a musical comedy can get money this season, and for the most part the managers of the small one-night stand companies who are putting out number three and four shows of last season musical success are doing their very best to spoil the territory for shows altogether, by sending out cheaply cast and produced attractions and billing as

to spend there was a rush on the part of the smaller producers to shoot productions in that direction. The result was that the first few shows got record money, but then came a bit of a slump, and today when regular shows with regular stars go into the towns, the public that has been "bunked" refuses to believe that they are to be offered the real goods.

This is one of the things that the newly organized United Managers' Protective Association may undertake to remedy. It should make managers of road shows keep faith with the public and so conserve the business. It was just such an order of things that drove the majority of theatre-goers to seek the picture houses and other cheaper forms of amusement. At this time, when private statistics show that there has been a falling off of business of from 25 to 33 per cent. in the picture houses and a corresponding increase in the legitimate theatre, it is the occasion for the theatrical producing manager to arrange to protect and retain those followers of the theatre that were weaned away and have now returned. The local manager wants to protect his business and if he is certain that the big bookers will take care of him he won't take a chance with wild-cat booking on the outside.



HARRY E. HUMPHREY

HARRY E. HUMPHREY created and is playing the part of "Callahan," the detective, in "TURN TO THE RIGHT," now in its 19th week at the Gaiety Theatre.

Mr. Thomas A. Edison, the electrical wizard, says, over his signature:

"I have found Mr. Harry E. Humphrey's voice, delivery and enunciation to be one of the most perfect I have ever heard."

Right now the one sore spot that is sticking out on the theatrical map is Texas. In that territory business is bad and for the greater part the big producers in New York are passing it up, going down the east coast and swinging the circle by coming up the Mississippi Valley. Texas was always the "Land of the 'Gyp,'" where local managers conceived all sorts of schemes to fleece the "man ahead" and the "man back" with shows. It will soon suffer from a lack of attractions and perhaps by next season be willing to shell out for shows. But it might be a good idea for the local managers to be taught a real lesson and perhaps they in their anxiety to get attractions will mend their ways.

The west coast, which was particularly bad last year, has been going along nicely so far this season, with shows getting by and no complaint has yet reached the east of bad business in that territory. The middle west is giving good shows money and in the copper region musical shows are cleaning up.

A little one night stand attraction up in the corn belt is going along getting \$300 and \$400 a night with a little show that doesn't cost any more than \$900 a week to operate. This is conclusive proof that it is a bonanza season.



MIJARES

WORLD'S GREATEST WIRE WALKER  
Playing ORPHEUM CIRCUIT AGAIN  
Direction, MAX HART.

# YEAR IN BURLESQUE

This year has been a memorable one for burlesque. There may be others, for burlesque is proceeding steadily forward with no limit placed for the terminal of its progressiveness, but 1916 seems to have been the apex, as it has been an epoch of burlesque.

What the organized burlesque managers have been striving for years appears to have been accomplished. Burlesque has the confidence of the public and it is drawing that public to its entertainments in larger numbers this season so far than in any other year since the Columbia Amusement Co. was formed to bring burlesque up to the standard it was entitled to.

The credit of modern burlesque goes to the same Columbia Amusement Co. J. Herbert Mack, its president, and Sam A. Scribner, its general manager, moulded the policy of regular burlesque. They kept straining at it, forced their policy of doing business upon the theatre and travelling managers belonging to the Columbia and the American circuits until finally they have seen the wisdom of their policies becoming accepted.

Messrs. Mack and Scribner did not theorize. They had books, box office

American Associations, the Columbia's system having required years to perfect. To duplicate the regular burlesque theatres and shows would exhaust a national bank.

The daily newspapers are now taking burlesque seriously. In New York the dailies often review the attractions at the Columbia theatre, while the theatrical newspaper men of the dailies' dramatic departments may be seen around the house, chatting with Fred McCloy, its publicity man, or watching the performance.

To Mr. McCloy is due the burlesque prize for establishing a closer relationship between the press and burlesque. Up to the McCloy connection with the Columbia theatre, burlesque got no attention from the papers. Mr. McCloy wrote the newspaper men all over the country, he upbraided them for neglecting an enormous theatrical industry, demanded that they at least look at the theatre and the current show in their town. If they didn't like either, they need say nothing about it. McCloy's persistency at last brought results, his newspaper advertisements and articles were read and as far as New York was concerned the Columbia got

# CABARETS

Judging from the range of prices the various restaurants are asking for the nights of Dec. 31, and Jan. 1, both evidently to be celebrated as the fitting welcome to the New Year, the former has a little bit on the latter, at least in the mind of the proprietors. In the greater number of places the management is asking 20 per cent. more for the reservations Dec. 31. At Reisenweber's supper on all floors with the exception of the Beestek Grill, is to be \$5; in the latter room the tax is to be \$4 on Sunday night. Monday night the charge will be \$4 and \$3. Several of the other places are making the same distinction, some making an additional charge for the special rooms where they are featuring their revue.

Shortly after opening their engagement at the Portola-Louvre, San Francisco, Mr. and Mrs. Ainsworth, classic dancers, ended their stay abruptly when Mrs. Barbara La Mar Ainsworth had her recently-acquired husband arrested, charging him with cruelty and chasing her from their apartment scantily clad. She also complained he threatened her life. The couple were married Oct. 13. She at one time appeared in a number of Broadway places while he was in "Canary Cottage."

The new Reisenweber addition was scheduled to open this week. The new features include five dance floors, a roof garden and an enlarged beestek grill, also private dining rooms. The new building has a capacity for 2,000 diners and dancers. Gus Edwards' revue "Around the Circle," is the attraction in the new building. Ruby Norton and Sammy Lee are featured in the company which includes 30 people.

Blanche Babette began action against Andre Sherri, alleging breach of contract, and asking judgment for \$375. The plaintiff alleges that she entered into a written contract with Sherri Oct. 9, 1916, calling for her appearance at Rector's for ten weeks at \$75 weekly; that she began on that date, but was dismissed Nov. 18 "without reason or cause whatsoever." James A. Timony is representing Babette.

Rag time of all sorts and music which calls for the drum is under the ban in Medicine Hat, Canada. The orchestral concerts Sunday in the Empress theatre, given by the local society, have been discontinued at the instance of the Lord's Day Alliance.

Yvonne Shelton is engaged for the Coconut Grove on the Century theatre roof. "Dance and Grow Thin," the roof show will be called.

## BURLESQUE STOCK PROJECT.

Cincinnati, Dec. 19. William A. Phelon, sporting editor of the "Times-Star," wants to lease the People's from Manager C. Hubert Heuck, in order to experiment with a burlesque stock company, the chorus being recruited from among local girls. Harry Hart failed to make the same policy pay at the Standard some years ago.

Hughie Schutt, a Detroit manager, is said to be another bidder for the People's, but whether in association with Phelon or not is unknown. Schutt is also after the Empire, Indianapolis, which closed when the People's went dark. Both houses are controlled by Heuck.

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



THE MUSICAL CATES

Including F. BRINTON CATE, World's Famous Cornet Virtuoso, and WALTER H. CATE, the World's Greatest Wizard of the Saxophone, who have established a reputation for themselves on both hemispheres as the WORLD'S GREATEST SAXOPHONE AND XYLOPHONE ARTISTS.

statements and inside knowledge to guide them. The Columbia Co. wanted its attractions and theatres to be made profitable. They followed experience, and this experience was of most value to them in allowing the two Columbia heads to know what burlesque did not want.

"Clean and good shows" became the vogue, especially upon the Columbia wheel, the higher priced circuit of the two (and only) burlesque chains now in this country. The American Association, playing attractions at a lower admission price, also set its rules, chiefly among these being that no American show could carry or bill a "cooch" dancer. This was a revolutionary step in burlesque. Old line managers gasped at it, for in years past certain managers then playing burlesque thought it a necessity.

The judgment of the burlesque executives, however, has been justified this season. For the American Association attractions, carting around with them no odorous features, having forced all opposition burlesque to abandon the field.

The regular burlesque of this country has no opposition today. The Independent Circuit disbanded a short time ago. The independents tried the very policy the American prohibited. The independents tried everything in fact to get a standing, but the public would not accept it, taking instead the organized burlesque.

Nor does it seem likely anyone will be forthcoming enough for many years to come to battle against the regular burlesque wheels. They would not have a chance against the magnificent organization of the Columbia and

to be a regular stopping place for the newspaper men. This was enough in itself, for if the New York papers noticed burlesque, the country would follow suit without hesitation. It was a happy connection for burlesque when Mr. McCloy was appointed to handle the publicity.

A story in this issue regarding the Hippodrome's press bureau might equally apply to the Columbia's, for without the proper publicity the burlesque theatres could not have sold the shows as largely as they are doing.

The burlesque companies have improved. They are improving in all ways. New faces, new productions, new comedy schemes with the old threadbare burlesque business now finding its way into \$2 musical productions, are evident on the burlesque stage. Young people are engaged and this gives a snap to the performances lamentably lacking for a long time.

The "production" end of burlesque has climbed so far upward it staggers the old timers who thought they could slip through often on their last year's show with a new set of costumes or so.

Burlesque in the days to come seems very likely to give the \$2 musical comedy a race the latter will suffer from. It's but a small leap now from burlesque to musical comedy, a matter of special scores, stories and dressing. Burlesque doesn't want to be musical comedy, but that won't prevent the public from liking burlesque as it is in preference to the musical comedy they are getting at \$3.

If the season closes as it has commenced, burlesque will have received a start on its fresh era that nothing can stop.



JOSEPH C. SMITH.

Who is responsible for a revelation in musical comedy production in restaurants. He staged the extravaganza which is a nightly feature at HEALY'S "THE GOLDEN GLADES."

The production is replete with novelties unusual in shows of this sort. "JOE" SMITH has a reputation for creating the unusual, which his 20 years as a producer of musical shows has given him.

In the past he brought to Broadway "The Sandwich Drag" and "The Tango Cancan." Among the list of productions in which Mr. Smith had a hand in the Alhambra are "The Girl from Paris," "The French Maid," "Venus," "Little Christopher," "The Show Girl," "Peggy from Paris," "The Follies of 1907," "The Queen of the Moulin Rouge," "Madam Sherry," "The Girl from Montmartre," "The Quaker Girl" (in London), and last season's tremendous hit, "Very Good, Eddie." Among the dance crazes he was the originator of in New York are "THE APACHE" and "THE VAMPIRE."

Mr. Smith is accorded the title of the greatest HARLEQUIN of the stage today.



## FUTURE OF PICTURES

What is the future of pictures in America?

There is nothing very original in this query, but it is of such vital importance to those in the business that any views on the subject, emanating from those who should be in a position to throw light on the future, are readily devoured.

Since the inception of the picture industry, it has been uncertain, in the sense that nobody could anticipate its future, there being no precedent for the manufacturers of film to follow, and no regular procedure for the exhibitor to accept. One would make film along certain lines, until a manufacturer, more daring than the rest, would venture into something different, which upon proving successful, would be followed by every other maker of film. Invariably the exhibitor would dance to the tune of the manufacturer, exhibiting a certain style of film for a length of time and then varying as the manufacturer deviated. In that manner came the transition; first the single reel, then the two-reeler, then the three, and for a long time the standard five-reel feature. Intermingled came serials and series, and later the special feature release, of no determined length.

It is the latter condition that is giving the men who have the interest of the industry at heart a great deal of concern, for here is the parting of the ways—the exhibitor can no longer follow the manufacturer. At first glance this may sound absurd, but with the fact that over 85 per cent. of the film theatres in the country have a seating capacity of less than 600, with fully half that number seating 300, the statement becomes a conviction.

When the industry started, store front shows "mushroomed" all over the country. The films used were mostly short subjects, mainly of foreign make. These "nickelodeons," as they were called, became so numerous the authorities were compelled to enact ordinances for their conduct. In New York the Folks Ordinance was passed, defining the ventilating, building, seating and sanitary provisions, which standardized the seating capacity of a motion picture house as 600. This law was widely copied throughout the country and the industry seemed to emerge from its nickelodeon class into something better. Thousands of these theaters were built and it looked as if the business had assumed some permanency. It was during this stage the picture assumed its greatest popularity to date. It was also during this stage the five-reel drama became the accepted feature of the average program.

Then Charlie Chaplin became famous. Every exhibitor wanted Chaplin and with every request Chaplin's salary increased. The film manufacturers taking the cue, bid for his services until the famous \$670,000 Mutual contract was signed and a special company formed to exploit the new Chaplin releases. What followed tended to demoralize the business more than anything since its inception. Practically over night the 600-seat theaters lost their value. It wasn't long before the precedent established by the Chaplin contract was followed.

Clara Kimball Young was exploited with her own company, then came Mary Pickford, and Artcraft. Metro withdrew Bushman from the regular program and placed him in specials, as did Lasky with Farrar, and Fox with Bara. Now, almost every day, announcement is made of some screen favorite having deserted the popular program and forming a new company. Where this thing will end, nobody can foretell, but its effects will soon become apparent.

A prominent exhibitor, who may be quoted as an average person of his class, when sought for his views of the situation, said:

"It is a certainty to theatre with

limited seating capacity can afford to pay the prices asked for these new specials. It is a very far cry from the \$75 weekly average these theatres paid for film service at the time they were built to the \$100 and \$150 asked for one-day service now. It must be remembered, when these theatres were built the price of service was taken into consideration when planned. The expense of a theatre is usually figured at so much per seat and it can readily be seen what this tremendous increase means, in spite of a slight increase in admission prices. It means the type of theatre of which there are 85 per cent. in this country will have to stop running these costly features or go



WALLY VAN

out of business. The larger theatres seating 1800 persons, etc., that pay no more daily than the little theatre and therefore have about one-third the film expense per seat, seem to have the upper hand at present. The smaller fellows unable to show the stars they helped to make famous by publicity on posters, banners, billboards, programs, stereo slides, heralds and newspaper advertising, will hardly be able to exist. The picture business requires big names, stars who have a personal following.

"And herein lies the danger to the industry. If the larger theatres only can show these attractions, and at a smaller expense, the smaller theatres will gradually be forced to give up. It is known that wherever a large theatre opens it drives three or four small ones out of business, and that means there are just that many theatres less for the exchanges to do business with. The manufacturers want as many theatres as possible in order they may have more customers, and yet the present system is tending to decrease that number rapidly.

"In Brooklyn there are 242 theatres seating 600 and under, while only 19 seat more. This will illustrate. There

(Continued on Page 117.)

## HIP'S SALES DEPARTMENT.

"Salesmanship" for the Hippodrome, or "The Sales Department" of the Hippodrome (that immense pile of bricks on Sixth avenue that Charles Dillingham changed into a branch of the U. S. Mint), it doesn't make much difference what title Mark A. Luescher likes the best for the press department of the Hippodrome he presides over, both mean the same when the results are obtained.

No one will dispute the Dillingham results at the Hippodrome. No one could gainsay them.

Charles Dillingham shouldered the show globe when he tackled the Hip. His friends wished him well when they heard of it and his envious contempo-

Those who can come here never fail to do so.

And so in the office of the Hippodrome's press department rests "Success Secrets," a volume on salesmanship by Charles M. Schwab, an admitted authority on "Success" from any



SALLY CRUTE  
(METRO)

and all angles. This book reposes there by direction of Mr. Dillingham. The steel magnate impressed Mr. Dillingham with his knowledge of salesmanship, for the Hip's director has underlined certain passages. One is: "Integrity, incidentally, is one of the mightiest factors in salesmanship. If you have a reputation for stating facts exactly, for never attempting to gain a momentary advantage through exaggeration, you possess the basis of all successful salesmanship.

"Next to integrity comes personality—that indefinable charm that gives to men what perfume gives to flowers. Many of us think of salesmen as people travelling around with sample kits. We are selling our ideas, our plans, our energies, our enthusiasms to those with whom we come into contact.

"Thus the man of genial presence is bound to accomplish much more, under similar conditions, than the man without it. If you have per-

(Continued on page 119.)

## OLYMPIA

SHOREDITCH

אמריקאניס פארמאס, 23 וועג

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What's the difference whether you can read or not when you get billed like the above? Maybe it means a Merry Xmas and a Happy New Year.

FRANK VAN HOVEN

# TICKET SPECULATING

It looks like a record year for the theatre ticket agencies. All the outside brokers state that if business continues as big for the remainder of the season as it has been up to the present they will pretty generally "clean up."

It has taken two years for war money to get to Broadway, so that the theatres could get some of it, and those that have gathered young fortunes on "war brides," "war babies" and "munition jobs" are so flushed they are looking to the premium offices when they want theatre tickets. It's easy come, easy go, and the ticket brokers are making hay.

One of the biggest of the agencies is said to be \$125,000 ahead so far this season with the prospects of easily doubling that amount before the season closes. And the smaller agencies, those that do not do a tremendous volume of business but rather rely on the extra heavy premiums that they tack on the cost of the seats, are away ahead also. No doubt but that ticket speculation is mighty profitable at present, for one has only to note the unusual numbers of new agencies that have sprung up recently.

The managers have been dabbling in the ticket game more or less within the past few years and they have changed the old conditions existing between outside brokers and the theatre managers.

At present there are three big agencies operating in New York. The Tyson Co. is undoubtedly the biggest, controlling as it does the newspaper and theatre ticket stands in 17 of the largest hotels in New York. Its nearest competitor is perhaps the McBride Agency which has five branches in the city, and the third is controlled by the son of the late George Bascom, who originally operated the Tyson Co. business. In addition there is Wesley Tyson at Fifth avenue and 42nd street; Tyson & Co., at Broadway and 42nd street; Alexander, the United Ticket Agency, the Broadway Ticket Agency, Leo Newman, Louis Cohn, New York Theatre Ticket Library, Jack Lang, 42nd street Ticket Office, all located within a radius of three blocks in the neighborhood of Times Square.

Downtown in the business district are three agencies in addition to the branches of the bigger firms. They are the Rullman Agency, which specializes in opera tickets and is conducted by John Carl L. Jonas, formerly in the old Astor House, and Mrs. Sussman.

In the upper end of the town Dave Richter has opened a ticket office near the Standard theatre (90th street and Broadway) at which he handles seats for all the down town houses as well as specializing for the Standard.

The method of doling out seats for the usual run of productions continues pretty much the same as regards the "regular" seats that are assigned to each agency. That is certain groups of seats, ranging from four to 30, according to the importance of the agency, which are allotted for each performance. The agency has the privilege of returning unsold balance of seats a little after 7 o'clock on the evening of the performance and paying a 25-cent premium for each seat sold. This is the system in vogue, except where the agencies make an "outright buy." This is when a number of the ticket men band together and guarantee to take certain orchestra seats for a number of weeks, usually from eight to ten, the deal being made before the attraction opens in New York, the ticket men basing their judgment on out-of-town performances. In these cases where 400 seats or so are taken for every evening performance, there is usually an arrangement which permits the ticket men to make a return of from 10 to 25 per cent of the total seats bought.

But even in this case, the agencies are often "stuck" and then resort to "dumping" to Joe Leblang at \$1 a seat,

and in addition they utilize "specs" of the old school who get around the front of the houses just before performance time and try to get rid of what they can at almost any price. These specs usually work on a commission basis.

The one big factor in the agency game at present is Joe Leblang, who has come to the fore in the business within the last few years. Leblang's specialty is selling theatre tickets at cut rates (or a discount). Years ago he conducted a small scalping agency at 29th street and Sixth avenue, where passes were dealt in almost exclusively, the occasional exception being when a deal was made on the quiet between some one in the box offices of a theatre, or with the advertising man of a

The restaurant cabaret (which takes in the dance cabaret as well) has gone ahead within the past year, instead of sliding backward as many predicted a year ago.

The cabaret condition, while extending in expensiveness outside New York, is tending toward limitations in the Metropolis. These are limitations of the resorts. But few new ones have opened of late, and there have been some closings. In the latter are two or three among the oldest known in the better grade dancing cabaret division.

Those remaining open with cabaret entertainment have elaborated upon the early cabaret shows. There are exceptions to this, however, in two or three

trade away by the same means. In some instances the revues are depended upon out of town to build up business. The out-of-towner, however, as yet has not seen the real article in the cabaret revue field. He has been given the worst of it through not judiciously selecting his producer.

The restaurateur, however, as a showman is a complex composition. A



FLORRIE MILLERSHIP

Returned to vaudeville with a dainty "single" consisting of a repertoire of exclusive songs. Opened at the Alhambra, New York, Dec. 4 and was pronounced a wonderful hit by both press and bookers.

"Wynne" of Variety said:

"Her opening number carries a good punch but looks doubly good through the excellent rendition. Miss Millership has a cute style of delivery, sings well and carries an abundance of fascinating personality. She seems made to order for production work, but for vaudeville she lacks nothing. Miss Millership scored an emphatic hit."

house, where business was off and the management decided to "paper." In such cases Leblang might get anywhere from 20 to 30 pairs a night. After a time the managers who had been utilizing a cut-rate coupon scheme with the People's Institute began to take notice of the business being done in the cut-rate shops and the Shuberts went into it themselves at 30th street and Sixth avenue in direct opposition to Leblang. An arrangement was later brought about between the managers and the cut-rate man and the former left the field.

A little over a year ago Leblang came up to Broadway and established headquarters in the basement of the building at Broadway and 43rd street, the office being designated by the name of the Public Service Ticket Agency. At that time the agencies obtaining premiums on theatre seats complained and said the cut rates were going to kill their business, but from the present it looks as though it helped instead of hindered ticket speculation in general.

Leblang created his first big stir (Continued on Page 121.)

# IN THE CABARETS.



ANDREW TOOMBS

Who is scoring a sensational hit in Rolfe & Maddock's "THE BRIDE SHOP" on the Orpheum Circuit at present.

Mr. Toombs has been starred in the production for the last three seasons.

few restaurant men will admit they know nothing of the show business nor about the cabaret bill they are giving. Others have their own ideas and stick to them. For instance, a cabaret on Broadway paid a dancer \$200 a week. She drew business. Everyone but the restaurant proprietors were certain of that. The dancer asked for \$50 more a week. They refused. She left. The first week after their business dropped off \$1,200, the second week \$2,400 and finally had to be revived through other means. Still the restaurant man who lost the dancer would not agree she had been valuable to them and said \$200 a week was enough for any restaurant to pay, although they knew the same dancer had gone to another cabaret at \$400 a week.

Another Broadway cabaret had a scene that called for the waiters to ab- (Continued on Page 125.)



BELLE RUTLAND

"THE QUAKER GIRL"

Prima Donna with No. 1 Company of "Watch Your Step," who is meeting with tremendous success through the south and middle west and will be seen at the Bronx Opera House, New York, in February.

of the Broadway places. Those going in for bigger things in the cabaret line have increased the cost of their bills and revues, some restaurants now paying \$2,000 or more a week for the entertainment.

Attendance is practically becoming directed toward a very few places in New York which harbor shows. It looks as though by the time the summer sets in the patronized places will be even fewer in number.

Dancing has not lost its popularity in the places catering to it, but the rag dance craze has unquestionably died down in comparison with the universal popularity it enjoyed for a brief while. Now the matter of dancing seems to be the music. The best dance music has grown to be an attraction by itself, thus proving the good dancers are in the majority among the crowds frequenting the cabarets.

Outside New York hotels are trying the revue thing, without a true line on results known along Broadway. The shows are expensive to the restaurants and have been installed through fear in most cases of competition taking

## SUMMING UP THE ELIGIBLES.

By WILLIAM BARTLETT REYNOLDS

Throughout no other industry of late has the inevitable thinning-out process of Time been more ruthlessly apparent than in that of the theatre. Appalling and relentless have been the losses, some of them, seemingly, well-nigh irreparable. To enumerate those who have gone would be to make a list of names for years high up on the roster of the American stage.

The passing of time and the necessary haste with which activities in our field move, ally the personal element of regret but too soon. The sense of loss but too quickly is replaced by shrewd interest and conjecture in the changes occasioned and the last gleam of sentiment disappears as the new kings come eagerly forward to step into the shoes of the dead ones.

How neatly will the old shoes fit their new wearers? And along what fresh theatrical highways will the new occupants lead footwear accustomed comfortably to the well-trodden, routine paths of dramatic seasons ago?

Three important links in the chain connecting our present-day methods in the theatre with those on which our business, as we know it now, was inaugurated a quarter of a century ago, have gone, Charles Frohman, William Harris and Joseph Brooks, and a year or two earlier, a fourth, Henry B. Harris.

It is no child's task to find among the younger eligibles another quartet as well equipped.

To those of us who follow matters of the theatre closely there come first to mind the three men, forming a most interesting trio, who came bravely into the field a year ago, but a few months after the death of Mr. Frohman, with no great blare or fanfare, but announcing their advent with the presentation of no less a luminary than Mrs. Fiske. Here indeed was a debut little less than audacious, and well-nigh reckless, since the medium chosen by John D. Williams, Joseph Riter and Madison Corey (for these are the courageous three) was a little comedy of gossamer called "Erstwhile Susan," utterly unlike any medium in which the "leader of the American stage" (to quote Norman Hapgood) had ever appeared. The success of the venture, too familiar to need recital here, proved the

courage of the newcomers' convictions.

Of these three it is difficult to pick the most interesting. Madison Corey is a happy combination of good business sense and no little appreciation of artistic values, the former quality, emphasized by a natural shrewdness, perhaps in some measure a heritage from his lengthy service with Henry W. Savage. Both men are New Englanders.

With Joseph Riter, Madison Corey proves a factor to be reckoned with. The former, on his entry into the New York producing field, proved an agreeable surprise to his colleagues. He turned out to be in no sense the dilettante suspected, but a business-like and likable young man with the finest respect for the theatre in its best phase, and the firm of Corey & Riter had been less than a year old before he had gained the admiration and esteem of even the most conservative of his fellows. The finest thing in the policies of the young firm, to the layman, is its faith in new blood and its generous method of encouraging newcomers. Its latest instance of this policy was the production of a musical play by a composer hitherto unknown in New York, an undertaking for which the direst failure is usually predicted. However, Zoel Parenteau proved the wisdom of the move and the young musician is undoubtedly a factor to be figured upon seriously in the light opera field.

John D. Williams has had the advantage of many years' association with Charles Frohman, an association to which he had come equipped, while very young, with a splendid enthusiasm for everything fine in the theatre and it was undoubtedly this enthusiasm, coupled with a certain steadfast determination to cling to the ideals he had established for himself, that so endeared him to his superior. Their mutual esteem led to an intimacy between the two men as unusual as it was appealing and "C. F." as to no other man perhaps, showed to Williams those likable elements in his character hidden from his other associates, so bound up were these elements in the unusual man's reticence and boyish shyness. It

(Continued on Page 123.)

## THE PUNCH IN PRESS WORK.

Where are the press agents whose forte was the "plant"? What has become of the "boys" who always were on the job Sunday to break into the news columns Monday morning with a "dog story" hot off the griddle and framed so that the C. E. had to fall for it. Have they all died or has the "dignified publicity" idea discouraged them?

A picture in the news section with three lines under it and you can have all your columns of stuff in the dramatic department on Sunday, for, the picture with a line under will balance three of the wishy-washy junk the Sunday dramatic page carries. How does Lillie Limosine keep her stockings up without garters, or why does Frances Fiat always have rosy cheeks? That "runs for Sweeney" when a good live one hits the third page with a wallop Monday morning.

Press agenting via the picture route is the most forceful publicity. Girls' pictures are the stuff and in this enlightened day of trick photography it isn't a difficult job for the press agent to obtain the unusual in photography, providing, of course, that he has the ingenuity to think up something different to hand the photographer as a lead. The best example of what can be done in this way is to keep tab on Harry Kleine, the manager-press agent of the Globe, when there is a musical show at that house. Harry will always dig up a new one for the camera cranks to work on. To decide whether or not it is good publicity one has to watch the manner in which it lands.

There are but few of the old time press agents left. That is the type of man who had the nerve to give the "boss" a battle when his own convictions told him he was wrong in something he wanted to pull. The latter day type of press agent either doesn't know show business and doesn't care to know it, and therefore is only a copy carrier or figures the publicity game is only a stepping stone to playwrighting. Of the latter type there are any number who have eased in or are trying to. They hold the task of publicity in contempt. They are too high-brow for that sort of stuff and each hopes to "write the great American 'draa-mar.'" It's a shame to think what would have befallen those boys in the old days.

Another fault of a great many of the

current press agents is that they take themselves "so seriously" as to overlook the main chance—that of meeting every newspaper man—no matter who—and if possible having him listed among their friends. There is no one so lowly in the active newspaper field that any press agent can afford to slight him, be he police reporter, rewrite man, or sitting in on the desk. You never can tell when the day



FRED DUPREZ

Who, for Messrs. GROSSMITH & LAURIL-LARD, has been playing the title role of "MR. MANHATTAN" in the principal cities of England, Ireland, Scotland and Wales since Aug. 7th.

Mr. Duprez' personal popularity in the cities visited has had much to do with the record-breaking business this company has played to, and a second tour has been arranged.

will come when the police reporter may be managing editor and then you will wish that you had cultivated him when he was doing "leg work."

Of course the "so much for so much" rule that has been placed into practice by a great many of the papers, prohibits to a certain extent the planting of a yarn. But just think of the fun and excitement of it all if you should be able to put it over on "The Sandbag" (Continued on Page 115.)



JAMES WOODS MORRISON  
(Starring in IVAN Productions)



ANITA STEWART  
(VITAGRAPH)



# AMONG THE WOMEN

By THE SKIRT

The Colonial, decked out in holly wreaths, carried a festive air Monday. The ten acts on the bill had a hard time of it. The audience was inclined to be sparing with applause. The Natalie Sisters, three comely girls, were dressed in party frocks of rose silk and net, silver and a pink chiffon. Dolly Connelly singing all new songs warmed up the house, but it was hard going. A new set resembling a latticed conservatory was effective. Miss Connelly looked very well in a pink taffeta with crystal petticoats. Net formed the sleeves and throw. A western song of merit was done in the regulation white kid suit. A mauve net made with a hoop was the finishing costume. White satin high shoes looked particularly well on this young woman. Ann Norman (with Jim Toney) was dressed in Dresden costume. A silver lace was trimmed in green ribbons forming squares. Helene Lackaye has a sketch worthy of the Washington Square Players. There is originality of the setting and the digging up of the dear little tea service used should be credited to some one. A green satin made long waisted with a belt at the hips had a chiffon covering. This was Miss Lackaye's choice of a gown while Miss Rotoll in the same sketch wore mauve. Miss Rotoll has a high pitched voice. The Monday matinee crowd didn't seem to like it. Olga and Mishka, young girl and boy, do a splendid dancing act. Olga is very tiny and floats around fairy-like. Her first ballet number was in ballet skirts of silver lace. Then she was a little French milliner in pale blue silk made in the full old fashion hoopskirt. This was followed by a dress of yellow tulle. Lillian Boardman (with Jack Wilson) is again wearing the cerise velvet cape. The fur is looking ill.

Mrs. Gene Hughes' sketch is called "Gowns." My mistake.

Mr. Rogers has the Palace lobby decorated this week in ropes of green wreaths and red ribbons. The effect is so good it is too bad Christmas doesn't come more often. The program is well put together. Ray Dooley is rapidly winning the New York public. With her partner, J. Gordon Dooley, she registered the same hit as last week at the Colonial. A new dress was worn. It was pale green taffeta made with short bloomers and a skirt turned under at the hem. The bodice was a wide sash. Fay Templeton, charming as of old, received a welcome that must have warmed her heart. Before going into grotesque costume and colored makeup Miss Templeton wore a sumptuous coat of green and gold brocade. It was banded in skunk and heavy gold cords hung from the sleeves. Jane Meredith (new, with the Harry Green sketch) dresses badly and is inclined to over-act. "The Girlies' Gambol" is Ziegfeld's "Midnight Frolic" of last winter. The scenery and costumes are the same, but not the girlies. For a bow at the finish of the act Miss Irving wore a beautiful shade of pink satin made with a plain full skirt, short bodice and georgette sleeves. The dress was banded in blue fox.

Alma Hanlon in the picture, "The Libertine," is an extremely pretty girl. Miss Hanlon goes through many experiences during the picture. The story is above the average film plot. As a sales girl in a ladies' wear store, Miss Hanlon was girlishly pretty in a pale taffeta made in one piece. An evening frock was of net with trimmings of shirred baby ribbon on a pointed over skirt.

Clara Kimball Young in "The Rise of Susan," an old piece, carried away in a dress that must have been stunning in its day. Over knee hoops was a lace petticoat. Then there were panels of silver rounded at the hem and trimmed

in buds. The bodice was a wide band of the metal cloth decorated with a corsage bouquet. Miss Young should never wear hats in pictures. Her type can't stand them.

The program at the Columbia theatre this week is printed on green paper, but that doesn't help the show any. "A New York Girl," as this week's attraction is called, has some bright spots, but they are few and far between. The fault lies with the comedians. They just couldn't get a laugh Tuesday afternoon. The show is more fortunate in its women. Mlle. Babette is a petite miss with originality in dressing. The gown worn for the second act finale was really beautiful, of a creamy lace the sides were draped with buff colored chiffon. A half ruffle of gold sequins adorned the skirt. One black and white costume, as worn by this miss, was overdone in cheap fur. It spoiled an otherwise good effect. In male attire Babette was trim. Frances Botsford wore a good looking evening dress of chartreuse chiffon, combined with a darker green. A cerise belt added the right effect. Sylvia Brody wore for an unnecessarily long time a blue union suit. The long stays underneath made ugly bulges. The chorus of this show were more funny than the comedians. Some of the limbs in tights were screams. They were dressed at all times very well. Especially pretty were short dresses in pastel shades made with pointed draperies over net skirts. Large hats of satin had a net edging. A bathing number was done in red and white union suits. Some of the smaller girls wore dresses of green shaded chiffon. The Indian number was also worth while. Short black hoop dresses were oddly made. The hoops were of black velvet ribbons embroidered in gold. A "dope" number, as done by Babette, was unusual and well done, although unpleasant inasmuch as a woman was doing it.

## CECIL CUNNINGHAM.

On VARIETY's inside front cover of this issue is Cecil Cunningham (Mrs Jean Havez). Miss Cunningham is a vaudeville headliner and came into the varieties with her name established as an attraction. That has more often been the undoing of the legitimate in vaudeville, rather than as it happened with this Titian-haired handsome girl, becoming of vaudeville value to her.

Using exclusive songs written by her clever husband and with a sweet personality that attracts both men and women, she is firmly entrenched in vaudeville's front ranks. So firmly, in fact, there isn't much doubt musical comedy will not again see Cecil Cunningham for a very, very long while, if even then.

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



ALEXANDER KIDS  
MERRY XMAS HAPPY NEW YEAR

The most wonderful juvenile artists in the world are the Alexander Kids. They are beat known to the profession, are a feature act at all big time vaudeville houses, and as high-class entertainers have no equal in their profession. Direction, H. F. WEBER.

# WHEN WE WERE A BIG FAMILY.

By NICK NORTON.

I came up on a group of players a few days ago. Two were a team and they were going to a nearby city to fill an engagement the following week. They were reading VARIETY's Bills Next Week, to see who they were going to work with.

"What'sname and Whoosis," queried one of the team. "Now who are they?"

Nobody knew and as they went through the list there were only two acts with which the gathering was at all familiar.

This business has gotten so big and wide, nothing can keep it recorded but a card index system. But let me tell

for the two weeks and got back to Detroit when the theatre housecleaning was completed.

That's only a hint of the close relations of us of the theatre world in those days. It was a small world in comparison with that of today and everybody knew everybody else. Most of the theatres in the big cities like Chicago, St. Louis and the like made their engagements of actors for not less than four weeks, but while the main organization remained for long periods there were frequent changes of individual players. When a new bill was announced, the players who remained at



JULIAN ELTINGE as COUSIN LUCY

Playing the subway circuit for the last time, as next season Mr. Eltinge is to be the featured attraction in a New York Revue. This season terminates a seven-year partnership with A. H. Woods.

After a short run in Chicago, Mr. Eltinge goes to the coast, playing only the larger cities.

you of other days when it was different.

I can remember one example of the friendly old Bohemia that was the theatre 'way back in the seventies. We were playing in Detroit in '75 when the managers of the house decided the place needed renovating. So they closed down for two weeks for the housecleaning. William Harris, Sr. (I suppose I should call him), who died recently, was a song and dance man in the bill. He and I and several other players decided we would put that two weeks to profit and recreation. We organized a touring company and laid out a tour among the lake towns.

There were Harris, Mrs. Harris and Henry B. (he was lost on the "Titanic," you know), myself, Mrs. Norton and our daughter. We called the organization "The Piscatorialists," and we routed ourselves only for towns where report said the fishing was good. We would come into a town in the morning, go to the theatre or hall, and after we had seen that the piano was in place, the rehearsal was completed. The rest of the time we were out fishing. I won't tell you some of the catches we made. Fishing tales of 40 years ago in that country sound wild. We had a fine family party

the theatre would gather around the call board and with the liveliest interest discuss the expected arrival.

When he was due to reach town we would go to the depot to meet him, see that he got the right information as to hotels and boarding houses; the women would communicate to his wife the items of particular feminine interest, and the newcomers would be made royally welcome. It not infrequently happened that the married couples brought their children along and when the engagement promised to be a long one, arrangements were made for their schooling. So the company at the theatre became by long association a big family. After a few years of this sort of life in different cities, one got to know pretty much everybody in the show business with an intimacy that could not be acquired nowadays in 20 years of trouping.

There was no central booking system, of course. Some of the managers came into New York during the idle summer season and made engagements, and the Rialto of 14th street during the warm weather, there to make arrangements for the coming season. But for (Continued on Page 120.)

## PLAIN "TINK" HUMPHREY

Chicago, Dec. 19.

A vaudeville booking official in Chicago, far better and more popularly known by his nickname than by his right name, is Claude S. Humphrey, the western manager of the United Booking Offices. Everybody knows him as "Tink." Just plain Tink.

Tink Humphrey is a pretty big man in the western vaudeville world, but that doesn't matter. He is still just plain Tink—a nickname that has clung to him through everything and which will continue to hang on.

It was in 1907 Tink Humphrey was managing the Bijou, Lansing, Mich. He decided to migrate to Chicago and enter the booking agency. Tink was successful and in a short time his bookings grew, the Campbell & Danforth houses being on his early list—the work in all covering fully 30 theatres. And Tink became such an adept he entered into partnership with Walter F. Keefe (now representing the Pantages Circuit). They conducted an office in the Schiller Building. For about six months the Humphrey-Keefe combination was operative. Then Tink went to the Western Managers' Vaudeville Association to handle the bookings for the W. S. Butterfield houses. Others also were added to the list and it was no time until Humphrey was the most active booking man on the floor.

When the United Booking Offices and W. V. M. A. agreed to split the middle-western booking territory several years ago it was Tink Humphrey whom the U. B. O. selected to manage its western connections. And Tink has been on the job ever since.

Tink is big-hearted, good-natured, breezy of personality and always ready to lend a willing ear to any of the acts that percolate through the doors of the Majestic theatre building day after day, seeking work or trying to make a touch.

To his office force, he is Tink—from the highest to the lowest—and calls over the 'phone are for Tink and on the street, in the theatres and elevators it's the same, "Tink."

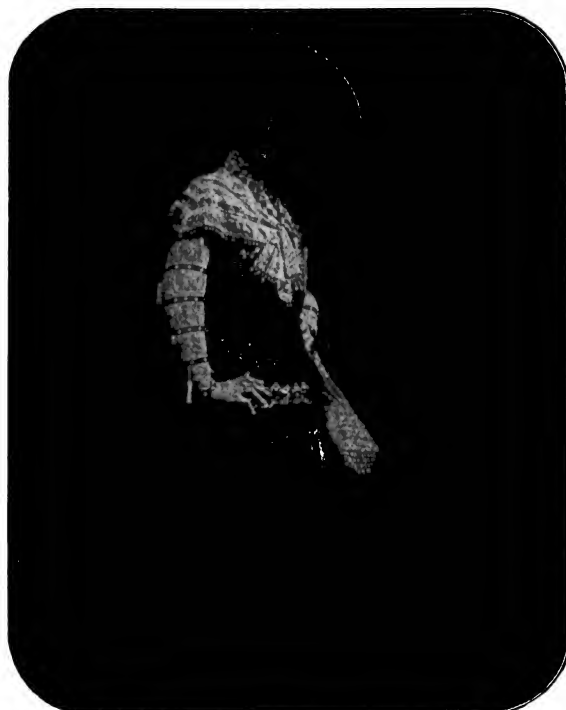
During these troublous days when the vaudeville storms rumble and roar with ever-recurring thunder talk, Tink, while forced into an important booking managerial activity, his good nature remains unruffled, although the streaks of gray in his bushy hair are becoming more pronounced and an occasional wrinkle is beginning to show on his serene brow. And Tink has made some record for himself these past few months. Vaudeville from Coast to Coast knows it.

Just a few weeks ago when a number of weighty matters hung on his shoulders he went to Marshall Field's department store and returned to his office with a number of new packages.

There was a smile on his face—faded somewhat that day from booking stress and worry—but it was the old Humphrey smile that has done more for the western U. B. O. than all the type-writers and lead pencils imaginable. Tink said that he had been shopping—Christmas shopping—had seen several things advertised that were just what he wanted for some of his kid relatives. His wife came in. She queried Tink about his purchases and there was new life in his smile as he quickly responded that they were just a few Christmas trifles "for the kids."

Tink's friends are legion. He's a great guy, and even those arrayed against Tink in certain phases of the show business admit that.

And above all, he is some executive, knows what he is doing all the time, does the right thing at the right moment, and when he goes after some-



DOLORES VALLECITA  
Season 1916-17—Orpheum Circuit

thing, lands it. Tink will go right along. He's really a young fellow with ideas and his mind is on his business. That's what brings results. Tink fits in the big west, for he's a big man.

### "Straight Singing Act" Closing Bill

Norfolk, Va., Dec. 19.

Through Eddie Foy objecting to the final position on the vaudeville program at the Academy here last week, Spenser Kelly and Marion Wilder were placed in that spot, an odd one for a "straight singing act," as the Kelly-Wilder turn might be termed.

Mr. Kelly and Miss Wilder did excellently. The "Ledger-Dispatch" in reviewing the bill mentioned how well Kelly-Wilder held in the audience.

### Joe Jackson's Settlement.

The action against the Shuberts brought by Joe Jackson, the pantomimist, to recover salary for one week including Sunday performance, was settled out of court last week, the Shuberts paying Jackson the full amount he claimed. Nathan Burkan was Jackson's attorney.

The suit was the outcome of Jackson leaving a Winter Garden production with the Shuberts refusing to pay him for his final week with the show.

## A FATHER IN SON'S ACT

Chicago, Dec. 19.

From circus acrobat to sea dog to vaudeville pantomimist is some transition, yet Robert R. Dooley in a period of life spanning 52 years, accomplished it when he appeared on the stage as the incense bearer in his son's (Johnnie Dooley) act at the Majestic last month. Johnnie did a new act in which was a burlesque imitation of Ruth St. Denis in one of her characteristic dances.

Little Bob Dooley would be cruising the seas today had it not been for the war, his course taking him time and again through the very channels where death lurked in every bubble. It caused his wife and family so much uneasiness that Johnnie finally persuaded his dad to give up the ocean and travel with him. Only on one condition, however, and that was that Johnnie keep him busy and Johnnie evolved the pan-

the experience was enough to turn any man's hair gray. But later when he transferred his services to a British line running to South America he jumped from the frying pan into the fire for he was up against German submarine fire more than once. His ship was close to destruction on its last trip



ADELE KELLY  
with  
FRITZI SCHEFF  
in  
"Husbands Guaranteed"

to the British channel when a German underwater craft fired on it. Johnnie was three years old when his parents moved across the sea to Philadelphia, although in after years he made a number of ocean trips with his father. In his act, Johnnie does an Hawaiian "bit," dressed up shredded wheat fashion, and he wears an imitation grass skirt, which his father wove from a heavy rope which had formerly been attached to the fender of the Dooley auto for towing purposes.

Johnnie Dooley plays the piano, bagpipes and ukelele. He has spent some of his spare moments mastering the violin and inasmuch as he can do acrobatics, clog and jive, sing, juggle numerous objects and possesses remarkable strength the stage may find him some of these days doing all these things in one act.



CHARLIE WILKENS

World's Greatest Pantomime Dancer OF WILKENS and WILKENS, who have an amusing and original turn of eccentric and burlesque comedy dances in "one."



Direction, SMITH-HUGHES AGENCY.

## WHAT SYRACUSE DID

Syracuse lies between Canastota and Camillus in Onondaga Valley, connected with New York by the Delaware & Lackawanna, and with Oswego by a canal.

The Indians discovered Syracuse and moved out of it into the Valley, and then they left the Valley.

Syracuse has a university and a jail. When the boys living near Syracuse want to go away from home they go to the university, and when Syracuse boys want to leave Syracuse they come to New York in preference to the jail.

In the university they see Chancellor Day, and the other and bright, though sad, side of the picture is New York and the everlasting shadow of Sammy Shubert.

Syracuse has grown since father was a boy. It now has bunch lights on the main thoroughfare just like New Rochelle, and they have cleaned up East Railroad street, or think they have. The cops turn out in platoons instead of staying at home all the time the way they use to, and the school teachers marry young now instead of terrifying the kids through their age.

The only thing that has not pro-

preciated what he did for them. He opened the door for legitimate show people; he made the show business of today possible. The fact that what Sammy erected has been successfully continued by his brothers, Lee and J. J. Shubert is to those brothers' credit, for they followed the lead Sammy set in a manner that surprised their friends as well as the profession, but it was little Sammy Shubert who turned the show world upside down, upset all precedent, bearded the lions, won out and made the legitimate theatrical field an open market. He, little Sammy Shubert, an usher in the Grand opera house of Syracuse, wholly dependent upon himself with many dependent upon him, did it, founded only on the experience he had picked up in Syracuse, in the aisles, in the box office of the Weiting opera house, in the ticket wagon of a circus and as a road manager with a Hoyt play. Then he leased the Herald Square theater in New York and Klaw & Erlanger can furnish you with all other details. Sammy Shubert was blotted out of this life in a railroad accident.

While the Shuberts started out many



ALICE LLOYD

and her six-months-old daughter, "Tommie."

gressed in Syracuse is the habit of the citizens. Just as soon as they stop pulling their watches when it's time to ask a visitor to have a drink, Syracuse will be able to say it's a regular town. That can happen, even in Syracuse, that has wandered off into all directions since once when Geddes was the only suburb.

What Syracuse will do with its youth in the future time only will tell. In the past as the boys departed the villagers sighed with relief, and wondered who would take care of them when they walked back home. But very, very few ever went back, except to see their folks, and then more often they invited their folks to come and see them.

Of the many Syracuse boys who left their home town early, any number went into show business. They drifted in, possibly. Possibly the example of Sammy Shubert spurred them on. Any one who believes the late Sam S. Shubert was not the greatest little wonder who ever hit the theatrical map never knew Sammy and what he did. To obtain a direct line on what Sammy Shubert did in show business, an inquirer might be referred to Klaw & Erlanger. They have first-hand information.

The stage players of America should erect a monument in Times Square to Sam S. Shubert. They have never ap-

preciated what he did for them. He opened the door for legitimate show people; he made the show business of today possible. The fact that what Sammy erected has been successfully continued by his brothers, Lee and J. J. Shubert is to those brothers' credit, for they followed the lead Sammy set in a manner that surprised their friends as well as the profession, but it was little Sammy Shubert who turned the show world upside down, upset all precedent, bearded the lions, won out and made the legitimate theatrical field an open market. He, little Sammy Shubert, an usher in the Grand opera house of Syracuse, wholly dependent upon himself with many dependent upon him, did it, founded only on the experience he had picked up in Syracuse, in the aisles, in the box office of the Weiting opera house, in the ticket wagon of a circus and as a road manager with a Hoyt play. Then he leased the Herald Square theater in New York and Klaw & Erlanger can furnish you with all other details. Sammy Shubert was blotted out of this life in a railroad accident.

While the Shuberts started out many of the Syracuse boys who left home, they did not do it with all. But when Springfield, Mass., steps forth to brag about her native sons who have made good, and Boston tells of the show people she sent forth, while Philadelphia's population is almost wholly connected with theatricals through relatives in it, and other towns have their respective claims, Syracuse is there for its size with any of them.

Next to the Shuberts as world-renowned theatrical figures Syracuse points to Edna May as her own and the Syracuse girls, now grown matronly, flush with pleasure as they tell how they knew Edna May when she lived off West Onondago street. Another Syracusan of the present day who is well known is Carlyle Blackwell, made so on the screen. Selma Herman, an actress of starring fame in days passed, is another, with Will Murphy and Blanche Nichols (Mrs. Murphy) also from there. Joe Jacobs, always the financial man for the Shuberts, left Syracuse to make, and made, his mark in New York. Another is Jennie Jacobs, no relation to the other, who is well known in vaudeville circles the country over, something that may also be said for George O'Brien, one of the shrewdest of the younger actors in the business men. He is a Syracuse boy.

Vaudeville has captured many of the  
(Continued on Page 125)

## WILLS SALARY TIED UP.

Louis McGrath Wills, stage known as Nat M. Wills, and Heloise Wills, known on the stage as "La Belle Titcomb," were divorced two years ago after a brief married life. At the time upon the court's order and by agreement by the principals, alimony was fixed at \$900 per month. That was in June, 1914. In July, 1915, Herman L. Roth, attorney for Mr. Wills, applied to Justice Guy of the Supreme Court to modify the decree, and the Justice appointed Charles L. Hoffman as referee. The result was a reduction of alimony to \$500 per month.

In July of this year Mrs. Wills made a motion to sequester her ex-husband's property, he having been three months in arrears in the payment of alimony, and the development of the case in which Mr. Roth has again succeeded in reducing the alimony, has up to this time uncovered a series of highly dramatic points and also brought out what is said to be a precedent in law.

Lately in answer to Mrs. Wills' motion Justice Guy issued a temporary injunction upon the Hippodrome Company, Inc., restraining that company from paying Wills' salary while appearing in "Hip, Hip, Hooray," which is on tour. It appears that the wife has Wills' financial affairs so tied up that the monologist was in anything but a holiday spirit Monday, declaring he was going to Ludlow street jail and serve six months rather than submit.

Justice Guy's restraining order was strongly taken exception to by Mr. Roth, who pointed out that such a thing had never been done in theatricals, whereupon the justice answered that he was creating a new law.

But the injunction is all the more interesting since he had previously written a remarkable legal opinion against excessive alimony. The record of the case is perhaps the most stinging tirade against the whole fabric of alimony giving ever recorded.

Justice Guy's opinion delivered Dec. 13, 1914, gave convincing reasons "why divorced wives should not be given large alimony," because "marriage and not divorce should be made attractive" and "if marriage is a lottery we should not make the capital prize a luxurious alimony."

"Do away with alimony," said an eminent jurist who has sat many years in divorce courts, "and two-thirds of the childless couples will adjust their differences. Alimony is a temptation to man and woman alike. The man made desperate by unhappy domestic conditions, would sign away his soul to escape matrimonial bonds. The woman knows this and profits."

Mr. Justice Morchauer's opinion on divorce and alimony is also quoted:

"Divorce is the most subtle social menace of the hour. The finality of divorce is hideous. Separation holds the possibility of reconciliation. Divorce precludes it. Alimony represents the sanction of divorce by law and society. In reality, alimony places a premium on selfishness, slothfulness, idleness and immorality. When the churches combine to take drastic action against divorce and its effect on society, the statute will be repealed."



A Symphony in Tone and Color.

MELODY SIX

Featuring BESSIE KNOX (violinist) and BLANCHE LYONS (dramatic soprano). A rare combination of youth and artistry from Sunny California. Extending Xmas greetings to those they know and those they hope to know.

## WINNIPEG QUIET.

Winnipeg, Dec. 19.

This town expected a vaudeville strike yesterday, but it did not happen. Reports since last Friday were that the Rats had planned to strike here Monday.

White Rats' Organizer Barry, of this city, held a conference with the stage hands and musicians. It was said they would act in sympathy with the Rats.

The managers have about 30 professionals in town, stonning at the most expensive hotel, waiting for a strike to be declared. Ned Alvord, of Chicago, is in charge of them. The "emergency acts" are making themselves popular by volunteering for local benefits.

The local managers claim the Rats wouldn't have a chance to complete a strike here.

Winnipeg was the only point up to Tuesday where there seemed any chance of the White Rats ordering a strike. Through Winnipeg in Canada being far removed from any central theatrical point in the U. S., and with a strong union sentiment prevailing there, it looked at one time as though the Rats had selected it. The theatrical unions of Winnipeg are allied.

Points like Detroit and St. Louis, which looked for a strike to occur last week, reported nothing further regarding it.



DAD'S  
THEATRICAL HOTEL  
PHILADELPHIA

## MARGARET IVING.

A portrait of Margaret Iving, the vaudeville star, who heads her own lavish production, furnishes the cover design of VARIETY's 1916 Anniversary number. The subject is particularly timely for Miss Iving's sumptuous offering, "The Girlies' Gambol," is the featured holiday attraction at the Palace theatre, the Broadway goal of all the vaudeville world.

"The Girlies' Gambol" is an epoch-making production in the variety field in its elaborate investiture. The miniature musical comedy represents in its preparation, mounting and presentation as large an investment of care and money as an entire "girl show" on Broadway. Indeed it is a girl show, for the stately beauty of its star is supplemented by a beauty chorus of 12 charming girlies, matching in loveliness the famous beauty pageants on Broadway.

The scenic background for the rollicking entertainment comes from Ziegfeld's "Midnight Frolic," the attraction that was the talk of New York's after-theatre life. The brilliant stage pictures that made that midnight revel the centre of midnight Broadway interest are again the frame for catchy, jingling numbers, led, of course, by Miss Iving, with Felix Adler supplying the intervals with comedy.

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



## EDITORIALS.

(Continued from Page 9.)

sons, daughters, mothers and fathers as among vaudeville people. It is more close than among the Hebrews, who are famed for that very thing. But Mr. Mountford never stopped to inquire whether an act had to play Oklahoma City, whether it had any money or whether it needed any money or whether there would be after-effects if Oklahoma City were not played. Acts played Oklahoma City, White Rat acts, in the non-union houses, and they were sensible acts. Some did not, after being booked. They were foolish not to have done so. Mr. Mountford should have waited. He leaped over the barrier too soon. He told the acts what they should do, but he didn't, and he couldn't tell them what he would do for them.

So the White Rats had better order a sitting on the Mountford case. He's an element that dwarfs the White Rats as an organization, keeps it in disrepute and in bad graces with all managerial forces, and places the working vaudeville in continual danger, besides tending to upset the business, which is as much against the real interest of the vaudeville act as anything else.

Mountford's ideas are funny at times. Last Friday night in Chicago he did a "Sealed Order" stunt. "Sealed Orders" was a play at the Drury Lane, England, some seasons ago. It was a drama, a melodrama. If Mountford likes any one thing it is melodrama, with himself the centre. He stages everything he can, for effect, whether securing it or no. The deputy organizers, their aids and assistants out in Chicago, and there must be a horde of them there just now, received a sealed envelope with notification that inside were orders, to be opened when they reached a destination given to each one. Out the deputies and their aids walked, slipping up alleys, cutting across town, doing everything they could to throw off any tracer of their movements. Reaching their destinations, and some were away out in the Chicago suburbs, the Rats opened their "Sealed Orders." Inside was a slip saying "Report at headquarters in the morning," or something like that. It's pretty cold in Chicago now and the deputies didn't laugh. Nor did they wait until next morning to report. They went back immediately to find out what it was about. Mr. Mountford told them it was a trial test, just a little practice, so that if anything should have to be done, they would know just what to do. The caper sounded to us like a negative gag that anyone has our permission to use, if never used before, "Why is a Fairbanks scale?" "Because it is well balanced."

The "Sunday" matter alone is enough in itself to stamp Mountford as forever ineligible to lead vaudeville actors, to whom Sunday is most important. It's not a wise subject for a trade paper to go into, for Sunday is a serious matter with both managers and actors. If we point out that at least 500 acts over this country probably depend upon Sunday alone and if only one-half of them are White Rats, it would be enough to exhibit the supreme indifference of Mr. Mountford to the welfare of Rats members. Or if acts got a salary cut on a six-day basis through Sundays being held down or cut out. There are a hundred reasons why an actors' organization should leave "Sunday" alone. Mr. Mountford's only excuse was it would cost the managers more money than it would the actors. If that's a good excuse, and the actors accept it as such, there is nothing more to be said. And if by cutting off the actor's nose to spite his face and the actor will stand for it. Mr. Mountford can hang onto his job of bossing the members of his organization without the managers' fault. ~~Mr. Mountford~~ Mountford due credit for being the greatest Wallingford in or outside the covers of a book.

The Rats may well deliberate upon these things now. It will have to sooner or later. But it would be wiser to take an opportunity that is present than delay too long. If the Rats want to preserve the organization and help vaudevillians, the vaudevillians who work and can work, now is the time to prove it, not by strikes or antagonistic actions after all of those have failed, but by peaceful means, on a reasonable understanding with the managers.

But they must be free of Mountford's influence first. We believe in that. It is necessary. Mountford likely won't leave the Rats of himself, for he has too strong a death hold on it, but he must be made to realize he is standing in the path of peace for the artist and the manager. That and an understanding with the managers will mean the salvation of the White Rats. Without it, the Rats can figure out for themselves.

What good all this strike trouble and talk of the past three weeks have been to the White Rats we don't see. It hardly leaves Mr. Mountford in a position to return to New York, saying "Well, see what I did to them without making a move." Such a statement would not carry any conviction. The ardent White Rats, including Mountford, may gloat over the undeniable fact that managers have spent much money to prepare themselves against a Rat strike order. On the other side though the Rats through Mr. Mountford, in threatening a strike and then delaying it until it frittered away, showed the weakness of the Rats in membership. Also Mountford might be accused of creating "strike breakers" among the actors, those actors he claims are members of his order or he wants them to be, because he is working for their benefit. Yet these acts were called out on an emergency contingency to take the place of any striking acts. The emergency acts knew it, they had set themselves to do so. In the way Mountford manipulated the Rats, he not alone lost caste for the order in this strike situation, but his action brought out how many idle acts there were at that minute not in sympathy with him or the Rats' plan. If that many idle acts were willing to become strike breakers, what must have been the disposition of the working acts toward the Rats? Take it from every conceivable angle, Mr. Mountford badly bungled this latest escapade of his very own.

Meanwhile we repeat our suggestion of last week, to every vaudeville actor working anywhere—don't walk out on the order of anyone. Let those who are so brave without hazard of loss show that they can or will suffer before you take a chance of suffering for them.

Henri du Vries is returning to vaudeville with a new sketch.

Walter Donaldson, song writer, has signed to write for Witmark & Sons.

Sterling Cheseldine, juvenile in Zella Covington's "Some Baby" company, is seriously ill in a Cincinnati hospital.

Frank Moulan has about decided upon "The Kissing King," a musical piece, for a return visit to the stage.

Col. Charles W. Seeley, a veteran circus man, is confined to the New York Skin and Cancer Hospital.

Harry Rapf has been confined to his home with a severe attack of grippe. He expects to be about in a few days.

N. Robins, formerly with Wilmer & Vincent, is now managing Majestic Utica, N. Y., formerly managed by J. S. Burnham.

Marie Tempest has accepted a three-act play made from one of Forrest Halsey's stories, to be produced by next fall.

Sylvio Hein's "Merry Wives of Windsor" with Tom Wise will begin at the Park on January 8, there to remain indefinitely.

The Grand, Youngstown, O., playing "family" vaudeville as an experiment, other policies having failed, is dark. No plans have been announced.

W. S. Donovan is dangerously ill in Thomas' Hospital, Minneapolis. His last engagement was with the Bainbridge Players in that city.

Elinore Fisher, who recently underwent an operation for appendicitis in the Sugarman Hospital, New York, is reported recovering.

The Park, New York (59th street), will inaugurate Sunday vaudeville concerts Dec. 24. It will be booked on Sundays by Joseph Eckl and managed by J. H. McCarron.

Col. William F. Cody, who has been very ill at the home of his sister in Denver, is improved and the attending physicians expressed hope for his recovery despite his advanced age.

Speculators are around the Royal theatre in the Bronx, where the top admission price is 50 cents. The specs are getting \$2 a pair for the Royal's Sunday night shows.

A committee of leading citizens in Clarksville, Tenn., has arranged with Melville B. Raymond to have his southern "Peg o' My Heart" company dedicate their new \$50,000 high school.

Edgar Allen, the booker for the William Fox houses, is back at his desk after having been confined to bed for a week with a threatened attack of pneumonia.

Dorothy Sadlier Pardoe has been granted a divorce from James Scott Pardoe, once clerk at the Hotel Shelburne, Atlantic City. Herman L. Roth appeared for the plaintiff before Judge Aspinwall in Brooklyn.

Tony Ferry, John J. Daly and Jim Robinson, all of the Palace Theatre Building, and members of the 22d Regiment, are on their way back home. The regiment left Fort McAllen last Saturday.

Larry Graber, treasurer, Cort, Chicago, has been appointed secretary of the Boston American League baseball team by Harry Frazee. He will remain at the Cort box office until the spring.

Elsie Reisenberger, private secretary to John J. Murdock, left New York last Thursday for Chicago, upon Mr. Murdock sending for her to take care of the volume of accumulated correspondence.

While in Chicago last week Martin Beck, accompanied by Mort Sinner visited a performance at The Workshop, and selected from the bill one of the sketches which he booked over the Orpheum Circuit.

Joe and L. Lawrence Weber's Irish operetta, "Hearts of Erin," will probably not reach New York this season. After opening in Cleveland, Monday, the show stops at Buffalo on its way to Boston, where, it is expected, it will remain until spring.

Marion Theresa Douglas, who left home to go on the stage is being sought by her family. A communication to VARIETY says: "Miss Douglas's mother is in a critical condition and her father is heart broken. If she is in need of funds she has only to wire to Samuel Abrahams, Reisenweber's, 987 Eighth avenue, New York."

Arthur Ryan is the present general press representative for Henry W. Savage. Mr. Ryan at one time was Sunday editor of the "World." He was attached to the Savage staff some years ago. His first efforts will be in behalf of "Have a Heart." The Bolton-Kern piece is scheduled for the Liberty theatre following "Intolerance." The opening will be during week of Jan. 1.

Ben Teal has been selected to stage the big spectacular, dramatic production, "The Wanderer," which David Belasco, Morris Gest and William Elliott are to present, probably at the Manhattan after the "Ben Hur" run. The play, which is Biblical in character, was written by Maurice V. Samuels, lawyer and playwright, who came here from the Pacific coast about five years ago.

Joe Raymond was taken to Bellevue Hospital last Friday morning for observation. Joe had been developing a different hallucination each day. The hospital doctors at first sight pronounced his ailment as probable paresis. After their final decision it will be decided by Joe's friends what may be done to aid him in his affliction. Max Hayes, Charlie Brierbauer and Billy Delaney induced him to visit Bellevue.

Members of a "Peg O' My Heart" were injured or so badly shaken up they had to lay off when a railroad train they were in was wrecked late last week between Medicine Hat and Lethbridge, Canada. Dorothy LaVern suffered a strained back; Mabel Barrington received a broken nose, Mrs. Dickson suffered from shock and contusions, H. Nelson Dickson, Howard Walsh and William Sauter, were shaken up and bruised. The Lethbridge performance was cancelled.

George Peck of the American Burlesque Association, denies that a dancer was billed at the Olympic, New York, first week in December who did not appear in the show. "One Audrey Lee was billed to appear at the Olympic and did appear there, but not as a dancer, nor was she billed as a dancer," he declares. "VARIETY said that the billing was taken down later in the week. This is in error. The American Burlesque Association forbids the billing of or using a dancer of the 'couch' order in any of its theatres."

## TOMMY'S TATTLES.

By Thomas J. Gray.

The fellow who invented that Santa Claus bunk must be the same one who started that expression "Booked solid for forty weeks."

Wonder if the girls with Watson's "Beef Trust" hang up their stockings Christmas Eve?

Did you ever notice all the funny neckties you see fellows wearing on Christmas Day, and never see them after that? You guessed it, wives and sweethearts.

## Christmas Suggestions.

Resin boards for acrobats. Ear muffs for ballad singers (song pluggers).

Female impersonators, pretty hair net.

Safety pins for chorus girls in quick changes.

A self-starting wrist watch for chorus men.

Diamonds for soubrettes, for practical use in the summertime.

Shakespeare's works for office boys. Contracts for actors.

Christmas comes but once a year. When it comes it brings good cheer, And things that your dear friends chose,

Most of which you cannot use.

# THE RAILROADS

By NED ALVORD

At the present time showmen are receiving less from and paying more to the railroads than ever before in history. However this state of affairs can not be credited primarily to the carriers. For over a decade the railroads have been the prey of charlatan reformers. Big corporations have been baited by unscrupulous politicians applauded by the unthinking and short seeing proletariat. The result has been that our transportation enterprises have been deprived of just revenue and the properties have lost a large measure of their efficiency.

The showman is the greatest sufferer of any class. Not only are rates on this class twenty to one hundred per cent. more than a decade ago, but more stringent restrictions on the service accorded have advanced the cost of moving from stand to stand. One has not far to look for the reason. Compelled to seek more revenue, because of the loss through restrictive

sharpest thorn in the side of the showman. For instance party or no party one can travel from Chicago to Cairo in Illinois, a distance of 360 miles at two cents per mile, but from Chicago in Illinois to South Bend in Indiana, a distance of 85 miles the tariff calls for 24 cents per mile. In Texas the party rate is effective. Thus a company may move 800 miles from El Paso to Texarkana, both in Texas, at two cents per mile yet from Gainsville in Texas to Ardmore in Oklahoma, a distance of less than 25 miles the rate is three cents. This despite the fact that Oklahoma is a two-cent state for everyone. Again New Mexico is a four-cent state. Hence from Texas to New Mexico points the rate is four cents per capita without regard for size of party and despite that only a small portion of the journey is in New Mexico.

On the other hand both Texas and Louisiana are three-cent states for general business, but both maintain party rates of two cents per mile. Between



DOROTHY KELLY  
(Leads, VITAGRAPH)

legislation, the railroads have turned to the amusement world, which because of its more or less transient character has always been the victim of unjust persecution from fake legal attachments to bogus "extras." In short the showman is suffering because of the unsophistication of the people; the lack of politicians' scruples and the compulsion of the railroads to "pass the buck."

There is only one solution of a square deal for the showman. That is an organization embracing every person in show business who has dealings with the carriers. From past associations of showmen such society would seem as likely of efficient operation as that the boys will be out of the trenches by Christmas.

A decade or so ago the use of party rates was common. Now, save in a few intrastate and fewer interstate tariffs the party rate is no more. Then the fellow who traveled little paid the "retail" rate, while the traveling man, through reduced rate mileage, and the show, by reason of party rates, traveled at the "wholesale" rate. This was just and as it should be. Then attacking railroads became a popular pastime. Without regard for justice legislatures practically placed all passenger rates on a parity. The long whiskered folk who applauded this general action would put up an awful holler if farm products shipped in car load lots carried a similar rate to that for package freight.

The interstate rates are now the

Texas and Louisiana a two-cent party rate is maintained. This is one of the few instances where interstate party rates are still in vogue.

Some showmen have figured out that it is often worth while to play a "bad" town near a state line in order to secure advantage in the cost of transportation.

The movement of the troops to the border is responsible for the cancellation of party rates in the southwest. By reason of the terms of their charters or contracts the railroads are compelled to provide transportation for the military at a certain stipulated fraction of the lowest published passenger tariff. The party rates effective last summer were the lowest established rates. By being abolished the carriers received compensation on a fraction of the regular passenger rates. This saving to the railroads amounted it is said to several million dollars. The Chicago representative of a large southwestern trunk line assured the writer that as soon as the troops were returned to their homes in the north the party rates on interstate business would be restored.

Showmen might as well reconcile themselves to the inevitable. Whatever the cause of getting the worst of it, the fault lies down deep with the voters. Since showmen never did have a chance in matters of law and politics it would seem that their efforts might better be devoted to so increasing their business that they can afford to pay the mulcts of the carriers.

## THEATRE COST ADVANCED.

Chicago, Dec. 19.

Take it from several of Chicago's oldest pop vaudeville impresarios, theatre operation is going up with the high cost of living. They say running a theatre costs more today than it ever did at any other season of the year and that it is going to cost more before the new year has aged to any extent. The pop house managers say every indication points to an increase in theatre operation.

demand more electric lights and more expensive fronts.

By way of illustrating how the cost of running a theatre is advancing, one manager furnished information as to the existing condition: Stage hands get \$1.50 over their former salary. Whereas a carpenter was previously receiving \$30 he now gets \$31.50 and the others who got \$25 now receive \$26.50; the picture operator who handles the spots, slides, etc., who should receive only \$23 a week, works one extra mati-



DONALD CAMERON  
(Playing Leads with Lillian Walker—VITAGRAPH)

There are divers reasons. First they say acts that are playing their houses have had their pay increased in comparison with other years. Tabloid attractions cost more money than before. The stage hands are getting more money and may ask for still more. The musicians are getting more money and the managers feel intuitively that they are going to demand a raise for the simple reason they have not signed any binding contracts either yearly or for any indefinite period. Billposting and billboard and window sheets have gone up proportionately with the price of paper. It costs more to have house tickets made than formerly. The times

nee over the regular weekly layout for \$2 and for the second matinee receives another \$2 plus a half, adding \$4.50 to the \$23; billposting salaries average about \$21 for practically a half week's work, as none of the vaudeville houses can post a full week, whereas less than six months ago the pay was \$18; then there's the price of paper—100 two-sheets now cost \$13, where a year or two ago the same paper could be bought for \$7, and at that time 100 one-sheets cost \$4, whereas now they bring \$6.50. These prices are for the first hundred sheets as the next hundred, of course, is graded less. This year theatre tickets jumped 50 per cent.



ROBERT GAILLARD  
(VITAGRAPH)

## MADE AND LOST MILLION

The story of a theatrical manager who made \$1,000,000 in 18 months and whom very few people suspected of having amassed so large a fortune sounds very much like fiction, but it is nevertheless a fact. That few suspected it and still fewer had the slightest idea such was the case, is to say the least, unprecedented in the annals of show business.

The identity of this rara avis, his fall from affluence and some few details thereof, might prove interesting as a Yuletide narrative, so here goes:

Melville B. Raymond is the cognomen of this interesting individual. Most of you who know him will say "Oh shucks!" or something more emphatic, and scoff at the statement that he ever had a million, but it's a fact nevertheless.

About a dozen or so years ago "M. B." was with the Robinson Circus, buying the show's printing from Russell-Morgan Co. Through this connection he met Edward Neil, connected with the printing house, who wanted to retire and wanted Raymond to succeed him in the office. Raymond refused, but took

became a partner with Kirke LaShelle in "Arizona." His interest in the printing shop yielding a handsome profit, he secured a block of stock in the Greenwich Bank and became interested in the American Monorail Co.

Carried away with ambition to become an important factor in the amusement business, Raymond interested himself financially in 23 theatrical attractions (the number "23" is peculiarly ominous), and he was driven into bankruptcy, being wiped out practically overnight.

Since then he has undergone varying fortune, ranging from dire failure to comparative success. When he failed he owed \$194,000 and up to a year ago he had paid up all but \$17,000 of the total indebtedness. The repayment was done out of his \$60,000 share in "Arizona" profits, his conduct of "The Seminary Girl" in the west, his management of the Jess Willard tour with "101 Ranch."

Today Raymond is handling a number of Oliver Morosco special companies touring in "Peg" and is a very much chastened personage—wise and cautious. A year ago, finding he was "coming back," he tore up some \$15,000 worth of I. O. U.'s from actors and theatrical friends. He expects to make a million again and hold onto it.

### LOUIS LONDON

Western Record



Now—third tour Orpheum Circuit within three years.

47 consecutive weeks W. V. M. A. Headlined Tivoli Theatres, Australia, returning next May.

the New York office at \$45 a week. Up to that time Russell-Morgan had done little or no business in New York. In a short time the metropolitan agency prospered so much that John Omwake, the present president of the United States Lithographing Co., R. H. McCutcheon (now retired), Mr. Murray and Raymond purchased the Russell-Morgan Co. and called it the U. S. Litho Co.

Meantime Raymond had "horned in" on one or two amusement enterprises, among them the Broadhurst & Currie attractions, which included Nat Wills, in "A Son of Rest" and the cartoon comedy "Buster Brown." Wills started out a winner from the jump. "Buster Brown" lost \$35,000 before it had a winning day. Broadhurst & Currie wanted to close "Buster Brown," but Raymond withdrew from the firm, taking the losing "Buster Brown" as his share, leaving the Wills and other shows to the other partners. Broadhurst had written the original book, but when Raymond took it over he rewrote it and played it in York, Pa., ten days or so after it had played to less than \$100 there. The return engagement totaled nearly \$1,000 and from then on it never had a losing performance. Almost immediately he put out three more companies and in 18 consecutive months cleaned up a profit of \$504,000.

While this half million was being earned by the one attraction Raymond

### DIFFERENT IN COPENHAGEN.

While Harry Bissing was returning to New York from Copenhagen, a 14-days' trip, he received some inside stuff upon what they sometimes do and how they do it in that town.

A few days out and after Bissing had grown to have a speaking acquaintance with a young Norwegian, the latter drew Bissing's attention to a young woman parading the decks, swaggeringly smoking a cigarette.

"Do you know her?" asked the foreigner of Bissing. "I thought you might, since she looks like a gentle American girl, and I would like to meet her."

"I don't know her," replied Mr. Bissing, "but you can gamble she's no gentle American. Gentle American girls don't strut around with a cigarette in their mouth. They may smoke, but don't do it for show. Still I think I can arrange for you to meet her," and Mr. Bissing did so.

A couple of days later, while talking with the young fellow again, he suddenly said: "Do you know you were right about that girl? There's nothing gentle about her. What do you think she did to me? Let me buy her three cocktails and she never even offered to pay for one of them."

Bissing asked him the custom in his country. "Why," replied the young man, "in Copenhagen if I should ask a girl to go to the theatre and we took a taxi, she would pay for the taxi."



MANOLA

THE GREAT WIRE WALKER  
Playing LOEW CIRCUIT—AGAIN!!

## REAL MONEY FOR SCENARIOS

"Scenario writers who can submit the type of material that is wanted in the biggest form of features are getting paid in proportion to their efforts," said an authority in the scenario field in a recent interview.

Adrian Gil-Spear is receiving \$250 a reel for his adaptations of the Rex Beach stories. Under this arrangement he made the adaptation of "The Barrier" and is now at work on "The Auction Block" and "The Silver Horde." It is a very ordinary scenario writer who gets less than \$100 a reel. The days of the \$50-a-reel scenario writer who turns out the right sort of material have passed. There seems to be an awakening on the part of some of the producers to the need of getting the very best writers in their scenario departments.

Shannon Fife, who wrote "The Rainbow Princess" for Ann Pennington and other Famous Players successes, refused an offer of a salary running into

have come to the crossroads and are forced to understand that they must devote themselves entirely to scenario writing or write for the pleasure of having their stories rejected. Of course, every rule has an exception. In one instance Lois Zellner, who wrote "The Innocent Lie" for Valentine Grant and has since written other successful features, started out by writing one-reel comedies as a way of spending the time waiting for Mr. Zellner to come home from business.

In the various scenario departments producers are using fewer writers and readers, but they are paying their staffs more money because they expect better work. High school graduates who are willing to work for \$10 a week are no longer wanted in the scenario departments and heads of the scenario departments are more often in consultation with the general manager than ever before.

For a scenario chief to get \$10,000 a



ARLINE PRETTY

(VITAGRAPH)

(Heroine in "The Secret Kingdom")

the four-figure mark because it did not allow him time to devote himself to original work. He would have been compelled to make adaptations only and this Mr. Fife refused to do.

Jacob Wilk, of the Authors' Associated Agency, who has been devoting himself to the marketing of the better kind of scenarios, said: "With the growth in the number of producers who want to give the biggest in pictures there has been a call for scenario writers who can fill this demand. Producers are seeing the handwriting on the wall and realize that it is the scenario writer upon whom they must finally depend for their success. A few of the old line companies still making miscellaneous program picture are buying scenarios for \$25 and \$50 a reel, but the major companies building for permanent success do not balk at paying \$1,000 or more for a scenario. Seven hundred and fifty dollars has become an ordinary price and companies never known to buy stories in days past are willing to separate themselves from \$500 for the rights to a telling story."

The tendency toward fair prices has caused the scenario departments to notify amateurs that they cannot devote any time to their work. They are not able to encourage anything but professional work of the highest standing. The writers who have earned pin money

year is not an idle dream and it is easy for men of the Gardner Sullivan type to dictate their own terms to producers.

### ALMONDS' ALLEGATIONS.

Edith Richards has begun two actions against Thomas Harmon, whom she divorced in Chicago some time ago. The pair formerly appeared in vaudeville as Tom and Edith Almond.

In one suit Miss Richards alleges the wrongful detention and conversion by Harmon of a diamond ring valued at \$1,000. The ring was a gift by Miss Richards to Harmon before they were divorced, so states his answer, filed by his attorney, James A. Timony. Almond also contends that during their married life he gave his wife jewelry valued at \$2,600.

The other action against Harmon by Miss Richards concerns a bond for \$1,000 payable by the White Rats' Realty Company. She says the bond was purchased while they were appearing as a team and at that time they had an agreement to divide everything equally.

Harmon answers the bond was purchased personally by him and the fifty-fifty arrangement doesn't apply.

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



## STOCK IN "THE LOOP"

Chicago, Dec. 15.

Will Chicago ever again have a high class permanent stock company within the district, familiarly known as "The Loop?" This question propounded in Chicago brought forth a

Sheldon says stock seems essentially a neighborhood proposition as far as Chicago is concerned at present and that if the folks living outside the Loop decide to spend more than a dollar for theatrical amusement they

stock would cost entirely too much money, according to Sheldon. He cited the effort of one Hunt, who tried it and lost \$10,000 a week on a 20 weeks' proposition. Hunt had the old Chicago opera house, a good Loop location, and offered good people and good plays, but the returns were not there. The scale, if memory served Mr. Sheldon rightly, was 75c top. Some years ago there were four money-making stocks in Chicago, but the mushroom growth of neighborhood houses and new policies eventually killed them off. There were the companies

stock effectually. The College dropped out of stock completely when the Victoria was built in its neighborhood and offered combinations. The Marlowe, with the old Charles Marvin stock, did well for years when the passing of time brought so many new playhouses of all description that the Marlowe stock found its way into the discard. Fully 60 theatres sprang up in the Marlowe neighborhood within the past five years. Most offer pop vaudeville or feature pictures.

Stock has often been tried at the National, but without the success de-



ETHEL GREY TERRY  
(Leads, VITAGRAPH)

number of opinions with the majority declaring it would not. One man said if someone, with a burning desire to see stock, produced on the right plan in the Loop, he should have at least \$10,000 before dreaming of trying it.

To the one playing the questions of men long in the producing and organ-

wend their way into the theatrical district and see a \$2 production.

Mr. Sheldon further declared the theatre rental demanded for a loop location makes a stock proposition prohibitive. A desired site for any stock would call for a \$50,000 a year rental.

"Then there are your royalties," con-



BILLIE BURKE (MRS. FLO ZIEGFELD) AND HER DAUGHTER

playing the Bush Temple, College, People's and Marlowe theatres. Along came the change and the Bush stock became a losing proposition. The People's was killed by the new Imperial, which not only offered stock the first season, but went into combinations which choked off the People's

sired. Playing combinations so long has apparently knocked the stock idea cold in the south side district.

Mr. Bennett, when queried on the Loop proposition, said there was no doubt in his mind that it would pay and pay well if properly managed and financed.



PATSY DE FOREST  
(VITAGRAPH)

izing of shows, both repertoire and otherwise, there seemed to be only one obstacle. That was the line "too expensive."

Of the Chicagoans interviewed, two veterans, Harry Sheldon and A. Milo Bennett, in the dramatic agency business, gave the best reasons. Both would like very much to see a regular stock playing within "the loop," but it is doubtful if that ever will eventuate at the rate theatre rentals are advancing.

continued Mr. Sheldon. "Playing a house within the Loop brings the stock man into direct opposition with the legitimate producer and if the stock project should show indications of any profit worth while then up would go the royalties accordingly. About ten years or so ago the Dearborn stock occupied the Dearborn theatre (now called the Garrick) and it would perhaps be thriving today if the stock managers had not been frozen out on the rental."

Such a proposition as high class



GEO. D. BAKER  
(Director, ROLFE-METRO)

# VARIETY THEATRES IN GREATER NEW YORK

(Travel based on Times Square as starting point)

**AMPHION, Brooklyn.**—(Sheedy Circuit; Frank Williams, Mgr.) Subway or trolley to 14th street, crosstown via Williamsburgh Bridge. Theatre, three blocks on Bedford avenue from bridge.

Mgr.; Moss Circuit). Subway to 14th street, walk to 3rd avenue.

**KEENEY'S, Brooklyn.**—(Moss Circuit; Walter Betts, Mgr.) Subway to Nevins street, walk two blocks.



MARGUERITE BERTSCH  
(VITAGRAPH'S Woman Director)

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

**KEITH'S GREENPOINT, Brooklyn.**—Manhattan and Greenpoint avenues. (Harry Crull, Mgr.) East 23rd street Ferry, walk three blocks to Greenpoint avenue, or trolley from ferry station.

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

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

**KEITH'S PROSPECT, Brooklyn.**—Subway to Atlantic avenue. Take 5th avenue "L" to 9th street.

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

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

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

**LOEW'S BOULEVARD.**—(Frank Goodale, Mgr.) Bronx subway to Simpson street, walk one block east.

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

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

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

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

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

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



ETHEL DAYTON  
(ROLFE-METRO)

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

**BAY RIDGE, Brooklyn.**—(William Fox Circuit; Edgar Simonas, Mgr.) Subway to Brooklyn Bridge, then New 4th Avenue subway at Chambers street to 72nd street.

**BECK, Brooklyn.**—Broadway near Flushing avenue. (Mr. Marks, Mgr.) Subway or trolley to 14th street, thence crosstown cars to Williamsburgh Bridge. Take Broadway (Brooklyn) trolley from Bridge to Flushing avenue.

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

**CASINO, Brooklyn.**—Flatbush avenue and State street. (Sunday vaudeville only.) (Wm. Rise, Mgr.) Subway to Atlantic avenue.

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

**CROTONA.**—Tremont and Park avenues. (William Fox Circuit; D. Sarecky, Mgr.) Bronx subway trains to 149th street, transfer to L and ride to 177th street, then walk 2 blocks west.

**61ST STREET.**—Broadway and 61st street. (C. P. Stockhouse, Mgr.) Broadway car to theatre.

**EMPIRE, Brooklyn.**—Ralph avenue and Broadway. (Sunday vaudeville only.) (James E. Curtain, Mgr.) Subway to Brooklyn Bridge, then Broadway "L" at Bridge to Gates avenue.

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

**FLATBUSH, Brooklyn.**—(Moss Circuit; A. E. Dennison, Mgr.) Subway to Atlantic avenue. Flatbush avenue car to theatre.

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

**14TH STREET THEATRE.** 103 West 14th street. Leslie Morasco, Agent; J. Rosenquist, Mgr.) Subway to 14th, then any trolley going west, or 6th avenue L. to 14th street.

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

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

**HURTIG & SEAMON'S.**—125th street, between 7th and 8th avenues. (Louis Hurtig, Mgr.) Bronx subway train to 125th street, then walk one block.

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

**JEFFERSON.**—14th St. off 3rd Ave. (C. Keeney,

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

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

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

**LOEW'S AVENUE B.**—Avenue B and 5th street. (S. Kuhn, Mgr.) Subway or trolley to 14th street and thence crosstown east to theatre.

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

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

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

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

**MINER'S, Bronx.** 155th street and 3rd avenue. (Sunday vaudeville only.) (Geo. Miner, Mgr.) Subway to 149th street, transfer to 3rd avenue "L" (free); one station.

**MYRTLE, Brooklyn.**—Myrtle and Knickerbocker avenues. (George Greyenich, Mgr.) Subway to Brooklyn Bridge and Ridgewood L. to Knickerbocker avenue.

**NATIONAL WINTER GARDEN.**—Houston street (Dept. "B.") (William Minsky, Mgr.) Subway to Bleecker street, then walk 3 blocks east.

**PROCTOR'S 3RD ST.**—143 West 23rd street. (Wm. Waldron, Mgr.) Broadway, 7th or 8th avenue trolley lines to 23rd street.

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

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

**PROCTOR'S FIFTH AVE.**—Broadway and 28th street. (Wm. Quaid, Mgr.) Broadway cars.

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

**REGENT.**—116th street and 7th avenue. (Moss Circuit; Amil Grothe, Mgr.) Bronx subway train to 116th street, walk one block west.

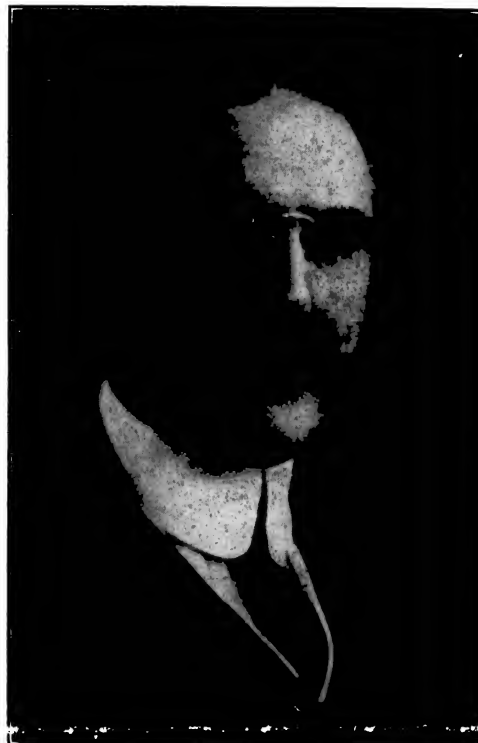
**RIVIERA.**—47th street and Broadway. (William Fox Circuit; M. Cohen, Mgr.) Broadway subway to 96th street and walk one block.

**STAR, Brooklyn.**—Fulton and Jay streets. (Sunday vaudeville only.) (Michael Joyce, Mgr.) Subway to Borough Hall, walk two blocks east.

## INTO ZERO WATER.

Chicago, Dec. 19.

With the thermometer around zero, Anna Morecroft, former vaudevillian, dived from the Randolph Street bridge into the Chicago river, which was full of floating ice, the stunt being performed Monday afternoon at 1 o'clock with Selig weekly cameramen grinding away.



WILFRID NORTH  
(Director, VITAGRAPH)

# WITH THE PRESS AGENTS

Henry Miller is to have his own theatre in New York. It will represent an investment of \$1,000,000 and will be situated on 47th street, near Broadway, just in the rear of the Cohan playhouse. The real estate transaction which assured the building was completed Monday. Mr. Miller promises two novelties in his house. One will be a reception room where women patrons may sit and be attended by theatre attaches with seat diagrams as a convenience in buying tickets. The other will be an arrangement of boxes by which occupants may see the stage better, but not be seen so well by the rest of the audience. The site of the Miller theatre was once negotiated for theatre purposes by Felix Isman, but the deal fell through. Mr. Miller will use the establishment for staging his own plays. Work will begin on the building next month.

Nat Royster has made a mark for himself in Boston, where he is handling both ends of "The Cinderella Man." He landed a full page of black and white drawings illustrating

ed by the Central Federated Union of New York early this month. The matter did not become generally known until late last week, when the C. F. U. official bulletin came out.

The charges arise from the A. F. of L. convention at Baltimore. Following that it is claimed Harry Mountford of the Rats libeled Harry DeVaux of the Actors' International Union, and slurred the C. F. U. by an unwarranted reference to that body in one of the White Rat advertisements in VARIETY.

Other than the bare charges, it is said the Central Federated Union has decided to ask the A. F. of L. to investigate the charge made by some of the Central delegates to the convention that the resolution which was



PAUL SCARDON  
(Director, VITAGRAPH)

scenes in "The Cinderella Man" in the Boston "Evening Transcript." It is the first time in the history of the paper a stunt of this sort has been pulled and it made the other press agents in Beantown sit up and take notice. The "Transcript" is one of the most conservative papers in the country. Its dramatic department, under the editorship of Mr. Parker, is considered one of the best in the country and a good notice in the "Transcript" means in Boston that one is almost certain of the business of the blue blooded Back Bay set.

The Friars held their first winter frolic Sunday night in the Monastery, 110 West 48th street. Four hundred Friars were present to enjoy the bill of four sketches: "Friendship," by Eugene Walter, called "a conversation in two scenes, to be listened to by men only"; "Some Warriors," by Clara Lipman and Samuel Shipman, with Louis Mann heading the cast; "The Hit of the Season," by Maurice E. Marks, music by Louis A. Hirsch, and "Turn to the Left," a travesty, by Tommy Gray.

Nellie Revell's first day as Century theatre publicity chief was marked by her account of a flurry at that house when the Dillingham-Ziegfeld management posted a notice barring dogs from the dressing rooms. The notice, of course, did not go for "Lizzie," Harry Kelley's dog actor, the story pointed out, "Lizzie" being a regular member of the company. Miss Revell also had a bunch of Century show girls out with snow shovels during last week's storm, and otherwise gave notice she was on her new job.

## CHARGES AGAINST RATS.

Charges are to be brought against the White Rats Actors' Union before the American Federation of Labor, according to the recommendation adopt-

given out to the press as containing a provision that actor's associations outside the Rats could only join the American Federation through that organization had not so read when originally passed by the convention. The charge seemed to be contained in the bulletin that someone for the Rats changed the wording of the resolution before it was finally printed, to make it conform with the press statement.

The C. F. U. circular also termed as a "bluff" Mr. Mountford's statement that every union of the A. F. of L. would have to stick with the Rats.

The circular quite plainly said the Rats had been barred by all other unions belonging to the C. F. U. This includes the stage hands and musicians' unions of New York.

The hearing was before the C. F. U. at its headquarters. No Rat appeared to defend the order. The charges were preferred by a number of union men, among them some antagonistic to the Rats for a long time.

## NEW ACTS NEXT WEEK.

Mlle. Dazie and Co. (New Act), Palacé.  
Clark and Bergman (New Act), Colonial.

Merien Sisters, Colonial.  
DeForest and Kearns, Colonial.  
"Motor Boating," Bushwick.  
"Pinkie," Bushwick.  
"Love Birds," Royal.

# OBITUARY

Clara Ward, Princess Chimay, one time wife of the Gypsy Rigo, violinist, died in Padua, Italy, this week. Her death was so obscure the American consul had to be requested to verify it through the United States Department of State when the announcement was made by cable to the family in Detroit. Clara Ward was 43 years old. She was the daughter of a millionaire ship-builder of Detroit. She was educated in a French convent and at 18 was married to Joseph De Chimay, a Belgian prince. When she was 21 she eloped from London with Rigo, and toured the United States with the Gypsy violinist, who played in many New York theatres and restaurants.

old, and had been on the stage from girlhood.

Richard P. Croluis, vaudeville player, identified with slangy character parts in sketches, died Dec. 16 in the German Hospital, New York. He had lived in the White Rats' Clubhouse. Mr. Croluis was 59 years old.

Bertha Holman, wife of C. O. Holman (Holman Bros.), died Dec. 13 in the Polyclinic Hospital, New York, from burns received in the fire in the rooming house on West 44th street early that week.

The father of Leo Curry (Curry and Riley) died in Binghamton, N. Y., Dec. 12.

S. W. Block, a brother of Jack Block, died suddenly Dec. 13 in Chicago, of heart trouble.

Matt Hieder died Dec. 12 in Erie, Pa.

## SHOWS IN NEW YORK.

(Legitimate Attractions in New York this and next week.)  
"Ben Hur" (revival). Manhattan O. H. (7th week).  
"A Kiss for Cinderella" (Maud Adams) Empire (1st week).  
"Big Show," Hippodrome (18th week).  
"Captain Kidd, Jr.," C. & H. (7th week).  
"Century Girl," Century (6th week).  
"Cheating Cheaters," Eltinge (19th week).  
"Come Out of the Kitchen," Geo. M. Cohan (10th week).  
"A Daughter of the Gods" (Kellermann Film), Lyric (11th week).  
"Follow Me" (Anna Held), Casino (5th week).  
"Getting Married" (Wm. Faversham), Booth (8th week).  
"Good Gracious, Annabelle," Republic (9th week).  
Grand Opera, Metropolitan O. H. (8th week).  
"Harp of Life" (Laurette Taylor), Globe (5th week).  
"Her Soldier Boy" (Clifton Crawford), Astor (4th week).  
"Intolerance" (Griffith Film), Liberty (17th week).  
"Little Women" (revival), Park (1st week).  
"Little Lady in Blue" (Frances Starr), Belasco (2d week).  
"Joan the Woman" (Geraldine Farrar film), 44th St. (1st week).  
"The Master" (Arnold Daly), Fulton (3d week).  
"Mile-a-Minute Kendall," Lyceum (5th week).  
"Miss Springtime," New Amsterdam (18th week).  
"The Man Who Came Back," Playhouse (18th week).  
"Major Pendennis" (John Drew), Criterion (10th week).  
"Music Master" (David Warfield), Knickerbocker (11th week).  
Neighborhood Playhouse Co. in Playlets, Maxine Elliott's (3d week).  
"Nothing But the Truth" (William Collier), Longacre (16th week).  
"Old Lady 31," 39th Street (9th week).  
"Our Little Wife," Harris (5th week).  
"The Pardon," Bantock (4th week).  
"Pierrot, The Predial," Little (17th week).  
"Pollyanna," Hudson (14th week).  
"Show of Wonders," Winter Garden (10th week).  
"So Long, Letty," Shubert (9th week).  
Washington Square Players, Comedy (19th week).

## MARRIAGES.

Lawrence Foster and Donna Wilbur, leads with "The Shepherd of the Hills," were married Dec. 16 in Meridian, Miss.

Alice Richards Horne, of Chicago, to Rothvin Wallace, a writer, in New York City Hall, Dec. 18.

May Bouton, prima donna of the Park Opera Co., St. Louis, to Dr. I. Schwartz, of Shreveport, La., where he manufactures optical goods. The couple met in St. Louis several years ago when Miss Bouton was in Grace Van Studdiford's company.

## IN AND OUT.

The Colonial program did not have Blossom Seeley upon it Monday. Dolly Connolly substituted. Miss Seeley demonstrated against an "upstairs dressing room" and walked out at the Monday morning rehearsal.

In Loving Memory

of  
**MY MOTHER**

Who passed peacefully away  
December 3rd, 1916.

**VICTOR MORLEY**

The cable brought news late last week of the death in London of J. W. Coyns Carr, the English critic and dramatist. Among his plays was "Called Back," in collaboration with the novelist, Hugh Conway; "Mme. Sans Gene," for Henry Irving; "The Beauty Stone," with A. W. Pinero, and "Oliver Twist." He was managing director of the Lyceum, London, from 1902 to 1904. He was 67 years old.

Robert M. Rogers, the actor who, with his wife, Louise McIntyre, played in vaudeville, and who had parts in Frohman plays, dropped dead at the stage entrance of the Fulton theatre, New York, late last week. He had gone to the theatre to visit an acquaintance. Mrs. Rogers was with him. The actor was 53 years old.

In Memoriam

In constant thought of and loving devotion to my beloved sister

**Frances Trumbull**

Who was taken from me Dec. 2, 1913.

**MAZIE TRUMBULL**  
(Mrs. Joe W. Spears.)

Louis Kiermaier, who was assistant manager of the Brooklyn theatre when that house was destroyed by fire, died of pneumonia in Brooklyn late last week, 60 years old. He had for many years been employed by the American Banknote Co.

John Graham, old time theatrical manager and promoter of sporting events, died suddenly in Boston last week. He was born in Charlestown 69 years ago and had always made his home in Boston. He was at one time manager of Sousa's band.

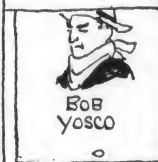
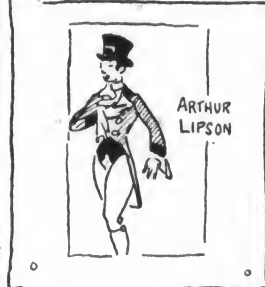
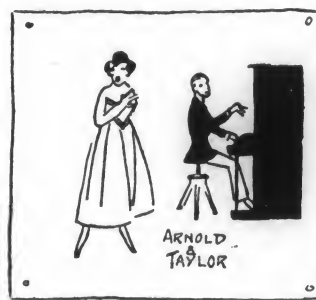
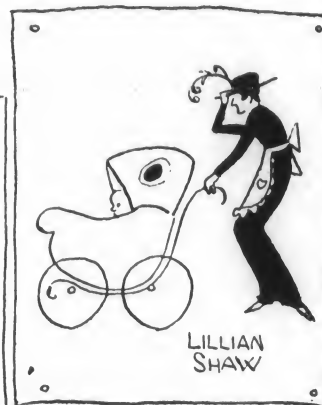
Ludwig Winkler, well known in the picture industry through an invention of gelatine used in photography, and proprietor of the Photo-Gelatine Printing Co., died Dec. 17 at his home in New York City, aged 58. The Elks took charge of the funeral service.

Joseph T. Mills, known on the stage as Joseph Hayden, a veteran actor and author of the popular song "There'll Be a Hot Time in the Old Town Tonight," died suddenly in Santa Rosa, Cal., last week, 71 years old.

Charlotte Dolde Mack, wife of Harry D. Mack, died in New York Dec. 16.

Mrs. William E. Coie, who with her husband was known as Cole and Cole, aerial artists, died in Los Angeles Dec. 9 after a long illness. She was 41 years





BLANCHE  
MERRILL



*from*

# The National Vaudeville Artists

To The Managers and The Profession  
we extend Felicitations and Best Wishes  
for Christmas Cheer and The New Year

**U**PON this Joyful Occasion, when all the  
World is Bright and Happy, we cannot  
refrain from calling attention to the  
fact, and we believe it is with pardon-  
able pride, to the Prosperous and Healthy Con-  
dition of our Organization.

**W**E ARE Proud of our Wonderful  
Growth and the Important Recogni-  
tion accorded us, since our inception,  
less than a year ago; and we hope by  
the time another Christmas rolls around, our  
membership, which already enrolls a Big Ma-  
jority of the Reputable Vaudeville Artists of  
America, will include Every Person in the  
Vaudeville Profession, who believes in Har-  
mony and Peace.

Our Luxuriously Appointed New Club Rooms  
will be open early in January for the Free Use  
of Members and Their Friends.

# National Vaudeville Artists, Inc.

1587 Broadway, New York City

HENRY CHESTERFIELD, Secretary

# **EVA TANGUAY**

**says**

**I refer you to**

**MR. HARRY WEBER**

**Palace Theatre Building**

**New York City**

---

# **HARRY WEBER**

**says**

**SEE ME!!**





***Harry Weber***

# Editorial in "Variety"

"Strike!" means so much to those involved, it is very infrequently resorted to excepting as a last resort or FOR A LOST CAUSE, although perhaps often threatened. There is a wide difference between a rumor of a strike and a strike itself, for a strike unsettles everything connected with it.

Through the halloo in conjunction with the threatened strike of the White Rats, there is but little difference between the possibility and the actuality. When "Strike!" goes bellowing across the country far in advance of its happening, that is enough, anyway, for vaudeville.

We are not in sympathy with this proposed strike or the strike movement so individually engineered by Harry Mountford, who has intrenched himself as the sole arbiter of the White Rats and who alleges the White Rats as headed by him is the representative of the vaudeville actor at large. Whether the White Rats is or is not, it is the actor at large who has made Mountford in his present position possible, and it is now the actor at work who sees what power wrongly invested can mean to his future and himself.

"WHAT ARE THEY STRIKING FOR?" IS THE MOST COMMON QUESTION HEARD NOWADAYS. WE DON'T KNOW. WHO DOES? HARRY MOUNTFORD? BUT WE KNOW WHAT HARRY MOUNTFORD IS STRIKING FOR. HARRY MOUNTFORD!

COULD THERE BE ANYTHING MORE SUPREMELY LUDICROUS THAN HARRY MOUNTFORD AT THE HEAD OF WHAT HE CALLS THE REPRESENTATIVE BODY OF ACTORS OF AMERICA SAYING THAT NO ONE IN THE WORLD (WHICH INCLUDES THAT BODY) KNEW WHAT HE INTENDED DOING ABOUT A STRIKE IN VAUDEVILLE, FOR "I'VE NOT TOLD A LIVING SOUL," SAID HE, "NOR PUT A NAME ON PAPER" (referring to names of theatres and cities the strike order of the Rats might be directed against.

THAT IS WHAT THE VAUDEVILLE ARTISTS OF THIS COUNTRY STOOD FOR BY THEIR OWN CONSENT, PLACING WHAT COULD AMOUNT TO THEIR DESTINY SO COMPLETELY IN THE HANDS OF ONE MAN, WHO HAS YET TO PROVE HIS ABILITY, THAT THAT ONE MAN COULD CONTEMPLATE, PLAN, ORGANIZE AND DECIDE UPON A STRIKE WITHOUT CONSULTING

WITH ONE PERSON IN THE ORGANIZATION, NOT EVEN THE PRESIDENT NOR ANY MEMBER OF THE BOARD OF DIRECTORS OR THE BOARD ITSELF.

MR. MOUNTFORD GAVE AS HIS REASON FOR INDUCING THE BOARD OF DIRECTORS TO PLACE ALL POWER OF OPERATION IN THE HANDS OF THE PRESIDENT (JAMES WILLIAM FITZPATRICK) AND HIMSELF THAT HE WISHED TO ENSURE SECRECY OF HIS PLANS AND MOVEMENTS. YET UPON MOUNTFORD'S OWN ADMISSION MR. FITZPATRICK KNEW NOTHING OF HIS PLANS, WHILE EVERYONE IN THE THEATRICAL WORLD HAS KNOWN THE RATS WERE THREATENING A STRIKE AND EVERY MANAGER CONCERNED SO WELL KNEW MOUNTFORD WAS GOING TO CHICAGO AND WHAT TIME HE WOULD LEAVE, THAT THEY REACHED CHICAGO A FEW HOURS AHEAD OF HIM.

That brings us to what we wish to say about this MENACE OF MOUNTFORD, in and to vaudeville. We only regret the vaudeville artists did not listen more closely to the common sense articles written by the highly regarded J. C. Nugent, himself an actor and knowing whereof he was speaking. Mr. Mountford within our recollection has never answered an article written by Mr. Nugent, especially Mr. Nugent's last one in VARIETY. It's a habit Mr. Mountford has and which the vaudeville artists, particularly those who are or were members of the White Rats, unceasingly overlooked that Mountford has never answered anything he didn't want to answer. He was the artful side-stepper, knowing that a flick of dust in the form of an attack upon someone else the following week would direct attention elsewhere.

Nor did Mr. Mountford ever answer in print the editorial in VARIETY of December 3, 1915, wherein he was accused of uttering wrongful statements regarding this paper. That editorial said:

"MR. MOUNTFORD HAS ALL TO GAIN AND NOTHING TO LOSE. HE MIGHT BEAR THAT IN MIND. BEARING IT IN MIND, MR. MOUNTFORD SHOULD BE EXTREMELY CAREFUL, EVEN SO LICITIOUS, NOT TO ALLOW ANY ARTIST TO IMPERIL HIMSELF OR HERSELF."

Mr. Mountford did not bear that in mind, at any time or in any way. He said he was fighting for a principle. We don't know what that principle was.

Mountford's job at \$150 a week as International Executive of the White Rat Actors' Union, because we don't wish to make this a personal attack upon Mr. Mountford, but we can not help but reflect that during the two years or more Mr. Mountford was not associated with the White Rats, up to his return in authority there in October, 1915, he never found another body of men or a single man as a matter of fact and record who would pay him anywhere near \$150 weekly for anything he could do. So he returned to the actors when the actors called him, but did the actors call him? Or was it the final group remaining within the White Rats who realized the organization required a dynamic remedy to keep it from dying? That was the real reason Mr. Mountford returned, and that was the reason also why Mr. Mountford did not reply to VARIETY's editorial within two months after he again became the Rats' leader. Mr. Mountford personally answered that editorial, saying he would not allow his organization to pay the price of the Rats' contracted-for advertising in VARIETY to refute charges it had cost VARIETY nothing to make. We thereupon volunteered to give Mr. Mountford all the space he desired without charge to himself or the Rats if he cared to answer. He never did.

Nor did Mr. Mountford ever care to answer another paragraph in the same editorial, which read:

"For until the White Rats has been firmly re-established as an organization, the present attempt of Mr. Mountford to re-establish it is not a matter of the artists or the White Rats; it is merely a matter of whether Harry Mountford is going to make good."

And the White Rats-vaudeville manager's situation still remains the same, can Harry Mountford make good? It has never been anything else. We have a certain respect for Mr. FitzPatrick. He is sincere in this Rats' trouble, and believes in it and Mountford. Mr. FitzPatrick personally is a fine grade man, but he has been influenced and he is prejudiced through association. That is something we once tried to gently convey to him.

This paper holds a contract with the White Rats. It provides for the Rats to secure a certain advertising space at a certain price. The contract also provides that VARIETY shall not publish a news story attacking the Rats without first giving the Rats an opportunity to answer it in the same issue. But the Rats' contract with VARIETY has no bearing whatsoever upon VARIETY's editorial policy. VARIETY never obligated itself in writing or otherwise to support the Rats when we thought the Rats were wrong, and we think now that the Rats as led by Mountford is wrong. When it was a newspaper publicity campaign, meaning only talk, that was different, but now that Mountford is virtually saying "strike," we want to tell just where and how we stand.

THE RATS ON STRIKE, WERE A STRIKE ORDER OBEYED BY ARTISTS AT WORK IN THE VAUDEVILLE HOUSES OF THIS COUNTRY, WOULD BRING IMMEASURABLE SUFFERING IN TIMES TO COME. ACTS "WALKING OUT" WOULD BE "BLACKLISTED," FOR WHETHER THE RATS OR THE MANAGERS WIN, THERE WILL BE VAUDEVILLE MANAGERS AND THEATRES STILL REMAINING. THOSE WHO THOUGHT THEY WERE LOYAL TO AN INSTITUTION WOULD FIND THEY HAD BEEN LOYAL TO ONE MAN'S MISGUIDED AMBITION AND THEY WOULD BE THE SUFFERERS, THEY, THEIR FOLKS AND THEIR DEPENDENTS. AND THERE WAS NOTHING TO BE GAINED IN THE FIRST PLACE THAT COULD NOT HAVE BEEN OBTAINED IN OTHER AND MORE PACIFIC WAYS.

But beyond everything else that might be argued against the actor supporting Mountford stands this bald apparent fact—that were Mountford to win out on his policy of a Closed Shop, the vaudeville artists, through Mountford's supreme power in the White Rats, would not, as the artist is now, be amenable only to, say, 200 vaudeville managers in this country, but SOLELY TO HARRY MOUNTFORD, WHO, AS DICTATOR OF THE WHITE RATS, IF THEN A RECOGNIZED CLOSED SHOP ARM OF THE AMERICAN FEDERATION OF LABOR, COULD AND WOULD BE ABSOLUTELY IN A POSITION TO SAY WHO SHOULD AND SHOULD NOT PLAY IN THE VAUDEVILLE THEATRES OF AMERICA.

That is the principle Mr. Mountford is aiming for, besides his salary-power. He always wanted it, he wants it now, and has long since found his only hope for it lay through the organization of the American vaudeville artist. His every step, move, thought, writings and utterances have betrayed it. Mr. Mountford, to secure it, is willing to sacrifice all the actors of this country to make them do his bidding, although it sounds their death knell and to tread over their prostrate bodies to the pedestal where they shall call him King, he thereafter to do as he might please with vaudeville and the very artists who placed him where he wants to be.

# December 15, 1916

**THE ACTOR WHO SHALL "WALK OUT" OF A VAUDEVILLE THEATRE UPON MOUNTFORD'S ORDER TO STRIKE IS MAKING A WRETCHED MISTAKE, A GRIEVOUS ONE, FOR HIMSELF AND OTHERS PERHAPS DEAR TO HIM. WE URGE THE VAUDEVILLE ACTOR OF THIS COUNTRY NOT TO DO IT, NOT FOR MR. MOUNTFORD OR FOR ANYONE ELSE, WHETHER THAT ACTOR IS A WHITE RAT OR WHETHER HE IS NOT. DON'T DO IT. IF YOU ARE WORKING, KEEP ON WORKING, AND WHEN YOU STRIKE, STRIKE IN UNISON OF THOUGHT AS WELL AS UNISON OF ACTION WITH ALL OTHER VAUDEVILLE ARTISTS, NOT AT THE BEHEST OF ONE MAN OR TEN MEN, UNLESS YOU HAD SOME SAY OR THOSE YOU COULD SAFELY TRUST HAD SOME SAY IN THE STRIKE ORDER.**

**MR. MOUNTFORD HAS SO TIED UP THE WHITE RATS FOR HIS SECURITY THAT HE CAN NOT BE REMOVED FROM OFFICE WITHOUT A REFERENDUM VOTE TO ALL THE MEMBERS, A MAJORITY OF WHICH MUST BE AGAINST HIS RETENTION. DID MR. MOUNTFORD SUBMIT A STRIKE ORDER TO A REFERENDUM VOTE? HAVE YOU BEEN ASKED IF YOU WANTED TO STRIKE BY MR. MOUNTFORD OR ANYONE ON HIS BEHALF, BY MAIL OR IN PERSON? IF YOU STRIKE TODAY DO YOU KNOW WHAT YOU ARE STRIKING FOR, OTHER THAN THAT "MOUNTFORD SAYS IT'S ALL RIGHT AND WE MUST HAVE A UNION SHOP OR IT'S ALL WRONG?"**

What does Mr. Mountford know about American vaudeville? Does he know or does he willfully misrepresent? He has said in his articles that the cause of the White Rats is based upon right and truth and therefore it must succeed. Mr. Mountford last Saturday issued a distorted theatrical statement so full of misstatements and so glaringly untruthful no man could turn it out upon the eve of a battle reliving as he said upon "right" and "truth," and be sincere? Mr. Mountford is not sincere. He never was, he never can be where the American actor is concerned, for his insincerity is another form of his mania for power using the actors and the White Rats as his

It can not be. The vaudeville artists themselves can not permit it. The vaudeville artists cannot allow one man to thrust them into trouble and into misery. All the set labor speeches of the world, and Mr. Mountford appears to have heard most of them, can not do this thing, plunge a legitimate profession that means employment for thousands into turmoil. **THAT TO SATISFY HIS AMBITION WILL IN THE TIMES TO COME BRING DOWN WRATH UPON HIS HEAD FROM THOSE WHO MAY NOW THINK HE IS SEEKING TO HELP THEM WILL NOT MATTER TO MOUNTFORD—IF HE WINS. IF HE LOSES, HE IS NO WORSE OFF THAN BEFORE. MOUNTFORD STILL CAN FIND EMPLOYMENT ELSEWHERE, BUT HOW ABOUT THOSE WHO SACRIFICED THEMSELVES FOR HIM? WHAT CAN THEY DO OUTSIDE THE SHOW BUSINESS? DOES MR. MOUNTFORD GUARANTEE THEM ANYTHING, EVEN WITH A CLOSED SHOP?**

**AND WE AGAIN SAY AT THIS TIME TO THE VAUDEVILLE ARTISTS OF AMERICA AS WE SAID IN DECEMBER, 1915, THAT MR. MOUNTFORD HAS ALL TO GAIN AND NOTHING TO LOSE.**

Let the vaudeville manager look after himself. The artists need not worry with or for him, but they should look out for themselves, first and last. The vaudeville manager is far from an angel. He has been having his own way a long time and has grown used to it, and he should be taught differently, not by a "strike," but by a display of strength as represented in an organization properly officered and rightly governed, for the good of the artist all the time, without one man standing out so prominently to receive the benefits as to say upon its face, "this is not an actor's organization, it's a one-man's society."

The Vaudeville manager must be made to understand. He does understand better than most people believe, but the manager must do more. The vaudeville manager must get rid of the bad manager as the artist must get rid of the thieving material actor and the actor in vaudeville who is not an actor and should never have been in vaudeville. Those are the three curses of vaudeville. A strike can never rectify them. The Closed Shop can never stop them. Nobody but the managers and the artists working together can root out these evils as they should be.

One strike may be followed by another strike. In VARIETY a couple of weeks ago was a story that came through Walter C. Kelly, an artist who doesn't care whether he ever appears upon the American vaudeville stage again. Mr. Kelly, a life member of the Rats, explained or intimated how an affiliation might be effected between the White Rats and the National Vaudeville Artists. It meant the elision of Mr. Mountford from the Rats and the abandonment of the White Rat union charter. It was worth thinking over, especially since a great mass of vaudeville artists who do not want trouble or strike were involved.

**Mr. Mountford offered to give up the union charter if he could still be at the head of a "Closed Shop," under agreement with the managers that none but White Rats would be engaged.**

Whether he will remove himself from the Rats is doubtful. He wants to be supreme. It's Mountford forever. Though he doesn't care to remove himself, Mr. Mountford should not by himself alone at any time or for any cause pretend he is the Moses of the artist, for instead of **LEADING THEM TO A LAND OF PROMISE, HE IS TAKING THEM INTO THE BIGGEST WILDERNESS OF TROUBLE THE ACTORS OF THIS COUNTRY EVER SAW AHEAD OF THEM.**

The managers' association has granted certain advantages to the National Vaudeville Artists no other actors' society ever received. If the N. V. A. got nothing else, the Board of Arbitration agreed upon is a gain. A Board of Arbitration in vaudeville properly constituted can adjust anything that comes up in the course of the vaudeville business, and there is enough that does come up calling for adjustment. Once a matter is adjusted managers would be guided by the decision, artists would also have it for their guide, and within a comparatively short while (considering vaudeville in its career has never had such a board) the differences of the managers and the artists would simmer down to trifles. Force will not accomplish that. The managers have made money and there are actors who had the good sense to save money. These actors you do not find looking for trouble. Nor can the artist out of work who pleads he has no money and no prospects blame the manager if he did not save in sunny times against the rainy days, nor is the manager responsible for the man or woman who selected vaudeville without having the qualifications and who may have found he or she was not marketable in vaudeville.

Mentioning women reminds us of a sentence in Mr. Mountford's statement before referred to, wherein he says there are waitresses now working in Child's because they would not accept the advances of managers. That is an awful statement to be made for the public prints by a man who poses as the leader of the American vaudevilian. It's a wonder the women of the stage have not mobbed Mr. Mountford long ere this. In the Oklahoma City strike hearing the whole trend of the plea or defense of the White Rats was morality, speaking of a single instance here and there as though common in all show business. Mr. Mountford and his frenzied cry about the women of the theatrical profession, all planted for public perusal, will have done more before he is through to lessen the good opinion of the public of theatrical women than all the articles in the newspapers for the past twenty-five years did. Where the sexes mingle in business there will be "affairs," not only in theatricals but in every line of work where women earn their own living. What Mr. Mountford says is tantamount to telling women they should not be around, but he doesn't offer the remedy, any more than he has offered any cure for the "commission" so much prated about. As well turn back the tides as to try to prevent two people, one wanting something and the other able to get it, from making a bargain. That is the long, short, beginning and end of all this "commission" talk. "Commission" as practiced in vaudeville is human nature.

As to contracts, Mr. Nugent said it all when he wrote this: "The contract is no better than the man who makes it."

VARIETY is not opposed to vaudeville artists organizing and will continue to print all of the theatrical news impartially as it has done, but it is unalterably opposed to a strike at this time and Harry Mountford's single-handed rule over the White Rats.

**The menace of Mountford is so apparent, so dangerous to the vaudeville artist and so selfishly set forth for himself that we once more warn the vaudeville artist not to do anything to injure himself, to help Mountford, and we again say not to "walk out" of a vaudeville theatre at the direction of anybody until you have good grounds to do so. Those good grounds you have not now. And don't forget you must protect yourself. There is no one else who will or can protect you.**



# BILLS NEXT WEEK (DECEMBER 25)

## In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S.C." and "A.B.C." following name (usually "Empress") are on the Sullivan-Considine-Affiliated Booking Company Circuit.  
Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—"U B O," United Booking Office—"W V M A," Western Vaudeville Managers' Association (Chicago)—"P," Pantages Circuit—"Loew," Marcus Loew Circuit—"Inter," Interstate Circuit (Chicago)—"W. V. M. A.," Sun Circuit—"N. N.," Nixon-Nirdlinger.  
**SPECIAL NOTICE:** The number in the 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)**  
Dan Co  
Houdini  
Carus & Comer  
Dooley & Rugel  
Smith & Austin  
Merian's Dogs  
(Three to fill)  
**COLONIAL (ubo)**  
Clark & Bergman  
Chas Olcott  
"Night Boat"  
Marion Weeks  
Marion Sisters  
De Forest & Kearna  
(Three to fill)  
**ALHAMBRA (ubo)**  
Alex Carr Co  
Blossom Seeler Co  
Munting & Francis  
Edwin George  
McCarthy & Faye  
Moon & Morris  
Adelaide Morris  
Roland Travers Co  
Diamond & Daughter  
**ROYAL (ubo)**  
Connolly Trio  
Burke & Harris  
Beatrice Morgan Co  
Joe Cook  
"Love Brides"  
Nonette  
Morton & Moore  
Flying Mayors  
Jas J Morton  
**RIVERSIDE (ubo)**  
"C. of Clubs"  
Phina & Pinks  
"Rubeville"  
Cecil Cunninghamham  
Harry Green Co  
Ellis & Bordon  
Aveling & Lloyd  
Rock & White  
Mearns's Dogs  
**5TH AVE (ubo)**  
2d half (21-23)  
Creation  
Olga

Salvation Sue  
Bellboy 3  
Gillette's Monks  
**11TH AVE (loew)**  
Geehan & Spencer  
"Bachelor Dinner"  
Reed Wright & R  
Frankie Rice  
John Higgins  
(One to fill)  
2d half  
Minetta Duo  
Jimmy Lichter  
Josie Flynn's Min  
Foster & Lovett  
Fred's Pigs  
(One to fill)  
**GREELEY (loew)**  
Clinton & Rooney  
Chinese Mus 3  
Belle & Mayo  
Josie Flynn's Min  
Walter James  
8 Kuddles  
(One to fill)  
Nevina & Gordon  
Marion Sparks  
Homer Lind Co  
Cook & Lorenz  
Lutz Bros  
(Two to fill)  
**DELANEY (loew)**  
Martyn & Mack  
Delisle & Vernon  
Lutz Bros  
Norwood & Hall  
Bell Boy 3  
Homer Lind Co  
Maidie DeLong  
(One to fill)  
John Higgins  
O'Brien & Buckley  
Telegraph 3  
"Bachelor Dinner"  
(Four to fill)  
**NATIONAL (loew)**  
Nora Lorraine  
Hanley Lun & S

## DR. A. P. LOESBECK

1482 Broadway  
Room 101  
Tel. 4055 Bryant

Leah Winslow Co  
Cycling McNutts  
23D ST (ubo)  
2d half (21-23)  
Jack Onri  
Eddie Carr Co  
The Stattons  
**PROCTOR'S 125TH**  
(ubo)  
2d half (21-24)  
"Ankles"  
Harry Le Clair  
Georgia Girls 2  
Burke & Harris  
Mme Hermann  
Bell & Cannon  
**PROCTOR'S 58TH**  
(ubo)  
2d half (21-24)  
Gould & Lewis  
Eddie Carr Co  
Mabel Best  
Haviland & Thornton  
James & Carson  
Canfield & Barnes  
Duffin Reday Tr  
**AMERICAN (loew)**  
Norrie Sisters 3  
Gray & Graham  
Cook & Stevens  
Cheyenne Minstrel  
Jerome & Carson  
Salvation Sue  
Foster & Lovett  
Prince Charles  
(One to fill)  
2d half  
Joe Dealy & Sis  
Leonard & Louie  
Adrian  
3 Golem Tr  
Reed Wright & R  
"Harmless Bug"  
Lou Anger  
(Two to fill)  
**LINCOLN (loew)**  
Carhrey Bros  
Minetta Duo  
Wayne & Warren  
Maurice Samuels Co  
Dorothy Herman  
Berhour Tr  
2d half  
3 Norrie Sisters  
Robinson & McKissick  
Ferguson & Sunder'd

Dorothy Burton Co  
Cook & Lorenz  
Gillette's Monkeys  
(One to fill)  
2d half  
Allen & Francis  
Lady Suda Noy  
Maurice Samuels Co  
Walter James  
The Cromwells  
(One to fill)  
**ORPHEUM (loew)**  
Karl Emmy's Pets  
Rice & Francis  
Maud Muller  
"Ward 22"  
Dor Bros  
(Three to fill)  
2d half  
Martyn & Mack  
Prince Charles  
Hanley Lun & S  
Gray & Graham  
"Arm of Law"  
Honey & Ler  
DeLisle & Vernon  
(One to fill)  
**BOULEVARD (loew)**  
Fluke & Fallon  
"Harmless Bug"  
Lou Anger  
6 Stylish Steppers  
(One to fill)  
2d half  
Carhrey Bros  
Downs & Gomes  
Dorothy Burton Co  
Francis Renault  
Johnson Howard & L  
AVE B (loew)  
Joe Dealy & Sis  
Gray & Graham  
Morrell Opera Co  
(Two to fill)  
2d half  
Jim Doberty  
Amoros & Mulvey  
"Justice"  
Fox & Wallis  
(One to fill)  
**Brooklyn.**  
**ORPHEUM (ubo)**  
Reasie Clayton Co  
Wm Gaxton Co  
Julius Tannen  
Montgomery & Perry

Wright & Dietrich  
Leo Deers  
Eddie Carr Co  
Morher Hayes & M  
Garden Surprises  
**BUSHWICK (ubo)**  
Belle Baker  
"Motor Boating"  
"Finkle"  
Geo Kosenner  
Toney & Norman  
Una Clayton Co  
Cal Boys Band  
Yates & Wheeler  
Aus Creighton  
**PROSPECT (ubo)**  
2d half (21-23)  
McCarthy & Fay  
Gene Greene  
Creation  
**HALSEY (ubo)**  
2d half (21-23)  
Lucky & Yost  
Alice Nelson Co  
Kimball & Kenneth  
Hilton & Sheldon  
Bijou Minstrels  
**GREENPOINT (ubo)**  
2d half (21-23)  
Wilson Franklin Co  
Chas Altob Co  
**BIJOU (loew)**  
Robinson & McKissick  
Gould & Lewis  
"Woman Proposes"  
Marie Sparrow  
The Cromwells  
(One to fill)  
2d half  
Geehan & Spencer  
Belle & Mayo  
Wayne & Warren Girls  
Rawls & Von Kaufman  
Maud Muller  
Berhour Tr  
**DE KALB (loew)**  
Francis Renault  
Allen & Francis  
"Just for Instance"  
Hoey & Lee  
Johnson Howard & L  
(One to fill)  
2d half  
P George  
Hill & Dale  
Gould & Lewis  
"Woman Proposes"  
Cook & Stevens  
(One to fill)  
**PALACE (loew)**  
Murphy & Klein  
Amoros & Mulvey  
Danny  
Fox & Wells  
"Motor Madness"  
2d half  
Pennell & Tyson  
Vassar & Arken  
(Three to fill)  
**FULTON (loew)**  
Hill & Dale  
"Arm of Law"  
Ferguson & Sunder'd  
Hoy's Minstrels  
(One to fill)  
2d half  
Darling Sisters  
Fluke & Fallon  
Walter Percival Co  
Rice & Francis  
Frankie Rice  
Karl Emmy's Pets  
**WARWICK (loew)**  
Al Wohlman  
"Vaudeville in Monk-land"  
(Two to fill)  
2d half  
Murphy & Klein  
Danny  
Helene & Emillion  
(One to fill)  
**Albany, N. Y.**  
**PROCTOR'S (ubo)**  
Harry Fisher Co  
Mae Curtis  
Cliff Dean Co  
Adelaide Boothby Co  
Ash & Shaw  
"Girl from Amster"  
**LELAND (ubo)**  
2d half (21-23)  
Patrick Otto  
"Wonder Act"  
**Altoona, Pa.**  
**ORPHEUM (ubo)**  
Davenport & Rafferty  
Rochez Monks  
(Three to fill)  
2d half  
Tonta Paka  
(Four to fill)  
**Amsterdam, N. Y.**  
**LYCEUM (ubo)**  
Connors & Maxton  
(One to fill)  
2d half  
Lucille Savoy  
Wilkins & Wilkins  
(One to fill)

## DANE CLAUDIUS AND LILLIAN SCARLET

"THE CALL OF THE SIXTIES"  
With Ziegfeld's "Midnight Frolic"  
N. Y. City—INDEFINITE

Nan Halperin  
Hooper & Marbury  
**HIP (loew)**  
Lucille & Cockatoos  
Brown & Jackson  
Bryan Lee Co  
Ward & Raymond  
King & King  
(Two to fill)  
**Bangor, Me.**  
**BIJOU (ubo)**  
Stuart Darrow  
Derrick & Hart  
Sarinoff & Sonia  
Stone & Hayes  
B Morrell 6  
(One to fill)  
**Bay City, Mich.**  
**BIJOU (ubo)**  
(25-27)  
(Same bill playing)  
Battle Creek 28-30)  
Jack La Vier  
Le R. & M Hart  
F Stafford Co  
Ray Snow  
Geo Lovett  
**Beloit, Wis.**  
**WILSON (wva)**  
2d half  
Ratino & Shelly  
(Four to fill)  
**Blighamton, N. Y.**  
**STONE O H (ubo)**  
Magee & Anita  
Prescott  
Cycling McNutts  
2d half  
Collins Elliott & L  
Fisher Luckie & G  
Phil Dwyer Co  
**Birmingham, Ala.**  
**BIJOU (ubo)**  
(Nashville split)  
1st half (25-27)  
The Conrads  
"What Hap Ruth"  
Pietro  
Travillas & Seal  
(One to fill)  
**Boston**  
Whelan & Carroll  
"Overtones"  
Willie Weston  
Macart & Bradford  
Pisart & Cushman  
Cartwell & Harris

Muriel Window  
Four Holloways  
Maxine Bros  
**ORPHEUM (loew)**  
Geo W Moore  
Camille Personi Co  
Alice Hanson  
"Mimic World"  
(One to fill)  
2d half  
Flying Howards  
"Truthful Liar"  
Klein Bros  
"Mimic World"  
(One to fill)  
**ST JAMES (loew)**  
Stetson & Huber  
Borden & Dwyer  
Helen Page Co  
Chase & LaTour  
Capt Sorcho  
2d half  
Florence Riefield  
LaCosta & Clifton  
Capt Sorcho  
(Two to fill)  
**Brandon, Can.**  
**ORPHEUM (wva)**  
(29-30)  
Bowen & Bowen  
C DeWitt Co  
Golding & Keating  
Models Deluxe  
**Bridgeport, Conn.**  
**POL'S (ubo)**  
Nell Selig & F  
Jessie Parker Co  
Ford & Smith  
"Haberdashery"  
2d half  
3 Adnard  
Hazel Wallace Co  
Cooper & Ricardo  
Dollies Dolls  
**PLAZA (ubo)**  
Burns & Kissen  
"In Mexico"  
(Three to fill)  
2d half  
Sinking Ushers  
"Lovers Lake"  
(Three to fill)  
**Buffalo**  
**SHEA'S (ubo)**  
Follies D'Amour  
Bonita & Hearn  
W & M C  
Watson Sisters  
Johnson & Hardy  
Lorenberg Sisters Co  
(Two to fill)  
**Cleveland, O.**  
**HIP (ubo)**  
Frank Le Dent  
Morris & Allen  
Tom Edwards Co  
Dor Jester  
Parish & Peru  
"Prosperity"  
Arthur Deagon  
Kosloff Co  
**Colorado Spgs., Col.**  
**ORPHEUM**  
(25-26)  
(Same bill playing)  
**LINCOLN**  
(28-30)  
"Bride Shop"  
Cantwell & Walker  
Kittaro Bros  
Olivetti Moffet & Co  
Berman & Anderson  
Ernest Ball  
Maud Lambert  
**Columbus**  
**KEITH'S (ubo)**  
Canaris & Cleo  
Carlisle & Romer  
Roy & Arthur  
Loney Haskell  
Nina Payne Co  
Burley & Burley  
Jas B Carson Co  
**Cortland, N. Y.**  
**CORTLAND (ubo)**  
Everett & White  
Walters & Chiz Sis  
Phil Dwyer  
Weber Beck & F  
(One to fill)  
2d half  
Reynor & Bell  
Lazar & Dale  
Zara Carmen 3  
(Two to fill)  
**Dallas, Tex.**  
**MAJESTIC (inter)**  
Brierre & King  
"Tango Shoes"  
Keene & Williams  
Miller Kent Co  
Comfort & King  
Imper Jul Jutan Tr  
(To fill)  
**Danville, Ill.**  
**PALACE (ubo)**  
Emmett's Canines  
Ernie & Ernie  
The O'Learys  
Geo Morton  
Lewis Hart Co  
2d half  
Emmett's Circus  
C Gibbs  
"Women"  
Dudley 3  
(One to fill)  
**Charleston S. C.**  
**ACADEMY (ubo)**  
Yalto Duo  
2d half  
Whitfield & Ireland  
Nat Leipzig  
(One to fill)  
2d half  
Sherlock Sisters  
Billy Woodhall Co

Weston & Clare  
Herbert's Dogs  
(One to fill)  
**Charlotte, N. C.**  
**PIEDMONT (ubo)**  
(Roanoke split)  
1st half  
Max Laube  
Richards & Kyle  
"Playland"  
(Two to fill)  
**Chattanooga, Tenn.**  
**MAJESTIC (ubo)**  
(Knoxville split)  
1st half (25-27)  
Mons Herbert  
Wayne Marshall & C  
George F Hall  
Benjee & Baird  
Jackson 3  
**Chicago**  
**MAJESTIC (orph)**  
Ralph Herz Co  
"Four Husbands"  
Alan Brooks Co  
Diero  
Eugene Raymond  
Thaiero's Circus  
Nanette Plack  
Judge & Gale  
**PALACE (orph)**  
Beatrice Herford  
Evans B Fontaine Co  
Chas Grapewin Co  
Clarise Conant  
Alask 3  
Kramer & Kent  
Walter Brower  
Van & Belle  
Kirby & Rome  
**ACADEMY (wva)**  
La Zar Francis Co  
(Four to fill)  
2d half  
Herbert Loyd Co  
Chinko  
Minnie Kaufman  
Nea Abel  
Riglianni & Vogliotti  
**Des Moines, Ia.**  
**ORPHEUM**  
(Sunday Opening)  
Chip & Marbie  
Webb & Burns  
Miss Leitelt  
Morin Sisters  
Friscoe  
Craig Campbell  
**Detroit**  
**TEMPLE (ubo)**  
Chic Sale  
Howard & Clark  
Dan Burke Co  
Santly & Norton  
**Duluth, Minn.**  
**ORPHEUM**  
(Sunday Opening)  
Mme Chilson Ormann  
Inez Macaulay Co  
Farber Girls  
Foster Ball Co  
Willard  
Howard's Ponies  
Miljares  
**GRAND (wva)**  
Lew Fitzgibbons  
Haley & Haley  
A Nicholson  
C Beckwith Div Nym  
2d half  
R Wally Co  
C Seamon  
(Two to fill)  
**Easton, Pa.**  
**ABLE O H (ubo)**  
Gertrude Millington Co  
Sylvester Family  
Graville & Mack  
McIntosh Malda  
(One to fill)  
2d half  
June Mills Co  
David S Hall Co  
Willie Solar  
"Wanted a Wife"  
(One to fill)  
**Edmonton**  
**PANTAGES (p)**  
Pauline  
Evelyn & Dolly  
Hugo Koch Co  
Virginia 4  
Goldsmith & Pinard  
**Elmira, N. Y.**  
**MAJESTIC (ubo)**  
2d half (21-23)  
Gordon & Gordon  
Sherbs & Elder  
Eddie Tanner Co  
Mammy Jinny's B'day  
**Davenport, Ia.**  
**COLUMBIA (wva)**  
2d half  
Follis Sis & LaRoy  
Walters & Walters  
Fred Zoebel Co  
Allman & Loeder Co  
Van Hampton & S

## A REAL HIT

"In the Sweet Long Ago"  
Joe Morris Music Co.  
NEW YORK CITY

**Dayton, O.**  
**KEITH'S (ubo)**  
Alex Bros  
Rae E Ball  
Palfrey Hall & B  
Kelly & Galvin  
Bert Melrose  
Eva Taylor Co  
Mirano Bros  
(One to fill)  
**Decatur, Ill.**  
**EMPRESS (wva)**  
Mystic Hanson 3  
Kaufman Bros  
"Women"  
Dudley 3  
O Lorraine  
2d half  
"Naughty Princess"  
**Denver**  
**ORPHEUM**  
"Forest Fire"  
Mr & Mrs G Wilde  
Josie Heather  
Ruth Budd  
John Gelger  
"Clown Seal"  
A Lyndon Doll Co  
**PANTAGES (p)**  
Renée Family  
Ward & Faye  
Herbert Loyd Co  
Chinko  
Minnie Kaufman  
Nea Abel  
Riglianni & Vogliotti  
**Des Moines, Ia.**  
**ORPHEUM**  
(Sunday Opening)  
Chip & Marbie  
Webb & Burns  
Miss Leitelt  
Morin Sisters  
Friscoe  
Craig Campbell  
**Detroit**  
**TEMPLE (ubo)**  
Chic Sale  
Howard & Clark  
Dan Burke Co  
Santly & Norton  
**Duluth, Minn.**  
**ORPHEUM**  
(Sunday Opening)  
Mme Chilson Ormann  
Inez Macaulay Co  
Farber Girls  
Foster Ball Co  
Willard  
Howard's Ponies  
Miljares  
**GRAND (wva)**  
Lew Fitzgibbons  
Haley & Haley  
A Nicholson  
C Beckwith Div Nym  
2d half  
R Wally Co  
C Seamon  
(Two to fill)  
**Easton, Pa.**  
**ABLE O H (ubo)**  
Gertrude Millington Co  
Sylvester Family  
Graville & Mack  
McIntosh Malda  
(One to fill)  
2d half  
June Mills Co  
David S Hall Co  
Willie Solar  
"Wanted a Wife"  
(One to fill)  
**Edmonton**  
**PANTAGES (p)**  
Pauline  
Evelyn & Dolly  
Hugo Koch Co  
Virginia 4  
Goldsmith & Pinard  
**Elmira, N. Y.**  
**MAJESTIC (ubo)**  
2d half (21-23)  
Gordon & Gordon  
Sherbs & Elder  
Eddie Tanner Co  
Mammy Jinny's B'day  
**Davenport, Ia.**  
**COLUMBIA (wva)**  
2d half  
Follis Sis & LaRoy  
Walters & Walters  
Fred Zoebel Co  
Allman & Loeder Co  
Van Hampton & S

## HOWATSON and SWAYBELL

"A Case of Pickles"  
LAUGH BROTHERS

Moran & Wiser  
Alf Loyal's Dogs  
Gonne & Albert  
French Girls  
**Duluth, Minn.**  
**ORPHEUM**  
(Sunday Opening)  
Mme Chilson Ormann  
Inez Macaulay Co  
Farber Girls  
Foster Ball Co  
Willard  
Howard's Ponies  
Miljares  
**GRAND (wva)**  
Lew Fitzgibbons  
Haley & Haley  
A Nicholson  
C Beckwith Div Nym  
2d half  
R Wally Co  
C Seamon  
(Two to fill)  
**Easton, Pa.**  
**ABLE O H (ubo)**  
Gertrude Millington Co  
Sylvester Family  
Graville & Mack  
McIntosh Malda  
(One to fill)  
2d half  
June Mills Co  
David S Hall Co  
Willie Solar  
"Wanted a Wife"  
(One to fill)  
**Edmonton**  
**PANTAGES (p)**  
Pauline  
Evelyn & Dolly  
Hugo Koch Co  
Virginia 4  
Goldsmith & Pinard  
**Elmira, N. Y.**  
**MAJESTIC (ubo)**  
2d half (21-23)  
Gordon & Gordon  
Sherbs & Elder  
Eddie Tanner Co  
Mammy Jinny's B'day  
**Davenport, Ia.**  
**COLUMBIA (wva)**  
2d half  
Follis Sis & LaRoy  
Walters & Walters  
Fred Zoebel Co  
Allman & Loeder Co  
Van Hampton & S

**KENNEDY and BURT**  
"Engaged, Married and Divorced"

The Professionals' Original Home  
**CONTINENTAL HOTEL**  
LOS ANGELES and SAN FRANCISCO  
Shanley and Farness ("Fifty-Fifty")

- Hannover, Conn.**  
THURSDAY (tues)  
Lord & Fuller  
Edw. Farrell Co  
Dorothy Sullivan  
Wood & Wyde  
Joe Trone  
Kittama's Japs  
(One to all)
- Harrisburg, Pa.**  
MAJESTIC (tues)  
1st half (25-27)  
Mary & Jack  
"Please Mr. Detective"  
Baron Lichter  
(Two to all)
- Hartford, Conn.**  
PALACE (tues)  
Fraser Burns & H  
Vernie Farrell Co  
McCormack & Wallace  
Florentine Singers  
2d half  
HNI & Acker  
Smith & Farmer  
Jack Gardner Co  
Dorian  
"Frisco Revue"  
POLI'S (tues)  
Orris & Drew  
Porter J. White Co  
L. Steele & Chums  
"Lovers Lake"  
(One to all)
- Berger & Vincent**  
2d half  
Bud Gray  
Forre & Williams  
Burns & Kline  
"Fashion Shop"
- Hanilton, N. Y.**  
FELLEY'S (tues)  
2d half (21-23)  
Houley & Nichols  
Amer. Bess & Girls  
Brown Harris & S  
Kearlake's Revue  
PALACE (tues)  
Ella Lynde  
Norwell Redwell Co  
Jack Barnett  
"Jr. Follies"  
2d half  
Baby Zeld  
Gray & Old Rose  
(Two to all)
- Hoboken, N. J.**  
LYRIC (tues)  
Christians  
Edah Delbridge S  
"Her Home Mayor"  
Al Lawrence  
2d half  
Holmes & LaVere  
"Redemption"  
Jerome & Carson  
J. Follies  
(One to all)
- Houston, Tex.**  
MAJESTIC (inter)  
D'Amico  
Foley & O'Neill  
Wilfred Clark Co  
Ebel Hopkins  
Adelaide & Hughes  
Linton & Lawrence  
Lohse & Sterling
- Indianapolis, Ind.**  
KEITH'S (tues)  
Queenie Dandies  
Burt Johnson Co  
Shannon & Annis  
Edna Aug  
Stampede  
(Three to all)  
LYRIC (tues)  
Low Holman  
Billiebury & Robinson  
F & E Mount  
Anderson & Goines  
"Dog Watch"
- Ithaca, N. Y.**  
STAR (tues)  
2d half (21-23)  
Raynor & Bell  
LARRY Kelly Co  
Jackson, Mich.  
ORPHEUM (tues)  
Avonda Duo  
Gorman Bros  
"What Happ' Ruth"  
Boran & Flint  
"Fashion Shop"  
2d half  
Darto & Rialto  
Hayes & Neal  
Herman Lieb Co  
Earl Edwards  
"Edge of World"
- Jacksonville, Fla.**  
ORPHEUM (tues)  
(Sunday opening)  
Sherriden Sq. Pitts-  
burgh, (sult)  
1st half  
Lawton  
Kittner Taylor & McK  
Joe Kottler Co  
Paul  
"Hottler Girl"
- Johnstown, Pa.**  
MAJESTIC (tues)  
(Sunday opening)  
Sherriden Sq. Pitts-  
burgh, (sult)  
1st half  
Lawton  
Kittner Taylor & McK  
Joe Kottler Co  
Paul  
"Hottler Girl"
- Kansas City, Mo.**  
ORPHEUM (tues)  
(Sunday opening)  
Sherriden Sq. Pitts-  
burgh, (sult)  
1st half  
Lawton  
Kittner Taylor & McK  
Joe Kottler Co  
Paul  
"Hottler Girl"
- Lowell, Mass.**  
KEITH'S (tues)  
Lillian's Dogs  
Dorothy Menthon  
Arthur Sullivan Co  
Brennan & Powell  
Milton & De Long  
Bert Hanlon  
Hong Kong Mysteries  
Ward Bros  
MAJESTIC (p)  
Koon & Green  
Long Tech Sam Co  
Wm. Shiffr  
Wm. Shiffr Co  
Gaylord & Lanston  
Dooley & Nelson
- Kenosha, Wis.**  
VIRGINIAN (tues)  
The Brigidors  
(Four to all)  
2d half  
O'Neal & Killagher  
"Inter Girls"  
(Three to all)
- Knoxville, Tenn.**  
BIJOU (tues)  
(Chattanooga split)  
1st half (25-27)  
Lt. Jack Curtis Co  
The Berrens  
Dorothy Kenton  
Lander Bros  
Chog Hong Wa
- Kokomo, Ind.**  
BIJE (tues)  
Perma  
Reynolds S  
Minola Hurst Co  
Kate Watson  
Gordon & Rice  
2d half  
"Vanity Fair"
- Lafayette, Ind.**  
FAMILY (tues)  
Kawana Bros  
Harris & Manion  
"Lark of Totem"  
Joe L. Browning  
Werner Amorous Co  
2d half  
Gordon & Rice  
Coughland Otto & A  
The O'Learys  
Geo Morton  
Geo Damerel Co
- Lancaster, Pa.**  
COLONIAL (tues)  
2d half (21-23)  
Kerlake's Figs  
Pari Frolles  
Fischer & Rockaway  
Haager & Goodwin
- Lansing, Mich.**  
BIJOU (tues)  
(25-27)  
(Same bill playing  
Kalamazoo 25-30)  
Will Morris  
Fields Koon & W  
Aronson Revue  
Adler & Arline  
"Girl in Moon"
- Lincoln, Neb.**  
LYRIC (tues)  
Claudia Coleman  
"Magazine Girls"
- 2d half**  
G & K King  
(One to all)  
ORPHEUM (tues)  
Walters & Walters  
"Case for Sherlock"  
Patricia & Meyers  
(Three to all)  
LYRIC (tues)  
Little Rock, Ark.  
MAJESTIC (inter)  
Brower's Dogs  
Hickoff & Gare  
Bancroft & Brooks  
Chung Hwa 4  
Vivian & Arlene  
2d half  
Alice Todd  
Danian & Verden  
Chas Hendrix Co  
4 Rubes  
"Aeroplane Girl"
- Louisville, Ind.**  
COLONIAL (tues)  
Alexandria  
Gale & Leonard  
Geo H Brown Co  
2d half  
Ralph Connors  
Skipper Kennedy & R  
(One to all)
- Los Angeles**  
ORPHEUM  
(Sunday opening)  
Sarah Padden Co  
Maryland Sinner  
Kenny & Hollis  
Marie Fitzgibbon  
McKay & Ardine  
Gentler's Toy Shop  
Stone & Kalles  
"Girl of Delhi"  
Valeria Sisters  
PANTAGES (p)  
Harv. Hine  
Adonis & Dog  
Pereira 6  
O'Neill & Walmsley
- Louisville, Ky.**  
KEITH'S (tues)  
(Sunday opening)  
Sorelli & Antoinette  
J & B Moran  
Willing Bentley & W  
La Argintina  
Shattuck & Golden  
Merced  
Stuart Barnes  
Adele's Animals
- 2d half**  
Clinton & Rooney  
"Ward 22"  
Madie DeLong  
Dare Bros  
(Two to all)  
New Haven, Conn.  
POLI'S (tues)  
Frank Shields  
3 Harrows  
Ella Bryan Co  
Clark & Verdi  
Dollies Dolls  
(One to all)  
2d half  
Orrin & Drew  
"Breath of Va"  
Ford & Smith  
Tiny May Cir  
BIJOU (tues)  
Bud Gray  
Forre & Williams  
Dorian  
"Fashion Shop"  
(One to all)  
2d half  
Joelle Parker Co  
L. Steele & Chums  
"In Mexico"  
(Two to all)  
New London, Conn.  
LYCEUM (tues)  
2d half (21-23)  
Hill & Sylvan  
Nora & Phillips  
Walters & Melvin  
Gene Moore  
Johnson & Sweethearts
- New Orleans**  
ORPHEUM  
Brice & King  
Low Madden Co  
Hallen & Fuller  
Everett's Monkeys  
F & L Bruch  
Leo Zarrell 8  
New Rochelle, N. Y.  
LOWE  
Joe Dealy & Sis  
Jimmy Lichter  
O'Brien & Buckley  
2d half  
Nora Lorraine  
Norwood & Hall  
Hort's Minstrels
- New York, Va.**  
ACADEMY (tues)  
(Richmond split)  
1st half (25-27)  
Aerial Mitchell  
Jolly Francis & W  
Goslet Harris & M  
Collins Circus  
(One to all)
- 4441 Bryant**  
**THE CORNELL**  
Professional Rates  
114-116 West 47th Street, New York City  
(Just off Broadway)  
Housekeeping Apartments.....\$7.50 upward per week  
Single and Double Rooms.....\$5.00 upward per week  
W. J. SMITH, Manager.
- Oakland**  
ORPHEUM  
(Sunday Opening)  
Bankoff & Gille  
Belgium Girls 5  
Water Lillies 5  
Nell O'Connell  
Anna Chandler  
Louis London
- PANTAGES (p)**  
Leo & Mae Jackson  
Walter Billotte  
Gifford Haynes & M  
Primrose Minstrels  
Resista
- Oregon**  
PANTAGES (p)  
(25-30)  
Mori Bros 3  
Valentine Vox  
"Nut Sundae"  
Sherman Van & H  
Clifford & Mack  
Elsie White
- Owaha**  
ORPHEUM  
(Sunday Opening)  
Morton Glase  
Laura N Hall Co  
Bernard & Scarth  
Scotch Lassies  
Musical Gerald  
Orth & Dooley  
Allen & Howard
- EMPRESS (wva)**  
G & K King  
Same Hood  
Electrical Venus  
(One to all)  
2d half  
Hertie Beeson  
Claudia Coleman  
Patricia & Meyers  
"Magazine Girls"
- Ottawa, Can.**  
DOMINION (tues)  
(Montreal split)  
1st half  
Johniv Neff  
Zandell 6  
(Three to all)
- Paterson, N. J.**  
MAJESTIC (tues)  
2d half (21-23)  
Jordon Girls  
Iamed  
Milton De Long Sis  
Joelle Standish  
Sterlings
- Pawtucket, R. I.**  
SCENIO (tues)  
2d half (21-23)  
Primrose 4  
"Flinders Keepers"  
Philadelphia  
KEITH'S (tues)  
Wanda  
Andrin & Vale  
R & G Dooley  
Fay Coley & F  
Eddie Foy Co  
Gibson & Guinan  
Mrs Gene Hughes Co  
Bob Albright  
Bradford & Derrick  
GRAND (tues)  
Elvera Sisters  
Philbrick & De Voie  
Peppina & Terry  
"At Party"  
The Stantons  
Carlisle Circus  
KEYSTONE (tues)  
(21-23)  
Wood & Mandeville  
Hess & Hyde  
John G Sparks  
Winchester & Claire  
Sam Harris  
The Bracks  
WM PENN (tues)  
2d half (21-23)  
Chuck Haas  
Pingree Wallace  
Brown Comedy 4  
Petitotet Minstrels  
BROADWAY (tues)  
2d half (21-23)  
Sylvester  
"Top of Andy's"  
"Overtones"
- Pittsburgh**  
DAVIS (tues)  
Ritter Bros  
McShane & Hathaway  
"Vacuum Cleaners"  
Will Oakland Co  
White & Cavanaugh  
(Three to all)  
HARRIS (tues)  
Greno & Plath  
Dan Delmar  
J & A Durea  
Mr & Mrs E Bennett  
Maud Ryan  
Marcelle  
Chas Kenrose  
Lewis Pony Circus  
SHERIDAN SQ (tues)  
(Johnstown split)  
1st half  
Gularan & Newell  
Archer & Carr
- 2d half**  
Stetson & Huber  
Borden & Dwyer  
Helen Page Co  
Chase & LaTour  
Breen Family  
Reading, Pa.  
June Mills Co  
"Wanted a Wife"  
R C Faulkner Co  
(Two to all)  
2d half  
Gertrude Millington  
Co  
Sylvester Family  
McIntosh Maids  
(Two to all)  
Regina, Can.  
REGINA (wva)  
2d half (25-30)  
P Pedrini's Monks  
Carl & LeClair  
Harry LaToy  
Colonial Belles
- Richmond, Ind.**  
MURRAY (tues)  
Dana Good & F  
Renaugh & Claire  
Ralph Connors  
5 Lyceum Girls  
(One to all)  
2d half  
Melroy Sisters  
V & C Avery  
6 Serenaders  
Minola Hurst Co  
Kate Watson
- Richmond, Va.**  
BIJOU (tues)  
(Norfolk split)  
1st half  
4 Kings  
Cecile Weston Co  
Frank Crumit  
Page Mack & M  
(One to all)
- Roanoke, Va.**  
ROANOKE (tues)  
(Charlotte split)  
1st half  
Mildred Haywood  
Conroy & O'Donnell  
Bernie & Baker  
4 Manila Sis
- Rocheater, N. Y.**  
TEMPLE (tues)  
M Macomber Co  
Will Ward & Girls  
Laurie & Bronson  
The Ralls  
Knapp & Cornelia  
"Girl from Milwaukee"  
Nardin  
Nolan & Nolan  
MSTRO (wva)  
Wright & Davis  
"Check Baggage"  
(Three to all)  
2d half  
Diving Nymphs  
(Four to all)
- Rockford, Ill.**  
PALACE (wva)  
2d half  
"Girl Worth While"
- Two Story**  
Rawson & Claire  
"On Veranda"  
Castings Campbell  
(One to all)
- Sacramento**  
ORPHEUM  
(25-30)  
(Same bill playing  
Stockton 27-28 and  
Fresno 28-30).  
Rae Samuels  
Lightner Sis & Alex  
Mme Dorla  
Silver & Duval  
Bernard & Harrington  
Vera Sabina Co
- Saginaw, Mich.**  
FRANKLIN (wva)  
(25-27)  
(Same bill playing  
Flint 25-30)  
Hale Bros  
Wilton Sisters  
J T Ray Co  
Victoria 4  
Fillis Family
- St. Louis**  
COLUMBIA (orph)  
Mrs Langtry  
Whiting & Burt  
The Sharrcks  
Marie Lo's  
Benny & Woods  
DeWitt Burns & T  
Alex McPayden  
Dancing Kennedy
- St. Paul**  
ORPHEUM  
(Sunday opening)  
"Nurseryland"  
Dore & Halperin  
Anee & Winthrop  
Hubert Dyer Co  
Riche & Burt  
Allan Dinehart Co  
PALACE (wva)  
C Seamon  
Josephson's Tr  
(One to all)  
2d half  
3 Dancing Mars  
Wick & Davis  
Gree Patis  
"Check Baggage"  
(One to all)
- Providence, R. I.**  
KEITH'S (tues)  
Maxmillian's Dogs  
Spencer Charters Co  
Cole Russell & D  
Rudolf  
Ashley & Allman  
Emmet DeVoy Co  
Primrose 4  
Gen Ed Levine  
EMERY (tues)  
Florence Rayfield  
LaCosta & Clifton  
Harry Brown  
Al Golem Tr  
(One to all)
- Salt Lake, Utah.**  
ORPHEUM  
(Open Wed Night)  
(27-30)  
Sophie Tucker  
Bert Fitzgibbon  
Raymond & Caverley  
H. H. H. H.  
Frank Carman  
Ryan & Riggs  
Tate's Fishing  
PANTAGES (p)  
O & J Evans  
Joe Quo Tai  
James Grady Co  
"Oh the Woman"  
Warren & Templeton
- San Antonio, Tex.**  
MAJESTIC (inter)  
(27-1)  
(Same bill playing  
Galveston 24-25)  
Herschel Hendler  
Breda Fowler  
Melville & Rule  
Linn's Dancers  
Franklin Ansel Co  
Valentine & Bell
- San Diego**  
PANTAGES (p)  
Fraser Barget & F  
Horrell Dancers  
Stanucua  
Howard & Fields  
Shepp's Circus
- San Francisco**  
ORPHEUM  
(Sunday opening)  
Nellie Nichols  
Mr & Mrs Barry  
"Volunteers"  
Finke's Mules  
Rena Parker  
Eddie Leonard Co  
Mason Keeler Co  
"Lots of It"
- PANTAGES (p)**  
(Sunday opening)  
Burke & Broderick  
"Mr Inquisitive"  
Hardson  
Rucker & Winifred  
Isotta  
Senator F Murphy
- Saskatoon, Can.**  
EMPIRE (wva)  
Victoria 8  
C Chalmers Co  
Harry LaToy  
Colonial Girls
- Sevensh, Ga.**  
LYRIC (tues)  
(Jacksonville split)  
1st half  
4 Newsomers  
Marion & Harris  
J & M Burke  
4 Entertainers  
"Girl from Starland"
- Schenectady, N. Y.**  
PROCTOR'S (tues)  
Sidney Barker Co  
Grenie & Drayton  
Dahl & Gillen  
H Berardoff Co  
Tom Mahoney  
Gue & Haw  
2d half  
Alvin Bros  
Ismed  
"Double Exposure"  
Lloyd & Britt  
Mable King Co  
(One to all)
- Serrano, Pa.**  
POLI'S (tues)  
(Wilkes-Barre split)  
1st half  
Blake & Goldust  
Simpsen & Dean  
Crosman's Enter  
Van Bergen & Goslar  
Kawana Japs
- Seymour, Ind.**  
ORPHEUM  
(Sunday opening)  
Ray Templeton  
Fonay Ward & F  
Morris & Campbell  
Ernie Potts Co  
Mario & Duffy  
Al Shays  
Wilton Pollock Co  
PANTAGES (p)  
Portia Sis 4  
Cook Girls  
"Burrage Court"  
Chisholm & Breen  
Daniels & Conrad  
Stenz Falls, S. D.  
ORPHEUM (wva)  
Piet & Scofield  
Sperry & Rae  
Barry Girls  
McGoode Tates Co  
2d half  
A & O Terry  
Le Vere & Palmer  
Mahoney & Rogers  
Masloff Tr  
Scott Bend, Ind.  
ORPHEUM (wva)  
"Movie Kid"  
2d half  
Roser's Dogs  
Barnard  
"The Family"  
Amata  
"Darn Good & Funny"
- Spokane**  
PANTAGES (p)  
(Sunday opening)  
Gaston Palmer  
Metro 5
- Springfield, Ill.**  
MAJESTIC (wva)  
Lavine & Imman  
"Naughty Princess"  
2d half  
Scamp & Scamp  
Lane & Harper  
"Right Man"  
Oscar Lorraine  
4 Kings  
(One to all)
- Springfield, Mass.**  
PALACE (tues)  
Norman Bros  
Singing Ushers  
Smith & Farmer  
"Evast of V"  
Willie Solar  
Oklahoma 4  
Frank Shields  
Thornton & Thornton  
Ella Bryan Co  
McCormack & Wallace  
Navasars Girls  
PLAZA (tues)  
Nibble's Birds  
The Boudens  
J & I Malba  
Breen Family  
(One to all)  
2d half  
Haywood & Haywood  
Harry Brown  
(Three to all)  
Swift Current, Can.  
PRINCESS (wva)  
Doe 33  
Bowen & Bowen  
C DeWitt Co  
Golding & Keating  
Modela DeLuxe
- Syracuse, N. Y.**  
TEMPLE (tues)  
Alvin Bros  
Miller & Lyle  
"Double Exposure"  
Lloyd & Britt  
Mable King Co  
(One to all)  
2d half  
Sidney Barker Co  
Dahl & Gillen  
H Berardoff Co  
Tom Mahoney  
Gue & Haw  
(One to all)
- CHESBONT (tues)**  
Lloyd & Britt  
Mable King Co  
(One to all)  
Collins Elliott & L  
4 Seaton  
(Three to all)  
2d half  
Coclea & Verdi  
Gotham Girls  
(Four to all)
- Tacoma**  
PANTAGES (p)  
Nancy Fair  
"All Stars"  
Olympia Deval  
Neuvilli Bros  
Moss & Fry
- Terre Haute, Ind.**  
HIP (wva)  
(Evansville split)  
1st half  
Mile Marie Gmoro  
Follette & Wicks  
"Blowers"  
Day & Neville  
Catts Bros
- Tetede**  
KEITH'S (tues)  
M & A Dunesin  
Lou Holts  
Althoff Children  
Geo Kelly Co  
Ligh & Jones  
De Bierre  
(One to all)
- Tepic**  
SHEA'S (tues)  
Bert Baker Co  
Roger Grey Co  
Bert & John  
Camilla's Birds  
Donald Roberts  
Gusman 8  
(Two to all)  
HIP (tues)  
Gordon & Gordon  
"Wedding Party"  
T. Moore  
Lou Skud  
(Three to all)  
YONGE (tues)  
Jewett & Pendleton  
Muller & Meyers  
Tom Davis Co  
Beatrice McKennie Co  
"Smart Shop"  
Murray Bennett  
(One to all)
- Trenton, N. J.**  
TAYLOR (tues)  
2d half (21-23)  
Ethel Van Kunts  
Ella Bryan  
Dolly Wild & F  
Foster & Ferguson  
"The Family"  
Pershoffs
- Troy, N. Y.**  
PROCTOR'S (tues)  
Kalma Co  
Iamed  
Hayward Stafford Co  
Bill Morrissey  
Clark's Hawaiians

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A HAPPY AND PROSPEROUS NEW YEAR TO ALL FROM

# HARRY VON TILZER

I also wish to thank all my dear friends in the theatrical world for the hearty support they have given me during the past season, which has convinced me that they believe that the HARRY VON TILZER songs still have the same old punch, and for the benefit of my dear professional friends, I wish to state that I am writing better than ever before in my life. Just follow the same old lucky house and I will hand you for the coming year, some of the greatest songs I have ever written; songs that will help you climb the ladder of success.

THE MOST BEAUTIFUL BALLAD ON THE MARKET

## "THERE'S SOMEONE MORE LONESOME THAN YOU"

This Ballad Is Sweeping the Country. Nothing Can Stop It. Here Is the Wonderful Poem They Are All Raving About:

1  
Lonesome, one little word but oh what it means—  
A word that portrays a thousand sad scenes,  
Picture, a dog and his master, whom no one could save,  
As he sits there and whines o'er his master's grave.  
Though he kicked him and beat him, when it comes time to part,  
Even a dog dies of a broken heart.

Picture some old mother all wrinkled and gray.  
Her son's at the front, fighting day by day;  
Her poor heart grows weary, she's soon laid to rest,  
And God only knows it was from lonesomeness.

2  
Take a lad who is lonely, in some lonesome town.  
He does a great wrong, two old heads are bowed down,  
A year or two passes, and the prodigal son  
Returns, is forgiven, when all's said and done.

But put the poor girl in the lonesome lad's place,  
The wrong's not her fault, still her name's in disgrace,  
Does someone forgive the prodigal girl?  
No, they drag her down lower to the gut of the world.

3  
Then they all wonder why she is walking along,  
Selling her soul for the price of a song—  
So think of the girl when you're lonesome and blue—  
For she is more lonesome, more lonesome than you.

(Last line to be sung)

THE ONLY REAL HAWAIIAN SONG-HIT ON THE MARKET

## "On The South Sea Isle"

It's in the air everywhere. Anybody can sing it. Beautiful obligato for ballad singers. Wonderful quartette arrangement. Beautiful duet. It's a natural hit.

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## "You Were Just Made to Order For Me"

A Great Double for Boy and Girl, With Beautiful Obligato

TWO GREAT COMEDY SONGS

"Sometimes You Get a Good One and  
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(extra verses)

"With His Hands in His Pockets and His  
Pockets in His Pants"

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Our other big hits—"THROUGH THESE WONDERFUL GLASSES OF MINE"—"SHE ALWAYS DID THE MINUET"—"SINCE MARY ANN McCUE CAME BACK FROM HONOLU"

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# A BROKEN DOLL

Written by **CLIFFORD HARRIS**

Composed by **JAS. W. TATE**

*Chorus—*

*You called me Baby Darling, my  
You told me I was your girl to know,  
I soon learnt what love was I thought I knew  
But all I've learnt has only taught me now to love you,  
You made me think you loved me in return,  
Don't tell me you were fooling after all,  
For if you turn away, you'll be sorry some day,  
You left behind a broken doll*

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FEATURE BALLAD IS STILL  
**THE SUNSHINE  
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**JAMES B. McKOWEN**

WRITES HER WHERE TO GO.

It's Not Because We ARE White Rats  
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It's Because Of Our Ability  
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GEORGE, Jr.

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 Song 2 "The Wealth of Your Love Is Mine"  
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 Song 4 "Why?"  
 Song 5 "Bluebird"

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MUSICAL DIRECTOR,

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"I Love The Name of Mary"

"When Irish Eyes Are Smiling"

"Goodbye, My Love, Goodbye"

"As Long As The World Rolls On"

Etc.



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"If I Knock The 'L' Out Of Kelly"

"Along The Rocky Road To Dublin"

"Arrah Go On I'm Gonna Go Back To Oregon"

"Love Me At Twilight"

"Don't Blame It All On Broadway"

"When The Angelus Is Ringing"

Etc.

# A Happy New Year



# A Merry Christmas and A Happy New Year

Is assured to you and yours by fortifying yourself with songs that are more than mere music and words, adjectives are superfluous in trying to describe these past masters of PATHOS AND HUMOR to you. Our name over a song is your guarantee of SUCCESS.

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One of those home-like songs that carries you back to other days.

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This number is bound to improve your act 100% no matter who you are or what you sing.

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When you get this number you will be just as pleased as Wilson when Hughes sent his congratulations.

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**LEW DOCKSTADER**  
"THE BOSS"  
By AARON HOFFMAN  
BOOKED SOLID

"THE SPEAKER OF THE HOUSE"  
**MILT COLLINS**  
By AARON HOFFMAN  
BOOKED SOLID

**HARRY LESTER MASON**  
"THE WAITER"  
By AARON HOFFMAN  
BOOKED SOLID

|  |  |   |  |
|--|--|---|--|
| <b>RONAIR<br/>WARD and<br/>FARRON</b><br><br>"LOTS AND LOTS OF IT"<br>WITH<br>Phil White Co. | <b>"FATHER'S JOY BOY"</b><br><b>LEW HOLTZ</b><br><br>RAY MARION<br>FERN and DAVIS<br>"Classy Nonsense" | <b>SMART ENTERTAINERS</b><br><b>WESTON and<br/>CLARE</b><br><br>GEO. TEDDIE<br>LEE and BENNETT<br>In "I LOVE HER" | <b>COLE, RUSSELL<br/>and DAVIS</b><br>IN "WAITERS WANTED"<br><br>Arthur LaVine and Company<br>IN<br>AN AEROPLANE ELOPEMENT |
| <b>PIELERT and<br/>SCOFIELD</b><br>IN "HELPING HUBBY"<br><br>Eddie and Berdie<br>CONRAD      | <b>VERA SABINA<br/>and Company</b><br>"ARABIAN NIGHTS"<br><br>FENTON and GREEN<br>IN<br>"MAGIC PILLS"  | <b>KENO<br/>KEESE<br/>and MELROSE</b><br><br>PAYNE and NESBITT<br>IN<br>"WHAT'S YOUR NAME"                        | <b>BERNIE and BAKER</b><br>"MUSIC FIENDS"<br><br>DONNELLY<br>and<br>DOROTHY  |

**ALL BOOKED SOLID**

## Best of Wishes

# MAX WINSLOW

(As I pay for this myself, why mention Waterson, Berlin & Snyder?)

---

## "HOME ON LEAVE" FOR THE HOLIDAYS

London's Latest Star

# MR. ROBERT EMMETT KEANE

—FROM THE—  
PRINCE OF WALES THEATRE, LONDON

---

## CHRISTMAS GREETINGS

M. S. BENTHAM, American Representative

---



# B. F. KEITH

# UNITED BOOK

(AGE

A. PAUL KEITH, President

E. F.

FOR BOOKING

S. K. HO

PALACE THEA

NEW YO

# 'S CIRCUIT ING OFFICES

NCY)

ALBEE, Vice-President and General Manager

ADDRESS

DGDON

TRE BUILDING

RK CITY



Ezra

# EDDY AND ALAIN

Frances



An old-fashioned Christmas, like our fathers and mothers knew,  
With old-fashioned greetings, so truly sincere;  
And old-fashioned friendships to gladden the heart of you—  
That's the kind of a Christmas we wish you this year!

Presenting an Exclusive Novelty—"Eat and Grow Strong"

By JEAN HAVEZ and LOUIS SILVERS

Direction of ROSE and CURTIS

BROADWAY'S

SENSATIONAL SINGER

## RAYMOND

Now featured with the big  
Herrick Revue at the St.  
Charles Hotel, New Orleans.



## WYLIE

Management of  
Ezra Eddy and  
Lea Herrick

XMAS GREETING TO ALL, FROM

CHAS.  
**CARTMELL**

and  
LAURA  
**HARRIS**

**"GOLFING WITH CUPID"**

BY  
James Madison

Direction - - - - - MAX HART

## THE FACT

THAT I AM THE JEWELER TO THE  
FRIARS, THE SCREEN AND GREEN  
ROOM CLUBS SHOULD BE PROOF  
THAT I

**HAVE THE GOODS  
THE PRICE and  
THE NOVELTIES in  
JEWELRY**

A great variety of gold and silver belt buckles, gold knives,  
watch bracelets, dress sets, studs and watches, or anything  
in jewelry, including diamonds and rare gems, at the very  
lowest prices, from \$7.50 up, with ten per cent. discount al-  
lowed to the profession.

A VISIT TO MY SHOP WILL  
CONVINCE YOU.

## HERMAN BACH

At Broadway and 45th Street

Under VARIETY'S Office.

NEW YORK CITY



**MERRY XMAS  
AND  
A HAPPY NEW YEAR  
TO ALL**

**FROM**

**KALMAR,  
PUCK &  
ABRAHAM'S**

**THE BIRTHPLACE OF REAL  
HITS**

**PUBLISHERS OF**

**"I'm Gonna Make Hay While  
The Sun Shines (In Virginia)"**

**"Rolling Stones  
(All Come Rolling Home Again)"**

**Mack Stark, Gen. Mgr.  
Maurice Abrahams, Prof. Mgr.**

THE OTHER day

\* \* \*

I CAME

\* \* \*

DOWN IN the subway

\* \* \*

AND READ

\* \* \*

THAT AL Woods

\* \* \*

HAD GIVEN to K. C. B.

\* \* \*

THE REPUBLIC Theatre

\* \* \*

FOR A benefit

\* \* \*

FOR HIS Christmas fund,

\* \* \*

AND I wondered

\* \* \*

IF K. C. B.

\* \* \*

WOULD HAVE the nerve

\* \* \*

TO CALL on me,

\* \* \*

TO HELP out

\* \* \*

HIS CHRISTMAS benefit.

\* \* \*

I BELIEVE

\* \* \*

K. C. B. KNEW

\* \* \*

MY WEAKNESS

\* \* \*

FOR SELLING

\* \* \*

SOCIETY BRAND

\* \* \*

GOOD CLOTHES,

\* \* \*

HABERDASHERIE

\* \* \*

AND HATS

\* \* \*

TO THEATRICAL folks—

AND I believe

\* \* \*

HE THOUGHT

\* \* \*

I WOULD get up

\* \* \*

AND SAY something

\* \* \*

ABOUT THE good clothes,

\* \* \*

HABERDASHERIE AND hats

\* \* \*

AND MY store policy.

\* \* \*

SINCE I was not invited

\* \* \*

I AM going

\* \* \*

TO SAY here—

\* \* \*

YOU CAN still buy

\* \* \*

GOOD CLOTHES,

\* \* \*

FASHION PARK

\* \* \*

HABERDASHERIE

\* \* \*

AND HATS

\* \* \*

AT NAT LEWIS',

\* \* \*

UNDER THE same

\* \* \*

OLD POLICY.

\* \* \*

"EVERY ARTICLE

\* \* \*

YOU BUY here

\* \* \*

MUST PLEASE

\* \* \*

OR

\* \* \*

YOU MUST return it."

\* \* \*

I THANK YOU.

*Nat Lewis*

**1578-1580 Broadway, at 47th St., N. Y. City**

and

**Broadway at Columbus Circle**

(with apologies to K. C. B. and The New York "American.")

*Merry Xmas and Happy New Year to All My Friends*



Ezra

# EDDY AND ALAIN

Frances



An old-fashioned Christmas, like our fathers and mothers knew,  
With old-fashioned greetings, so truly sincere;  
And old-fashioned friendships to gladden the heart of you—  
That's the kind of a Christmas we wish you this year!

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Ezra Eddy and  
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**HARRIS**

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BY  
James Madison

Direction . . . . . MAX HART

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ROOM CLUBS SHOULD BE PROOF  
THAT I

**HAVE THE GOODS  
THE PRICE and  
THE NOVELTIES in  
JEWELRY**

A great variety of gold and silver belt buckles, gold knives,  
watch bracelets, dress sets, studs and watches, or anything  
in jewelry, including diamonds and rare gems, at the very  
lowest prices, from \$7.50 up, with ten per cent. discount al-  
lowed to the profession.

A VISIT TO MY SHOP WILL  
CONVINCE YOU.

## HERMAN BACH

At Broadway and 45th Street

Under VARIETY'S Office,

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TO ALL  
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Broadway at Columbus Circle  
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*Merry Xmas and Happy New Year to All My Friends*





## LET WOLFIE GILBERT BE YOUR SANTA CLAUS—*Criticus*

Here comes Christmas, and Santa Claus Gilbert has some wonderful gifts of song for you—gifts that bring to you the Greater Gift of the Stern High Sign—that mighty "hand" that greets every number that Gilbert gives you. Let him put into your Christmas stocking

## MY HAWAIIAN SUNSHINE

a present that will last you long into the New Year, and that will be the source of much joy not only to you but to all who hear you sing it, for remember it is the song that brings Hawaii into the hearts of America. And who would want a more delightful Christmas offering than

## SHADES OF NIGHT

Mme. Chilson-Ohrman and Dorothy Jardon and Marion Weeks and many others put it on their Christmas lists (and on their before-and-after-Christmas lists, too). It will be a long-lasting present, too, for it is not a song of a minute nor of an hour. It is destined to last. Too, our Santa offers

## MY OWN IONA

the sterling Hawaiian number that outlasted the so-called "craze," and that greets you now, at Yuletide, at the height of its remarkable popularity. A genuinely desirable gift it is for Every Singer. For it, the professional owes much to Wolfe Gilbert, Anatol Friedland and Carey Morgan. Another perfect present is

## OUT OF THE CRADLE INTO MY HEART

the "grown-up" lullaby by L. Wolfe Gilbert and Anatol Friedland, the ballad beautiful that sends a thrill into the hearts of even the most blasé. Its gentle sentiment blends with the spirit of Christmas and with the right spirit of all times. And think of

## PRAY FOR THE LIGHTS TO GO OUT

another gift o' gladness, Tunnah & Skidmore's mighty coon-shout that came out of the West and captivated all of America. Sophie Tucker—and many others—have this number with them at Christmas. Now we are getting down to the bottom of the stocking where the kiddies always found some of the most precious treasures, and WE find

## WAITING FOR YOU

Onofrio Sciacca's beautiful ballad of tender sentiment, the song that is making such a wonderful appeal to all human hearts. It is a master-gift at this season. To round out the holiday offerings, there are

ROSE OF HONOLULU  
PIERROT AND PIERRETTE  
TRAIL TO SUNSET VALLEY  
I'VE GOT THE ARMY BLUES

# JOS. W. STERN & CO.

I. WOLFE GILBERT, Professional Manager.

1556 BROADWAY, NEW YORK

HOME OFFICE—182 West 38th St., New York City.  
CHICAGO—Max J. Stone, 145 No. Clark St.  
SAN FRANCISCO—E. S. Florentine, 111 Kearny St.

# Chas. Robinson May Ward Robinson Irving, Ida and Helen

WISH ALL

A  
Merry  
Xmas

THE TALK  
OF  
EVERY CITY

A  
Happy  
New Year

The  
PARISIAN  
FLIRTS CO.

## THE NAME

# GIOLITO

STANDS FOR THE BEST IN  
ITALIAN COOKING.

A MERRY CHRISTMAS AND  
A HAPPY NEW YEAR TO  
MY MANY PROFESSIONAL FRIENDS

108-110 West 49th St.

NEW YORK CITY

Tel. 5252 Bryant

## JOHN CORT'S ATTRACTIONS

—SEASON 1916-1917—

FOUR BIG WINNING COMPANIES

LINA ABARBANELL

IN THIS SEASON'S  
MUSICAL TRIUMPH

"FLORA  
BELLA"

AN ADDITIONAL  
SPECIALLY SELECTED  
COMPANY IN THE  
C/SINO THEATRE, N. Y.  
SUCCESS

"FLORA  
BELLA"

TWO COMPANIES IN  
THE CORT THEATRE, N. Y.  
TRIUMPHANT  
MUSICAL DELIGHT  
BY HENRY BLOSSOM  
AND VICTOR HERBERT

"THE  
PRINCESS  
PAT"

In Preparation

"MOTHER CAREY'S CHICKENS."

"JOHNNIE GET YOUR GUN."

# Season's Greetings

From the Staff Members and Employees  
Whose Combined Efforts Have Established

## Waterson, Berlin & Snyder

as the Premier Publishing House of Popular Song Hits

---

### OUR COMPOSERS

## IRVING BERLIN!!!

JOE YOUNG  
JEAN SCHWARTZ  
RAY GOETZ

SAM LEWIS  
GEORGE MEYER  
EDGAR LESLIE

---

High Class Department, BEN EDWARDS, Mgr.  
GEORGE GRAFF

BERT GRANT

---

HENRY SANTLEY, Pianist  
PETE KOPELSON, Pianist  
LEW COLWELL, Pianist  
CLIFF HESS, Pianist

PETE WENDLING, Pianist  
ARTHUR BEHIM, Pianist  
MOE KRAUS, Pianist

---

FRED E. AHLERT, Our Harmony Man  
EVERETT EVANS, Arranging Dept.

LEO LEWIN, Mgr. Orchestra Dept.  
HARRY HOCH, Floor

SAM LEVY (Our Fat "Plugger")

---

## MAX WINSLOW, Professional Manager

---

FRANK CLARK, Chicago Mgr.

DON RAMSEY, Boston Mgr.

MURRAY WHITEMAN, Buffalo Mgr.

Wishing You All  
A Merry Christmas and A Happy New Year

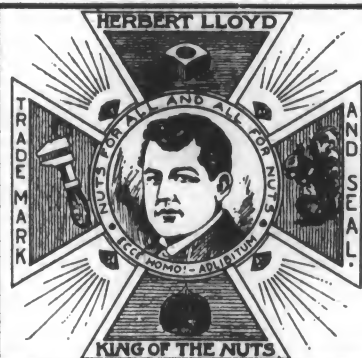
# NOVELL BROTHERS

THE REAL IMPERSONATORS

of the World Renowned French Clowns, PRICE BROS., and the  
Russian Imperial Comedian, MIOWSKYS.

At present touring the PANTAGES CIRCUIT and scoring a BIG HIT.  
BOOKED SOLID.

Direction, MONSEUR BAPTIST.



SEASON'S GREETINGS TO ALL FRIENDS, ALSO TO THOSE WHO ARE NOT, FROM

## HERBERT LLOYD

NOW "SOMEWHERE ON THE PANTAGES TOUR"  
WHO HAS IN STUDY A NEW ACT IN "ONE"  
FOR NEXT SEASON, WRITTEN BY

FRANK ORTH (Orth and Dooley)

ENTITLED

"MUCH ADO ABOUT NOT MUCH"

AN ENTIRE NEW AND ORIGINAL IDEA FULLY COPYRIGHTED AND PROTECTED

"PEACHES  
IN PAWN"

WILL BE REWRITTEN  
BY

FRANK ORTH

AND PRODUCED WITH  
CAPABLE COMEDIANS  
AND BEAUTY CHORUS,  
COSTUMED IN THE USUAL  
"LLOYDGORGEOUS" MANNER

## MME. RIALTA'S

FACE REJUVENATOR

desires to convey her good wishes to the theatrical profession for

A MERRY CHRISTMAS and a HAPPY NEW YEAR

RIALTA, EZIER & WEBB,  
Phone 2920 Bryant

205 WEST 48TH STREET  
NEW YORK CITY

HARRY WEBER presents

# KRAMER AND KENT

DAVE

BESSIE

Dec. 18—Majestic, Milwaukee  
" 25—Palace, Chicago  
Jan. 1—Columbia, St. Louis  
" 8—Orpheum, Memphis  
" 15—Orpheum, New Orleans  
" 22—Keith's, Washington, D. C.  
" 29—Maryland, Baltimore  
Feb. 5—Keith's, Philadelphia  
" 12—Palace, New York

Feb. 18—Orpheum, Brooklyn  
" 26—Colonial, New York  
March 5—Alhambra, New York  
" 12—Royal, New York  
" 19—Bushwick, Brooklyn  
" 26—Shea's, Buffalo  
Apr. 2—Shea's, Toronto  
" 9—Temple, Detroit  
" 16—Temple, Rochester

Apr. 23—Hippodrome, Cleveland  
" 30—Keith's, Cincinnati  
May 6—Keith's, Indianapolis  
" 13—Keith's, Louisville  
" 21—Empress, Grand Rapids  
" 28—Alhambra, New York  
June 4—Keith's, Providence  
" 11—Keith's, Boston  
" 18—Brighton, Brighton Beach, N. Y.

Wishing All Our Friends A MERRY XMAS AND HAPPY NEW YEAR



# DEMAR AND SWAN

FEATURE DANCERS IN "The Girllies Gambol"  
WISH ALL THE SEASON'S GREETINGS

SEASON'S COMPLIMENTS

ARTHUR **Stone** and MARION **Hayes**

Direction, HARRY WEBER

XMAS GREETINGS

## FELIX RUSH

Featured with Rolfe & Maddock's  
"RUBEVILLE"

Direction, Jack Sturges



Xmas Greetings

3

## Dolce Sisters

## ALICE JOYCE

COMPLIMENTS  
OF THE SEASON

A Merry Xmas and Happy New Year to all our friends

**A. and H. GAUTIER**  
(GAUTIER'S TOYSHOP) ORPHEUM CIRCUIT

I think I can afford to WISH EVERYONE A MERRY XMAS AND A HAPPY NEW YEAR  
after playing 49 successful weeks for the W. V. M. A. and U. B. O.

# WESTON'S MODELS

Presented by the peer of them all

## Nate Weston

WISHING ALL A MERRY CHRISTMAS AND HAPPY NEW YEAR



**OLYMPIA DESVALL** THE TALK OF EVERY TOWN  
all over the PANTAGES TOUR

# RICCA ALLEN

Leading Character

with

Annette Kellermann

Viola Dana

Mabel Taliaferro

Billie Quirk

Ralph Herz

Max Figman

and

Lionel Barrymore

1624 Voorhees Ave., Sheepshead Bay, L. I.

Tel. 915 Coney Island

Merry Xmas and A Happy New Year  
FROM

## WILL MORRIS

CYCLING COMEDIAN

Booked Solid W. V. M. A. U. B. O. Direction, SPINGOLD

A MERRY XMAS  
AND  
A HAPPY NEW YEAR  
TO ALL

**LOU HANVEY** AND **NELLIE FRANCIS**

Playing for  
U. B. O. and  
ORPHEUM CIRCUITS

Exclusive Management  
**GENE HUGHES**  
**JO PAIGE SMITH**

Xmas Greetings  
**Dorothy Herman**

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

*Mlle. Claire*

FIFTH AVENUE IMPORTER  
and DESIGNER

Wishes her professional friends  
A MERRY CHRISTMAS AND  
A HAPPY NEW YEAR

Phone—Bryant 8441

130 West 45th Street, New York City

**JOE COOK**

**HARRY WEBER**

**JONES,  
LINICK  
&  
SCHAEFER**



LOUIS WESLEY

Telephone—4362 Bryant

BRUCE DUFFUS

Compliments of the Seasonfrom

THE

**Wesley Office****Vaudeville Brokers****Books Always Open for First Class Material****IF YOU HAVE THE GOODS WE CAN  
ASSURE YOU A SEASON'S ROUTE****SOME OF THE ACTS WHO ARE WORKING FOR US  
AND WHO WE ARE WORKING FOR**

John P. Wade and Co.  
Walter Percival and Co.  
Paul Lavan and Dobbs  
Hill and Ackerman  
Lee Tung Foo  
Jenkins and Covert  
Cycling Burnetts  
Grey and Granville

Waters and Morris  
Chas. B. Lawlor and Daughters  
Folsom and Brown  
Laurie Ordway  
Martha Russell and Co.  
Theo and Dandies  
Miller and Kresco

Lottie Williams and Co.  
Boyle and Brown  
Five Martells  
Hector's Dogs  
Holmes and Reilly  
Juggling De Lisle  
Fred's Pigs

Armstrong and Ford  
Evelyn and Dolly  
Fennel and Tyson  
Three Shelvey Boys  
Harry Le Clair  
Dwyer and Olive  
Hoier and Boggs

**AND MANY OTHERS**

**1493 BROADWAY** Putnam Building  
SUITE 526 **NEW YORK CITY**

# APPEARANCES SEASON 1917 IN NEW YORK CITY

(IN PERSON)

AT THE

## HIPPODROME

Management

**Charles Dillingham**

**KELLERMANN**

(ON THE  
FILM)

IN

**"A DAUGHTER  
OF THE GODS"**

AT THE

## LYRIC THEATRE

MANAGEMENT

## WILLIAM FOX

Personal Direction - JAMES R. SULLIVAN

**ANNETTE**

**A MERRY CHRISTMAS**  
and  
**A HAPPY NEW YEAR**

To our agent **NORMAN JEFFERIES**

Managers, and all our Vaudeville friends

**NOLAN and NOLAN**



GREETINGS

If dancing were coffee with flavor supreme  
The Dancing La Vars would furnish the cream

**THE LAVARS**

AMERICA'S FASTEST DANCERS  
Introducing their Original Hawaiian Novelty

WEEK OF

Nov. 20—Temple, Syracuse

Nov. 27—B. F. Keith's, Boston

Dec. 4—B. F. Keith's Bushwick, Brooklyn

Dec. 11—B. F. Keith's Alhambra, New York  
more following

Thos. J. Fitzpatrick  
Dancing Master

GREETINGS

GREETINGS

**Hugh Herbert**

IN

**"THE PREDICTION"**

By **HUGH HERBERT**

Author "DISCONTENT," "SONS OF ABRAHAM,"  
"PROSPERITY," "LOYALTY," "IMAGINATION," etc.

HOLIDAY GREETINGS

JOHNNY

RETA

**Cantwell and Walker**

In "GET THE FLY STUFF"

Direction **CLAUDE & GORDON BOSTOCK**

XMAS GREETINGS TO ALL

**3 JENNETTS**

With their performing Dogs, Pigeons and Monkey  
Booked Solid Direction, **NIXON NIRLINGER**

SEASON'S GREETINGS

**E. E. CLIVE**

**RAYMOND HITCHCOCK**



# The Season's Greetings

**GEO.  
W.  
MEYER**

**JOE  
YOUNG**

**E.  
RAY  
GOETZ**

**SAM  
M.  
LEWIS**

**EDGAR  
LESLIE**

**CLIFF  
HESS**

**JEAN  
SCHWARTZ**

**PETE  
WENDLING**

**FROM THE**  
**Waterson, Berlin & Snyder's**  
**STARS**

# ROSE AND ELLIS

THE JUMPING JACKS

Wish everyone a Merry Xmas and a Happy New Year

Direction, ROSE & CURTIS

Compliments of the Season

Lee Shubert

J. J. Shubert

MERRY CHRISTMAS and HAPPY NEW YEAR

## WM. SISTO

THE ITALIAN STATESMAN

DIRECTION,

John C. Peebles

Jan. 1—Alhambra, New York.

GREETINGS

TOM—**PATRICOLA** AND **MYERS**—RUBY

In "THE GIRL AND THE DANCING FOOL"

Direction, SIMON AGENCY.

From the PHILADELPHIA "TRANSCRIPT"  
Nov. 26

On the first page (last two columns) will be found our comment upon "The New Chief of Police," a playlet staged by Charles and Sadie MacDonald with the aid of Miss Henrietta Hendricks and Mr. W. Frances Clark. Any act that is good enough to get a review on the first page of this newspaper is surely a great act. The files show but two such plays in sixty-eight years and this is one of the two.

COMPLIMENTS OF THE SEASON

## Chas. <sup>a</sup> and Sadie MacDonald

PRESENTING

"THE NEW CHIEF OF POLICE"

By WALTER MONTAGUE

COLUMBIA THEATRE, ERIE, PA.  
MAJESTIC THEATRE, ERIE, PA.  
COLUMBIA THEATRE, WARREN, PA.  
LIBRARY THEATRE, WARREN, PA.

Can always use **STANDARD ACTS**

Nothing too big. Acts going East or West break your jump.  
Write, wire or phone, **GILBERT E. NEWTON**, Booking Manager.  
Address, Majestic Theatre, Erie, Pa.

**GILBERT E. NEWTON** } Directing Managers **PLAYING FEATURE PICTURES,**  
**O. A. POTTER** } **VAUDEVILLE and ROAD ATTRACTIONS**

XMAS GREETINGS

from

## THE NORVELLES

Direction, JO PAIGE SMITH.

A Merry Christmas  
and A Happy New Year  
from

THE DAINTY AERIAL GYMNAST

## ELLA LAVAIL

THE FIRST WOMAN TO LOOP THE LOOP ON A TRAPEZE



ORIGINAL ACT! ORIGINAL IDEA!

And We Intend To Protect It

BOB **KNAPP** and  
CHRIS. **CORNALLA**

IN "A POT-POURRI OF VAUDEVILLE"

Talking Material by JAMES MADISON

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HOLIDAY GREETINGS

## Anatol Friedland

AMERICA'S MOST MELODIOUS MELODY WRITER

IN VAUDEVILLE WITH

MAY NAUDAIN

## MY 1916 SONG HIT RECORD

\*"My Little Dream Girl"

\*"Shades of Night"

\*"My Sweet Adair"

\*"My Own Iona"

\*"I love You, That's One Thing I Know"

\*"Out of the Cradle Into My Heart"

WILL TRY TO SURPASS THIS RECORD IN 1917



WE WISH YOU ALL YOU WISH YOURSELF

MAE **MELVILLE** <sup>A<sub>N</sub>D</sup> **RULE** GEORGE E.



THAT'S HIM

BE WITH YOU SOON.  
THANKING YOU IN  
ADVANCE.



THIS IS ME

**Greetings**

IRVING

DODE

**Newhoff and Phelps**

FAVORITE SINGERS OF FAVORITE SONGS

Direction, HUGHES & SMITH

"SHIP AHOY BOYS"



**BUCH BROS.**

Spilling the Beans

YULETIDE GREETINGS

**MISS LIETZEL**

En tour, Orpheum Circuit.

SAME TO YOU

ARTHUR

EVA

**SILBER and NORTH**

Announce their 5TH ANNUAL and last appearance  
over the PANTAGES CIRCUIT.  
Starting March 12

BOOKED SOLID BUT COMING EAST

Merry Christmas and Happy New Year  
To All Our Pals

**JACK FREEMAN and DUNHAM WILLIAM**

ASSISTED BY

**GRACE O'MALLEY**

IN

**"A DAY AT BELMONT"**

Lyrics and Music by WM. VAUGHAN DUNHAM

Direction HARRY WEBER.

**RICH**  
**"Shorty"**  
**McALLISTER**

**Arthur Pearson**  
**OFFERS**

**MAUDIE**  
**HEATH**

**THE**  
**"STEP LIVELY GIRLS"**

**THE ACKNOWLEDGED**  
**SUPREME HIT**  
**OF THE**  
**COLUMBIA CIRCUIT**

**BEST CAST**

**HANDSOMEST GIRLS**

**Greatest Laugh-Getter, Snappiest Musical Numbers**

**JULIA**  
**EDWARDS**

**SUPERBLY BEAUTIFUL**  
**SCENERY, COSTUMES**  
**AND EFFECTS :: ::**

**HARRY**  
**T.**  
**SHANNON**

**JACK MULDOON - Manager**

**IN PREPARATION FOR NEXT SEASON**

**CATHERINE CRAWFORD**

**AND HER**

**"GREATER FASHION SHOW"**

**With the Most Beautiful Girls Ever Assembled in One Company**  
**And a Superlatively Gorgeous Wardrobe**

**ALL COMMUNICATIONS TO ARTHUR PEARSON, 1493 Broadway, New York**

**Holiday Greetings !**  
**Vaudeville Moments**  
**of Enjoyment**



**Leon Kimberly**



**Rena Arnold**

Representatives { **EDW. S. KELLER**  
 Palace Theatre, New York  
**CONEY HOLMES**  
 Majestic Bldg., Chicago

**K-A**

**YULETIDE GREETINGS**  
**BERNARD RIGGS AND RYAN MYRTLE** in "Disturbing the Peace"  
 Comedy skit by Junie McCree  
**ORPHEUM CIRCUIT. NOW**

**HOLIDAY GREETINGS**  
**LEO BEERS**

**XMAS WEEK, ORPHEUM, BROOKLYN**

**NEW YEAR'S WEEK, COLONIAL, NEW YORK**

Direction, **CLAUDE & GORDON BOSTOCK.**

**MERRY CHRISTMAS**

**CHICAGO, ILL.**

**EDITHE**  
**STRICKLAND**  
**MODISTE**

**36 W. RANDOLPH STREET**  
 Phone Randolph 1720  
 Central 6581

**HAPPY NEW YEAR**

**TO ALL MY FRIENDS**



# Johnny Dooley and Yvette Rugel

First of all, want to wish all their many friends everything that is good for the NEW YEAR.

## !!! BLOW YOUR HORN!!!

We are many miles away from New York now, but in our mind's eye these words, which you all have seen every time you passed out onto 7th Avenue, from the Penna. Terminal, are as plain as though we held a picture of them right before us this very moment. So we think it's a good "Hunch," and we always play those things to the Limit.

### JOHNNY DOOLEY

The most Versatile Comedian of the present day.

AN EDUCATED GENTLEMAN.

AN ARTISTIC CHARACTER ACTOR.

A TRAINED ATHLETE.

A CLOWN, AN ACROBAT, A MUSICIAN. Can deliver a roaring Comic Song or a sympathetic Ballad with equal success.

AN AUTHOR, AN ORIGINATOR with up-to-the-minute ideas.

### YVETTE RUGEL

A BEAUTIFUL, REFINED, WONDERFULLY FORMED GIRL.

A REMARKABLY BEAUTIFUL CULTIVATED SOPRANO VOICE.

AN ACTRESS who graduated from the famous ORPHEUM STOCK COMPANY of PHILADELPHIA.

Who has SUCCESSFULLY FOLLOWED all the Grand Opera Prima Donnas who entered Vaudeville on the same bill.

We could go on raving about ourselves for another hour, but we could not tell you much more without evading the truth, but we do want you to know that we are doing a NEW ACT that is a TREMENDOUS SUCCESS, and after holding down EVERY SPOT from OPENING the Show at Birmingham to CLOSING the Show at the PALACE, NEW YORK, to with our OLD ACT. We advise ALL MANAGERS TO GO THE LIMIT in boosting.

THE MOST ENTERTAINING "NEXT TO CLOSING" ACT IN VAUDEVILLE

# Johnny Dooley and Yvette Rugel

Assisted by ROBERT DOOLEY

Management, H. BART McHUGH

THE BIGGEST DRAWING CARD IN BURLESQUE

# BILLY WATSON

(The Original and Only)

President of  
"THE  
BEEF  
TRUST"  
CO.

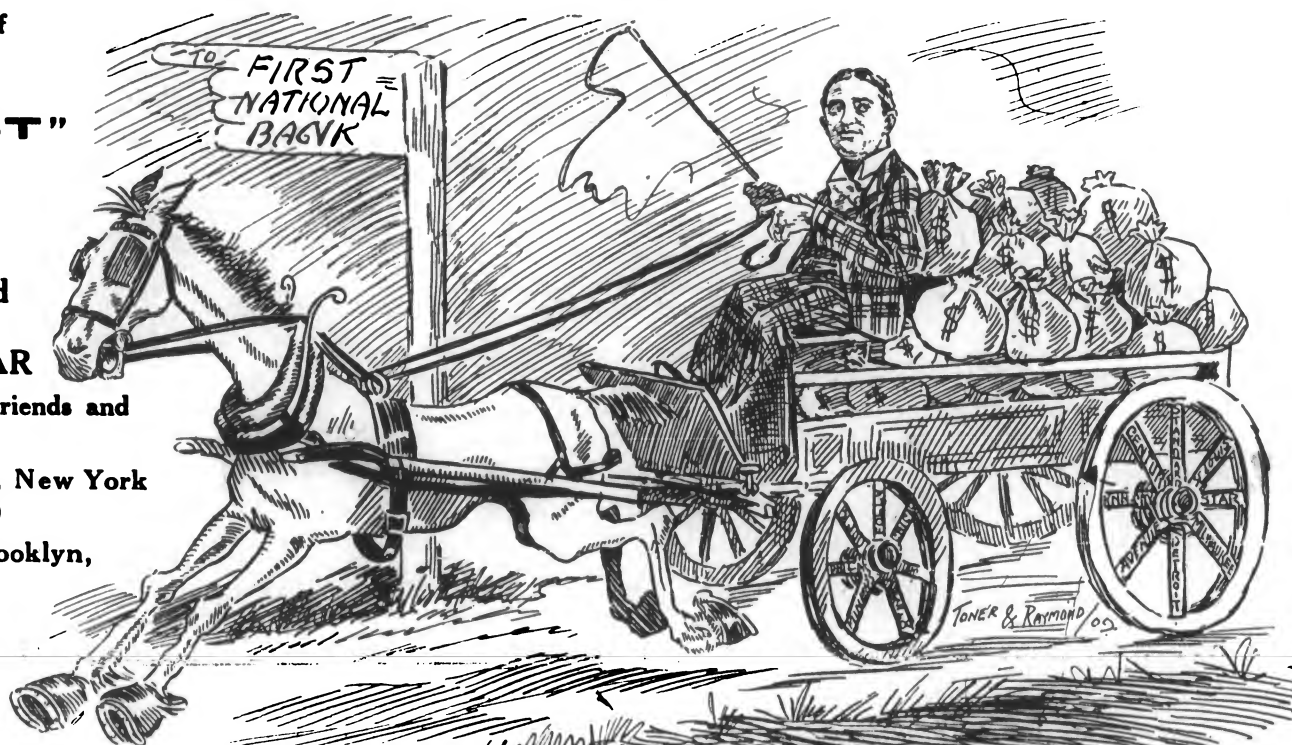
MERRY  
XMAS and  
HAPPY  
NEW YEAR

To All My Friends and  
Patrons

COLUMBIA, New York  
City (Jan. 8)

CASINO, Brooklyn,  
(Jan. 15)

EMPIRE,  
Newark.  
(Jan. 22)



With my very best wishes to everyone.

**IRVING BERLIN**

Christmas, 1916.

THE COMPLIMENTS OF THE SEASON

# HOWARD LANGFORD



PRINCIPAL COMEDIAN---1916-1917

ARTHUR HAMMERSTEIN'S

**"KATINKA"**

Sole Representative, CHAMBERLAIN BROWN



# **"The Pace Makers"**

**and**

# **"Cabaret Girls"**

**WISH YOU ALL A MERRY XMAS AND A HAPPY NEW YEAR**

|                      |                        |                               |
|----------------------|------------------------|-------------------------------|
| <b>FRANCES FARR</b>  | <b>LILLIAN SMALLEY</b> | <b>CRAWFORD AND MONTROSE</b>  |
| <b>JESSIE STONER</b> | <b>MARGIE CATLIN</b>   | <b>DOT BARNETTE LA BERGER</b> |
| <b>MANNY KING</b>    | <b>JACK PEARL</b>      | <b>J. MICKY McCABE</b>        |
| <b>JOE ROSE</b>      | <b>IRVING GEAR</b>     | <b>HAROLD WHALLEN</b>         |
| <b>HARRY PARKER</b>  | <b>LEW LIVINGSTON</b>  | <b>CLAUD LIGHTNER</b>         |
| <b>I. H. HERK</b>    | <b>MIKE J. KELLY</b>   | <b>HARRY ROSE</b>             |
|                      |                        | <b>FRANK DAMSEL</b>           |

## **KATE ELINORE AND SAM WILLIAMS**

WISH MR. AND MRS. EVERYBODY

**A MERRY XMAS and A HAPPY NEW YEAR**

Miss Elinore takes this opportunity to thank **Mr. Roger Imhof**, of Imhof, Conn and Corrinne, for permission to use speech belonging to him. Also **Mullen and Coogan**, for use of "Cabbage."

Another victory for KATE ELINORE in Gus Hill's production of "My Aunt from Utah"

**Personal Direction of SAM WILLIAMS.**

**HAPPINESS and PROSPERITY TO ALL—  
THIS YEAR, NEXT YEAR AND ALL THE YEARS TO COME!**

## **PETER S. CLARK**

PROPRIETOR AND MANAGER

### **A NEW YORK GIRL**

COLUMBIA AMUSEMENT COMPANY CIRCUIT

# TORCAT

ASSISTED BY

Mlle. FLOR D'ALIZA



PRESENTING THE ONLY  
TROUPE OF TRAINED

## GAME ROOSTERS

IN THE WORLD

Torcat is an originator, not an imitator. This act is endorsed by press and managers of the largest cities in the world for the past sixteen years.

Booked solid until Nov., 1918

This act is a big, laughing hit on every bill. Works as well on a stage, ring, platform, etc., as the birds work—no mechanical or string conveniences.

Sole Agent for Theatres  
C. BORNHAUPT

Sole Agent for Circus  
C. SASSE

Address care of

P. TAUSIG & SON, 104 E. 14th Street, New York City

MERRY CHRISTMAS and  
HAPPY NEW YEAR

Claude  
**Golding**  
and  
Clara  
**Keating**

DIRECTION . . . ROSE & CURTIS

HOLIDAY  
GREETINGS

# TOM BROWN

AND HIS ATTRACTIONS

SIX BROWN BROS.  
THE PRINCETON FIVE  
SIX HARVARDS  
THE CHING LO MAIDS

AND THE

TOM BROWN MUSICAL MINSTRELS

**SAM LEVEY PRESENTS**

*Burlesque's Greatest Show*

## "THE CHARMING WIDOWS"

With an incomparable Beauty Chorus and Cast, including

|               |                |
|---------------|----------------|
| EDDIE DALE    | JIMMIE COOPER  |
| SAM CARLTON   | HARRY PETERSON |
| ADA LUM       | HELEN STANLEY  |
| CONNIE FULLER | MAE CAMERON    |

and

# KYRA

"Without a Rival"

Ed. Edmonson, Manager

Wm. Truehart, Advance

THIS WEEK (Dec. 18), OLYMPIC, NEW YORK  
CHRISTMAS WEEK, Scranton, Pa.  
NEW YEAR'S WEEK, GAYETY, BROOKLYN, N. Y.

**YULETIDE GREETINGS FROM  
THE  
AMALGAMATED  
VAUDEVILLE AGENCY**

**B. S. MOSS, President and Managing Director**

**BOOKING**

**THE B. S. MOSS CIRCUIT OF THEATRES IN GREATER NEW YORK  
THE PRUDENTIAL CIRCUIT OF THEATRES  
Situating in Pennsylvania, New Jersey and Maryland**

**ARTISTS SEND IN YOUR OPEN TIME  
A FULL SEASON'S WORK AWAITS YOU**

**MANAGERS**

**IF YOU ARE NOT SATISFIED WITH YOUR PRESENT BOOKING AR-  
RANGEMENTS—OR IF YOU CONTEMPLATE INTRODUCING VAUDEVILLE  
IN YOUR THEATRES, CONSULT US FIRST—FOR WE CAN ARRANGE TO  
SECURE THE CREAM OF TALENT THE VARIETY STAGE BOASTS OF**

**M. D. SIMMONS, General Booking Manager**

**WIRE—PHONE—WRITE**

**AMALGAMATED VAUDEVILLE AGENCY**

**General Executive Offices: 729 Seventh Avenue at Forty-Ninth Street**

**Phone—BRYANT 9200**

**Phone—BRYANT 9200**

# Season's Greetings FROM AN ALL STAR BILL

---

A Sure-Fire Next-to-Closing Act

## VICTORIA FOUR

Vaudeville's Favorite Entertainers

Booked Solid till May, 1917

---

The Man of 100 Roles

## CAESAR RIVOLI

---

America's Foremost Singing Comedians

Wilson

Frank

## Rogers and Brockway

"The Traffic Cop and the Park Sparrow"

in their

Nonsensical Absurdity

"WORKING FOR THE CITY"

Special "Prop"—In "One"

---

Clyde

Walter

## HAGER and GOODWIN

Singing Their Own Songs—Authors

"Over the Hills to Virginia"

"Yo-Kum-Kee"

"You're My Rose of Yesterday"

---

The Chore Boy

## JERE SANFORD

YODELING—WHISTLING—COMEDIAN

NEVER A RIOT, BUT ALWAYS WORKING

## Vulcano and DeLores

Declared by Press and Public to Be Unsurpassed

---

## WE are Booked Solid W.V.M.A. and U.B.O.

---

And take this means to thank the best of all agents

# HELEN MURPHY AGENCY

906 Majestic Theatre Building

CHICAGO



# *Season's Greetings*

BEN

HARRIETTA

# RYAN AND LEE

HAVING OUR STOCKINGS FILLED BY

## HUGHES & SMITH

MERRY CHRISTMAS and HAPPY NEW YEAR

VIVIEN *and* DAGMAR

# OAKLAND

Direction, **PAT CASEY**

Home again after 120 consecutive weeks on Fuller Circuit, Australia.



**Jessie and**



**Dollie**

# MILLAR

*Presenting 15 Minutes of Music, Dancing and Song*

Featuring the Maori "Poi"  
(Native New Zealand Dance)  
Booked solid W. V. M. A.

Songs by SAM DOWNING  
Direction, LEW EARL

Artists who made Gymnastics Famous throughout the World by Original Tricks and Individual Methods of Working

H. B. MARINELLI, Contortionist  
JOSEPHINE AMOROS, Trapesse  
FRANK MARLO (Marie and Dunham),  
Horizontal Bars  
GLINERETTI TROUPE, Acrobats  
VIRGINIA ARAGON, Queen of the Wire

PAUL CINQUEVALLI, Juggling  
3 ORIGINAL YOSCARRYS,  
Comedy Acrobats  
ORIGINAL HAGELMANS, Flying Trapesse  
VAIDIS SISTERS, Revolving Aerialists  
CACIEDO, Bounding Wire

## FRED ZOBEDIE

Known the World Over as the Most Wonderful All Around Gymnast, thinks all the above were the greatest Geniuses of all time in their particular line.

## FRED ZOBEDIE and CO.

WORLD'S GREATEST ENTERTAINERS

Wishes all those still living and all other friends

**A Merry Christmas and A Happy New Year**

HARRY WEBER, New York

CONY HOLMES, Chicago

**Greetings**

## LAMBERT AND FREDERICK

**"Fashion Plate Pair"**

Merry Xmas

Happy New Year



Buster Santos

and

Jacque Hays

THE CHINESE CASTLES  
**JOE CHONG and MOEY ROSIE**  
IN

SONGS AND MODERN DANCES  
Best Yuletide wishes—a thousand of them  
BOOKED SOLID—PANTAGES CIRCUIT

MERRY XMAS—HAPPY NEW YEAR

## DORIS LESTER TRIO

PRESENTING

**"A BREEZE THAT BLEW"**

A GALE OF LAUGHTER

Health and Prosperity are a  
Strong Combination

## Jack Reid

AND HIS FAMOUS

**"Record Breakers"**

Wish Everybody Health and Prosperity

XMAS GREETINGS

FROM THE

International  
Black Face Comedians

## MILLER and LYLES

Direction :: :: HARRY WEBER

HILDEGARD—**MASON** AND **MURRAY**—GEORGE

Extend season's greetings to all.

Direction, HARRY WEBER.

# ACTOR'S STRIKE!!!

ED

# GALLAGER

—AND—

ANDY

# LEWIS

Strike the Greatest Laughing Success of Their Career

in

## "MY FRIEND THE JUDGE"

A Carefully Constructed Gem of Class and Comedy

*Direction, ALF. T. WILTON*

MERRY CHRISTMAS AND HAPPY NEW YEAR

# BILLIE REEVES

THE ORIGINAL DRUNK

That \$1,000 bet still holds good for anyone who can prove that I am not the original "drunk" in "A Night in an English Music Hall,"  
produced in 1904 by Mr. Fred Karno.

HOLIDAY GREETINGS TO ALL

## Lillian Mills

"VOGUE LAND FANCIES"

COMPLIMENTS OF THE SEASON

From

## Charles Irwin

and

## Kitty Henry

PERSONAL DIRECTION,

HARRY WEBER.

NOTHING SERIOUS—JUST MIRTH AND MELODY

JANE BARBER AND JACKSON JEROME

Booked Solid—W. V. M. A. and U. B. O.

Direction—SIMON AGENCY.

BEST WISHES FOR A MERRY CHRISTMAS TO ALL—FROM

MAY

## ELINORE

## AND

VIOLET

## CARLETON

PLAYING U. B. O. TIME

Direction, JAMES E. PLUNKETT, Palace Theatre Bldg.

JEAN BEDINI  
"PUSS PUSS" co.

AND

"KITTENS"

WISH YOU ALL

A MERRY CHRISTMAS  
AND A HAPPY NEW YEAR

IN VAUDEVILLE

## ELSA RYAN

Management—

Jos. Hart.



HARRY WEBER

PRESENTS

# GENE GREENE

WALTER FORD

AT THE PIANO

PLAYING THE BIG EASTERN HOUSES



**EMILY DARRELL**

Wishes Everybody A Very Merry Xmas and A Happy New Year

# ROLAND TRAVERS

---

***"The Illusionist  
Extraordinary"***

---

EXTENDS THE  
SEASON'S GREETINGS  
TO ALL

Next Week (Dec. 25)—Keith's Alhambra,  
New York

Week Jan. 1st—Keith's Orpheum, Brooklyn

Direction, MORRIS & FEIL.

# SEASON'S GREETINGS

WILLIAM B. FRIEDLANDER, Inc., Offers

THE MOST PRETENTIOUS VAUDEVILLE OFFERING OF THE DAY

## "FOUR HUSBANDS" (Western Company)

**GEORGE  
BUTON**

PRINCIPAL COMEDIAN AND  
LAUGH PRODUCER



1916-17-18  
GREETINGS TO  
Frank Rich and Raymond Teal

**EMMET  
VOGAN**

JUVENILE COMEDIAN  
TITLE ROLE



**THE HUSBAND**  
JACK MORTIMER, 3rd

**EDYTHE  
(DIMPLES)  
LAURENCE**

TALK A LITTLE  
SING A LITTLE  
DANCE A WHOLE LOT



"HOW MUCH DO YOU  
THINK I OUGHT TO TAKE  
OFF?"  
GO HOME

**BETTY  
FRANK**

PRIMA DONNA

WHO CAUSED ALL  
THE TROUBLE



"SAY IT AGAIN—SAY IT  
LOUDER, I WANT EVERY-  
BODY TO HEAR."

**AL.  
LEONARD**

THAT DANCING HUSBAND



MEET ME FACE TO FACE  
WITH  
THE 4 HUSBANDS

**ALF.  
BRUCE**

THAT ATHLETIC HUSBAND



"TREAT 'EM ROUGH"

**LUTHER  
YANTIS**

THAT LOVIN' HUSBAND



JUVENILE LIGHT  
COMEDIAN

**JACK  
GATES**

STAGE CARPENTER,  
"FATHER" AND MANAGER



GREETINGS TO  
ALL FRIENDS

# COLUMBIA AMUSEMENT COMPANY

EXECUTIVE OFFICES  
COLUMBIA AMUSEMENT COMPANY BUILDING  
Broadway and Forty-Seventh Street  
NEW YORK



*Approved  
Burlesque*

MERRY CHRISTMAS  
HAPPY NEW YEAR

## Harry Green

AARON HOFFMAN'S  
"CHERRY TREE"

DIRECTION :: LEWIS & GORDON

Merry Christmas and Happy New Year to Everyone.

Fannie and Kitty

## Watson Sisters

"Those Two Girls"

Booked Solid U. B. O. Direction, ALF. T. WILTON

To the Public: Western Address, 1204 Majestic Theatre Bldg., Chicago

Dear Friends:

Am touring with Pepple's and Greenwald "All Girl Revue", not featured but still in the running (Apologies to Zit). Topsy in the first act and Dancing Bell Boy in last act. Critics say I'm full of Pep and Ginger. We shall see.

Wishing you all a Merrie Xmas and a Happy New Year.

HENRIETTA WHEELER

Dec. 22, 1916

The girl who can sing a little,  
Dance quite some, talk a whole lot

## Marie Stoddard

THE "BUD FISHER" OF SONG

Direction :: :: MAX HAYES



JACK CONWAY

DREW & CAMPBELL'S  
"LIBERTY GIRLS"

HEADED BY

JACK CONWAY,  
AND AN ALL-STAR  
CAST INCLUDING

Etta Joerns, Arthur Mayer, Barry Melton, Jas. Collins and such features as the 3 Bullowa Girls, Liberty Four and Travesty Opera Co.



ETTA JOERNS

COLUMBIA THEATRE NEW YORK Wk. Jan. 15

# PERCY ELKELES

**MANAGER AND PRODUCER**

110 West 38th Street, New York City

**ORIGINATOR OF THE RESTAURANT REVUE**

**CAPACITY CROWDS are the RESTAURANT MAN'S REWARD  
while playing ONE OF MY REVUES**

**EACH AND EVERY ONE IS**

**NOVEL IN CHARACTER  
RICH IN COMEDY**

**RAPID IN ACTION**

**UNIQUE IN COSTUMING**

**WONDROUS CHORUS GIRLS**

**BROADWAY MUSICAL PRINCIPALS**

**Producer of the MAXIM RESTAURANT, NEW YORK, REVUES, that  
HOLD ALL RECORDS FOR CABARET RUNS.**

**Producer of the conceded best cabaret revues ever turned out**

**Originator of cabaret distinction in costuming as well as cabaret revues**

**"DISTINCTIVENESS" is my trade mark and "DRAWING POWER" my motto.**

**My record and confidence are best explained by my proposition to produce a revue for any  
first class restaurant or hotel and**

**PLAY IT ON PERCENTAGE**

**I do not ask that you invest a dollar—Percentage will be my payment. I will make the  
entire production and place it on your floor without it costing you one cent.**

*Agreeable terms arranged on a percentage basis*

**PERCY ELKELES, 110 WEST 38th STREET  
NEW YORK CITY**



MERRY CHRISTMAS and HAPPY NEW YEAR

BILLY

CHARLOTTE

# BERNARD AND MEYERS

IN OUR NEW ACT "THE BILL POSTER"

Direction, ROSE & CURTIS.

By DARBY ARONSON

Merry Xmas  
Happy New Year

## Milt Collins

"The Speaker of the House"

Direction,  
LEWIS & GORDON.

GREETINGS FROM

## The BERRENS

(FRED and HERMAN)

Presented by MAX E. HAYES  
in an original musical offering.

Booked Solid, U. B. O. and Orpheum until June, 1917

GREETINGS

## TOM CONROY AND O'DONNELL

"THE PARCEL POST MEN"

Direction—  
TREAT MATTHEWS.

GREETINGS

## Rae Eleanor Ball

U. B. O.

Booked Solid

## LEO WOOD'S

## "Junior Follies of 1916"

with

Laurence Fein  
Solly Kuttner  
Geo. Rose  
Chas. Smith

Gertrude Rose  
Vera de Varney  
Jessie Spiegel  
Gertrude Johnson

Carrol Sisters  
Wellford Sisters

ESTABLISHED—1900—A. D.

# BRADY *and* MAHONEY

JESTERS TO HIS MAJESTY  
"THE AMERICAN CITIZEN"

EXTEND TO THE ENTIRE PROFESSION  
YULETIDE GREETINGS

Direction, SIMON AGENCY, Inc.

"SOMEWHERE" IN THE WEST.

## SUTTON MCINTYRE AND SUTTON

THE MOST  
ARTISTIC  
OF  
MODERN  
VAUDEVILLE  
NOVELTIES

### IN THE PERFUME SHOP

By JUNIE MCCREE

AN ASSEMBLAGE  
OF COMEDY SONG & DANCE  
SKILLFULLY BLENDED  
WITH AN ABUNDANCE OF  
COLOR AND CLASS

FULLY PROTECTED  
BY COPYRIGHT  
AND VARIETY PROTECTED  
MATERIAL DEPARTMENT

KITTY SUTTON  
"THE  
POWERFUL ONE"  
MERRY XMAS  
TO ALL  
ADDRESS VARIETY NYC

**S**  
SYDELL, HARRY  
STANLEY & BURNS  
SWEDE BILLY SUNDAY  
SULLY & ARNOLD  
SUNGRADE BROS.

**H**  
HANSON, GRACE  
HAL & FRANCIS

**M**  
MILITARY QUINETTE  
MULLAY & CO. DON  
MORRIS SISTERS  
MILANI FIVE  
MARLOTTE & CO. HARRIET  
MONROE & CO. CHAUNCEY  
MANHATTAN TRIO  
MURPHY & LACHMAR  
MARLEY, JACK  
MOSS & FRYE  
MARTYN & FLORENCE

**I**  
THIRD AND  
LAST CALL—  
NO ANSWER.  
PASS IT UP.

**B**  
BENNETT, MURRAY  
BREEN FAMILY  
BRYANT, LEE & CO.  
BROUGHTON & TURNER  
BROWNING, JOE

**D**  
DOWLING, EDDIE  
DE PACE OPERA CO.  
DRAWEE, FRISCO & H.  
DREHERS, THE

**O**  
ODDONE  
OTUREK, SOLLIE  
O'MITT BROS.

**V**  
VALYDA & BRAZILIAN NUTS  
VALE & QUINN  
VERNONS  
VON CELLO

**N**  
NEIMAN & KENNEDY  
NELSON & KENNEDY

**C**  
CUNNINGHAM, EVELYN  
COLE, ALICE  
CAPPELIN, MR. & MRS.  
CORNELIA & ADELE  
COSTELLO, ETHEL

**A**  
ARCHER & BELFORD  
ADE & MARION  
ALVERATTOS (3)  
ARTOIS BROS.

A Prosperous Coming Theatrical Season  
To Everyone

**T**  
TOWLE, JOE  
TELEGRAPH TRIO  
TEMPONI, FLORENCE  
TYLER & CROLIUS  
IN THE TRENCHES

THINQ CRAZY

THEATRICAL ALPHABET OF

MARK LEVY

1493 Broadway

Putnam Bldg.

Tel.—8812 Bryant

**E**  
ESPE & DUTTON  
ELLIOTT & MULLEN  
ELWOOD & SNOW  
EBBS, WM.

**P**  
PHILIPS, MR. & MRS. N.  
PHILLIPPI FOUR  
PORT & DE LACEY

**J**  
JEWETT & PENDLETON  
JASON, ADELE  
JACK & FORIS  
JAMES, FREDDY

**R**  
RAYMOND  
RYAN & RYAN  
ROTH & ROBERTS  
ROGERS & WOOD

**Q**  
QUEER & QUEERER

**G**  
GARDNER'S MANIACS  
GILLETTE'S MONKEYS

**W**  
WOOD-MELVILLE & PHILIPS  
WILKENS & WILKENS  
WARD & FAYE  
WESTPHAL, FRANK  
WARD & WILSON  
WALTERS, FLO & OLLIE  
WELLS, BILLY K.  
WEBB'S SEALS

**L**  
L'CLAIR, JOHN  
LYONS, JIMMY

**K**  
KELLO & KELLY  
KEENE & WILLIAMS  
KEEFE, LANGTON & W.  
KUNDLES (3)

**F**  
FUTURISTIC FANTASY  
FOREST, GRACE & ERNIE  
FLETCHER, JIMMY  
FLORETTE

**X**  
SUPPLY MISSING NAMES  
**Z**

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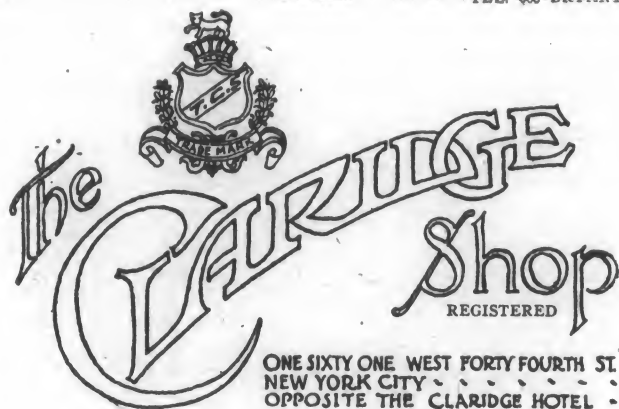
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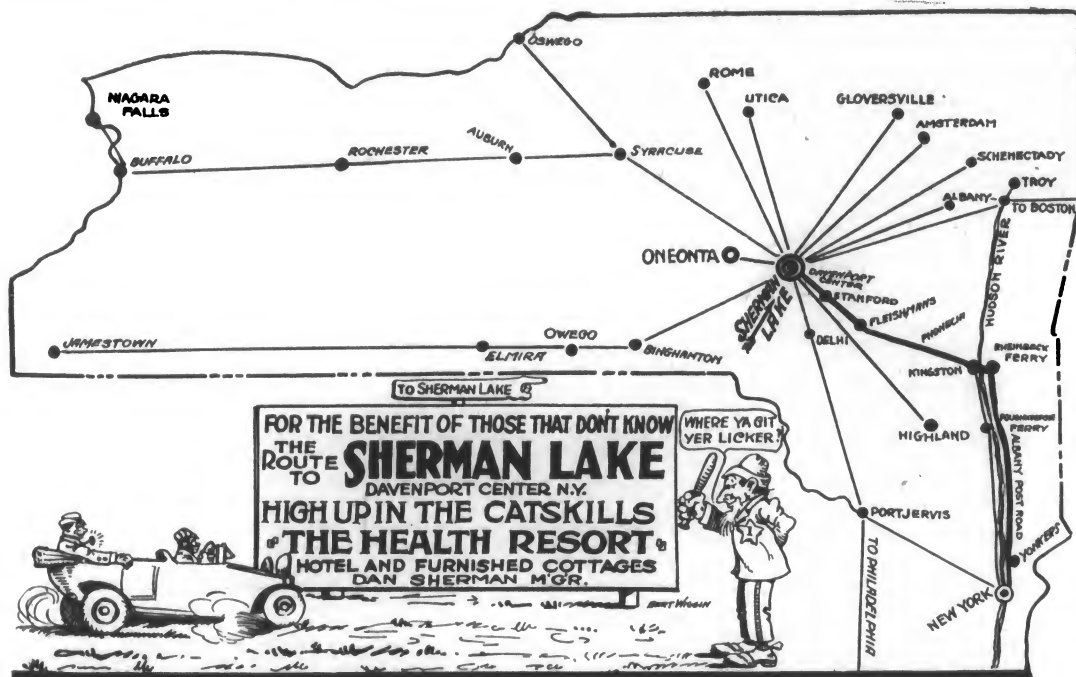
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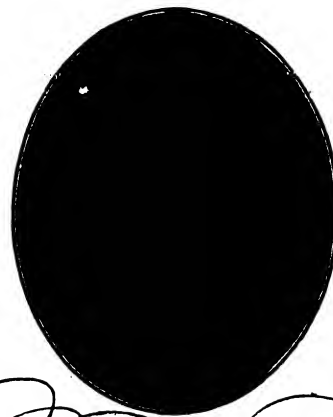
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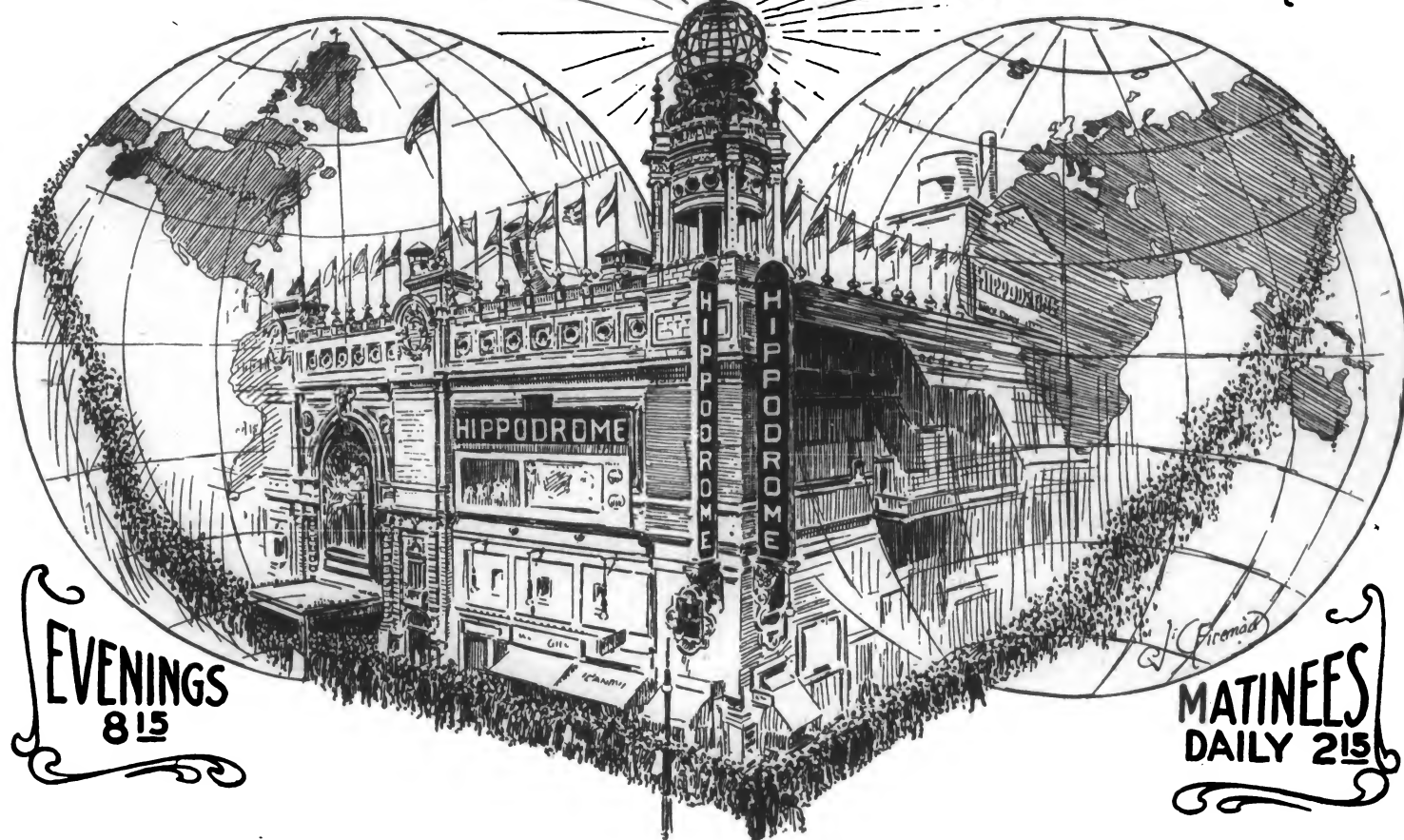
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Bernard Burke

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Second Half, This Week (Dec. 21)—AmericanDIRECTION, **MAX OBERNDORF**Merry Christmas  
and  
A Happy New Year**JOE WEBER**Weber's Theatre,  
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(Continued from page 16.)

Twins." Can you picture any of the old school of press agents lying down and letting themselves and their attraction be shut out because they were not resorting to quarter and half page advertising.

In the current McClure's, A. H. Woods put over a speech with the truest ring that has been spoken in a long time. He says the public of today, both the New Yorker and the visitor to the big town, is wise to the big advertising dodge. One can no longer make a show by that sort of pounding. The theatre goer knows that if you have to resort to an ad of tremendous proportions you have a failure on your hands and are trying to jam it through. The managers and the "sandbaggers" themselves are to blame for this state of affairs. In their greed the latter have killed the goose. Had they controlled their activities to worthy shows and had not jumped on every attraction that came along, good, bad and indifferent, they would have gained the public confidence and built up a following that would have been worth while and continued to serve the managers in a capacity that would have been mutually advantageous.

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A PICTURE FOR EVERY GIRL  
WHO EXPECTS TO MARRY  
AND FOR THE MAN WHO  
IS TO MARRY HER

ALBERT CAPELLANI  
DIRECTOR GENERAL

LEWIS J. SELZNICK  
SOLE DISTRIBUTOR



## FUTURE OF PICTURES.

(Continued from page 14.)

are 242 small accounts now, but with the inception of the big theatre in each neighborhood, the exchanges will find their business dwindle to the vanishing point.

"From an exhibitor's standpoint it is also unfair to take prominent stars out of the regular program for which they contracted, without due notice to them, as contracts are made for a program because of the merits of the stars it contains.

"There is still another angle this situation assumes. With a large theatre in every local neighborhood it is not altogether unlikely that these theatres will have their bookings controlled on the legitimate theatrical basis of bookings. No vivid imagination is necessary to observe that the film industry is following in the path blazed by the legitimate. Shall we see a big time circuit controlling the special features and a small family time agency booking the smaller theatres?"

John R. Freuler, in a recent interview on the subject of programs as against special companies headed by stars, said:

"Some of the stars seem to think that stepping out into the field 'on their own' will find for them sure profits and big monetary success.

"This represents a very laudable ambition—and for most of them probably a very expensive experiment. I think the effect will be very salutary and altogether beneficial—but it is not going to upset the industry, or prove very exciting.

"Acting for photoplays is a business.

"Employing actors and making photoplays is another business.

"No one person has ever been able to combine more than two of these activities with any marked degree of success, and most of the important successes have come to those who have tried only to do one thing well.

"I have gathered evidence which shows that something more than 96 out of every 100 concerns entering the picture distribution business suffer loss and come ultimately to failure or something just as bad under another name."

The views of the president of all the other manufacturers of program features have been published so often that their reiteration here would be an unnecessary repetition of the protests against open bookings.

Of all the leaders in the producing field, none has a better right to voice an opinion as to the respective merits of the program and open booking systems, than Lewis J. Selznick. Two years ago he was a staunch program believer and now he is the biggest individual factor in the open booking market.

"I am like a reformed bartender," says Mr. Selznick, "who, after all, is the best advocate of temperance. He has seen the effect of the stuff he has sold across the bar and when he reforms, his arguments should surely convince.

"When I severed connection with the program system last February and announced the organization of the Clara Kimball Young Film Corporation to present Miss Young in a series of eight big pictures a year on the open booking market, the ever-ready critics and wiseacres shook their heads and mumbled prophecies of speedy disillusionment and failure.

"I was assailed on all sides as 'a menace to the industry.' The cry was raised that the 'program is the backbone of the business.' I was like a preacher establishing a new church and preaching to empty pews and the sexton. In less than a year my church has a congregation of the biggest exhibitors in the country and a vestry of the biggest exchange men in every great city.

"How anyone can maintain the supremacy of the program system in the face of our success and the other important desertions from the program field, I fail to understand. If I were

wrong, why does Mr. Stanley Mastbaum of Philadelphia keep his great circuit on the open booking plan; why did S. L. Rothapel change the Rialto from program to open booking; and why did my friend, Adolph Zukor, bashfully and anonymously take Mary Pickford off the Paramount list and exploit her along directly the same lines as we were exploiting Clara Kimball Young?

"It is true that Mr. Zukor seemed a bit in doubt about it, because at first he modestly declined to take credit for the organization of Miss Pickford's own company, but he has since come out in the open with the admission that

he was forced to take that step and with the announcement of similar plans for the George M. Cohan pictures.

"As for my arguments in favor of open booking, if argument is necessary, I can sum them up briefly.

"Open booking is the only means of readjusting the over-production of features which is the real 'menace to the industry.' The open booking system gives the exhibitor a chance to pick his big attractions and play them when he chooses. It forces the producers to put their best efforts into every individual production.

"Open booking will force each exhibitor to improve the character of his

house and increase the patronage of motion pictures. Every exhibitor knows his local conditions better than any producer thousands of miles away and under the open booking can satisfy his patrons week in and week out.

"It seems to me that the doom of the program system is close at hand. Selznick Pictures are in the open booking market to stay. I welcome competition, for by competition only will the fight against the program end in an overwhelming victory. The more competitors I have the greater the number of exhibitors who will have their eyes opened to the benefits of the open booking system."

# Artcraft

PRESENTS ITS COMPLIMENTS  
OF THE SEASON TO THE  
FILM INDUSTRY AND AN-  
NOUNCES ONE PLAY A MONTH  
BEGINNING WITH JANUARY  
FIRST, 1917.

*Artcraft* has already presented  
*Mary Pickford* in one play, with  
a second about to be released.

It now offers *George M. Cohan*,  
that multigenius, in "Broadway  
Jones," produced under the super-  
vision of *Cecil B. DeMille*.

It will be seen by the magnitude of these  
Artists, that *Artcraft's* future announcements  
may rock Filmerica with wonderment when  
they are made public.

*Artcraft* again wishes it to be known that it  
is ready at all times to consider plans, plays  
and players, provided the *Artcraft* standard is  
rigidly adhered to.

ARTCRAFT PICTURES  
CORPORATION  
729 Seventh Avenue New York

# One Thousand Dollars a Week

is what six motion picture theatres in New York City alone are each paying to run

## "The Witching Hour"

by

AUGUSTUS THOMAS

with

C. AUBREY SMITH

JACK SHERRILL

MARIE SHOTWELL

ROBERT CONNESS

Directed by George Irving

and to cap the climax

MR. S. L. ROTHAPFEL, Managing Director of the  
**Rialto Theatre, New York**

immediately following his viewing the attraction booked "The Witching Hour" to play at his theatre.

With an extra expenditure for advertising, especially arranged musical programme by the Rialto orchestra, "The Witching Hour" will be shown at that theatre the week commencing Sunday, December 10th, 1916.

These facts bear out the classification of "The Witching Hour" by critics, producers, manufacturers and exchangemen throughout the country as "Remarkable Achievement," "Smashing Hit," "Big, Vigorous and Elaborate," "Tense, Startling."

Released on a State Rights Basis as a Special Attraction

with advertising matter appropriate to the character of this extraordinary subject.

**Frohman Amusement Corporation**

WILLIAM L. SHERRILL, President

18 East 41st Street

New York City

### YEAR IN VAUDEVILLE.

(Continued from page 6.)

to publish the managers' matter elsewhere, to secure the same readers.

The Rats seemed to be growing numerically although not enlisting the full support or aid of all the vaudeville players. The Mountford method commenced to be criticized by artists. Several wrote open letters which were also published in VARIETY. Toward the late spring of this year there was organized the Vaudeville National Artists, avowedly constituted as a "friendly organization to the managers." The managers as frankly admitted they were behind the N. V. A., wanted it,

and heads of circuits instructed their forces, also booking agents, to invite acts to join. The N. V. A. was looked upon as an "opposition organization" to the White Rats. The Rats belittled it, but it commenced to gain weight and is now fitting up an entire floor in a large Broadway office building for its quarters.

The hidden threats of the White Rat articles in VARIETY became broader. The managers grew more aggressive. After a somewhat tumultuous summer of publicity between the two sides, the managers in the early fall announced an open deft to the White Rats by stating that after Oct. 31 all

White Rats' members would not be allowed to play in vaudeville if they were known. The Rats (Mountford) decried this stand, claiming it was not given out with intent to fulfill, as managers could not know who were and who were not members of the Rats. Mountford in one of his articles stated he would like to see a manager cancel an act solely because it was a White Rat—he would show the managers what the White Rats would do.

Even before Oct. 31, the managers commenced to cancel White Rats because they were Rats. The managers announced about this time their original statement had been misunder-

stood; they had intended to have it understood that after Oct. 31 no White Rats at all would be engaged. It is estimated that from Oct. 15 to Dec. 1 nearly 200 vaudeville acts were cancelled on the alleged grounds that they were White Rats. A great many proved to the satisfaction of the Managers' Association they were not. Others resigned when given that alternative. Nearly all were re-engaged. Pat Casey, appointed special representative of the V. M. P. A., having received their explanations. When these were satisfactory and the members made an affidavit they had resigned from the order, the acts in most cases secured the return of their canceled route. Any number of cancellations and resignations did not become public. It was difficult for newspaper men to obtain information. Mr. Casey, an agent himself, refused to give out any names, excepting his own acts, because as he said he did not wish to have other agents believe he was taking an unfair advantage of them through his managerial position.

The situation between Rats and managers then came down to the present time, with the threatened strike of the White Rats which may have suggested itself to Mr. Mountford through the recent American Federation of Labor Convention at Baltimore. The reports of that proceeding were that the White Rats had been promised the support of the Federation. It did not deceive the managers, who knew that was purely formal and could be, as it has been, extended to any branch of the A. F. of L. Each international charter carries with it the guarantee of local government (of its own) known as local autonomy. For the Rats to secure more than the moral support of the A. F. of L., it would have to come through the individual votes of the respective associated bodies. There is a formula attached to this and those understanding the workings of labor bodies in these matters were perplexed at the "leaked" information of the Rats preparing for a strike without first having ascertained the attitude of the other A. F. of L. unions regarding the Rats.

While the "agitation" (as the managers delighted to call it) of the Rats was at its fever heat, the stage hands and musicians of Oklahoma City went on strike. They were joined by the actors playing in that town. No one in the east gave Oklahoma City any attention, thinking it was a minor affair. The matter was first brought to light by VARIETY publishing accounts, the news reports plainly showing that the Oklahoma City overlooked trouble was a matter between the unionized artists and the manager rather than only a local disturbance. The V. M. P. A. thereafter worked in conjunction with the Oklahoma City managers and the union end for the actor was directed from the White Rats in New York. The Oklahoma City strike was precipitated by an over-zealous woman representing the Rats, who had been given some authority she understood nothing about. As Oklahoma City was in her home stage, she imagined an opportunity for her to become the Joan of Arc of the actors had arrived. What would ordinarily have been a local, difficultly lasting perhaps two weeks became a hard fought battle with the managers slowly wearing down the strikers, until at the present time, while there is a semblance of a strike on in that city, there is no discrimination as to acts played by any of the theatres, and it has been reported the stage hands' and musicians' unions were in readiness to make terms with the managers, without the Rats being considered, although the local stage hands, musicians, operators and Rats were in an affiliation on the Oklahoma City strike subject and were known as the Quindale Alliance.

The Rats at various times made informal claims, not for publication, nor were these claims published by Mountford, that they could wear managers away from the V. M. P. A. If they

tried, their efforts failed, for the managers went into the matter fully determined to have it settled one way or another, remove the agitation and allow the vaudeville business to proceed in its normal way. The managers persistently claimed; and in which claim any number of people conversant with the conditions agreed with them, that the actors had not sufficient cause for a strike at this time. The managers professed a liking for a friendly artists' organization, and gave the N. V. A. several concessions asked for, including among these about all the demands White Rats could make, excepting a Closed Shop and Mountford. To these latter two the managers said they would never consent. Mr. Mountford, however, so completely dominated the Rats that although any intelligent man could easily observe the managers wanted peace rather than trouble and that the Rats organization might place itself in a good position by Mountford abdicating, taking the White Rat union charter along with him, the organization never brought up the subject nor as far as known were any White Rats in meeting allowed to discuss it.

While the burlesque managers stood with the vaudeville managers as members of the V. M. P. A., the Rats' fight was directed only against vaudeville. Burlesque did not become involved, although the stand taken by the burlesque managers practically said they did not relish the Rat idea as expounded by Mountford any too well, since many of the burlesque players are Rats.

#### HIP'S SALES DEPARTMENT.

(Continued from page 14.)

sonality cherish it; if you have not, cultivate it.

"Nothing is so plentiful in America as opportunity."

This is the second season of the Hippodrome under the Dillingham management, but that lucid treatise by Mr. Schwab was there when the first show started. Since then the Hip's Press Bureau or "Sales Department" has built up with ideas and typewriters something that for splendid exploitation has never been excelled by any commercial concern in this country.

While everything dates back to "Dillingham" through his directions and selections, in press agency he picked the ideal man for the spot—Mark Luescher. Mr. Schwab even might have had Mr. Luescher in mind when he wrote, "If you have a reputation for stating facts exactly, for never attempting to gain a momentary advantage through exaggeration, you possess the basis of all successful salesmanship."

Press agents must possess, besides, diplomacy (to an unlimited degree—if he's a good press agent and he can't be a good one without it), patience, alertness, perception and fealty. Mr. Luescher has them all and within the experience of the writer among press agents he has never met but one other press agent who combined all these qualities, without reserve or exception.

The organization of the Hip's press department is a study in itself, the division of the country into zones, the minimum and maximum quantity of copy to be shipped out at intervals, the handling of special matters and the substantial returns all place their seal of approval upon Mr. Dillingham's choice of Mr. Luescher for this most important "Sales Department."

Mark Luescher's face is a mask. He is ever the same, whether greeting a newspaper man from the biggest daily or from a small, unimportant weekly like VARIETY. Luescher is affable, a born diplomat, excepting that a diplomat occasionally lets loose a white fabrication to possibly square a situation.

Luescher does not do that. He never deceives a newspaper man who calls upon him for information in connection with news. He may be evasive, non-committal or elusive, but he never deceives—and his door is always open.

And Luescher's copy when sent out contains two fundamental principles of all "get over" press publicity—it says something and it's ready to print. It's not thrown to one side nor does it go unread, for such is the reputation as a publicity man Mr. Luescher has established that the presses print his "stuff" in larger quantities than many another press agent ever dreamed of.

When it is considered that 60,000 people weekly may be seated in the Hippodrome and nearly that number

is required to pay admission to bring to the box offices the enormous weekly expense the huge house is under, the importance of the Luescher job can be imagined, for upon the publicity given a show, any show, depends to a very great extent it's drawing power, conceding, of course, there must be "a show" to offer.

#### WANTED—Manager For Motion Picture Theatre

Thoroughly experienced, with original ideas. State experience in detail and salary expected. Address Box 9, VARIETY, New York.

#### Chris Brown Is Travelling.

New Orleans, Dec. 19.  
Chris O. Brown, former vaudeville booking manager in New York, came to New Orleans Sunday.

Mr. Brown has taken over "Sweethearts," the former Werba & Luescher opera, and will travel with the show. It is to appear at the Tulane here next week.

"Wandering Girl" Title for Road Show.  
Chicago, Dec. 20.

"Where Is My Wandering Girl Tonight?" will be the title of a show Gaskel & MacVitty plan putting on the road after Christmas.

# THE BOND OF BLOOD

Leads a dying man to acknowledge his crime and absolve his own daughter from the accusation of guilt—

# WILLIAM FOX

Presents

# Valeska Suratt

The Empress of Fashion  
in

# The VICTIM

The story of a struggle against fate

FOX FILM CORPORATION





## ART DRAMAS INCORPORATED

Wm. L. Sherrill  
President.

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Vice Pres.-Gen. Mgr.

Herbert Blaché  
Sec.-Treas.

## ART DRAMAS' CHRISTMAS GREETINGS

It is a particularly happy coincidence that the first Art Drama is released during a week of joyfulness and holiday spirit.

Continued showing of Art Dramas will retain for the exhibitor and his patrons this feeling of cheerfulness throughout the coming year.

## THE FIRST ART DRAMA

GERTRUDE McCOY in "THE LASH OF DESTINY"

is an intensely dramatic photoplay. Based upon a strong story, produced by a splendid director, and with a star of Miss McCoy's drawing power, it is a **winner!** Book it at the Art Dramas Exchange in your territory. Released Dec. 21.

## THE FORTHCOMING ART DRAMAS

will be among the finest pictures produced. See them!

JEAN SOTHERN in "WHOSO FINDETH A WIFE"

An answer to

HALL CAINE'S "THE WOMAN THOU GAVEST ME"

—Released Dec. 28.

DOROTHY BERNARD in "THE RAINBOW" with  
ROBERT CONNESS and JACK SHERRILL

A great cast in a picturization of a great Broadway success.—Released Jan. 4.

ANNA Q. NILLSON and EUGENE STRONG in "INFIDELITY?"

A big theme, picturized in a telling manner. A picture that will cause more comment than any other release of the day.—Released Jan. 11.

ALMA HANLON in "GOD OF LITTLE CHILDREN"

A production that every mother will want to see.—Released Jan. 18.

## DISTRIBUTORS OF ART DRAMAS

## NEW YORK and NORTHERN NEW JERSEY

Modern Feature Photoplays, Inc.  
729 Seventh Avenue, New York City  
Chas. H. Streimer, Mgr.

## NEW ENGLAND STATES

Art Dramas, Inc., of New England,  
205 Pleasant Avenue, Boston, Mass.  
Edw. A. Golden, Mgr.

## SOUTHERN NEW JERSEY, EASTERN PENNSYLVANIA, MARYLAND, DELAWARE, VIRGINIA and DISTRICT OF COLUMBIA

Electric Theatre Supply Co.,  
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Liberty Film Renting Co.,  
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Mayer Silverman, Mgr.

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## MISSOURI, KANSAS, IOWA and NEBRASKA

Unity Film Corp.,  
319 Gloyd Bldg., Kansas City, Mo.

## NORTHERN OHIO

Tri-State Film Exchange, Inc.,  
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Julian S. Jossey, Mgr.

## SOUTHERN OHIO and KENTUCKY

Tri-State Film Exchange, Inc.,  
Strand Theatre Bldg., Cincinnati, O.  
Ralph E. Peckham, Mgr.

## ILLINOIS, INDIANA and SOUTHERN WISCONSIN

Art Dramas Service, Inc.,  
207 South Wabash Avenue, Chicago, Ill.  
R. O. Proctor, Mgr.

## NORTHERN CALIFORNIA and NEVADA

De Luxe Film Lasky Corporation,  
Humboldt Bldg., San Francisco, Cal.  
Mark M. Leichter, Mgr.

## SOUTHERN CALIFORNIA, ARIZONA and NEW MEXICO

De Luxe Film Lasky Corporation,  
Los Angeles, Cal.

EXECUTIVE OFFICES - 116 WEST 39<sup>th</sup> ST.

IF YOU DON'T ADVERTISE IN VARIETY,  
DON'T ADVERTISE.

WHEN WE WERE A BIG FAMILY.

(Continued from page 17.)

the most part the booking business was handled by the individual man by correspondence with the stage managers.

If you needed an engagement you wrote to the managers you knew—little informal notes—until you got one. You played at that until you felt an impulse to change and then you did it again.

The "specialty man" as we know him was unheard of. We ordinary players had to be versatile. The actor was expected to do anything he was asked to do, from a song and dance to playing heavy in a melodrama.

I remember Billy Barry was playing

in stock in Philadelphia when they put on a comedy. He was assigned to an Irish part and he had never done that character before. Other performers in the company had to show him how to make up for it, after he had done his utmost to get some other role for which he felt himself more fitted by experience. Well, he made an immense hit as an Irishman and I believe that he never played anything else for the rest of his life.

The first actual "specialty act"—one that did nothing but a distinct style of turn—that comes to my mind was that of William Horace Lingard, the Englishman who did a line of character songs such as the natty Tommy Atkins and the like. That was about 1862. He was a tremendous success over here, and his vogue started the managers combing the European field. But the growth of the "specialty" was slow among the managers and I do not think the movement was pronounced until 10 years later, about the early half of the seventies. The American performers then began to see the drift of the fashion and pretty much all began to develop specialties of their own. By the time Koster & Bial's had reached the height of its popularity the modern specialty was firmly established.

But before this condition came about the "boss of the works" was the stage manager. He was that as well as producer, agent and section gang boss. He made the engagements, figured out the bills, ordered the printing and put the show on. He even called the stage carpenter into conference and told him what to do. Then he went about the business of putting the show on. Ten or fifteen people would be concerned in a variety show, besides the permanent chorus and incidental personage which would swell the total to about two score. A famous dramatic star might be added for the melodrama from time to time and there would be changes in the variety people, but the body of the organization remained permanently. For example I would be expected to do a juggling turn, sing and dance, black up for the "nigger" sketch and play a part in the melodrama.

Some of the bigger houses had pretentious permanent ballets of 60 or more with a famous premiere, two secundas and half a dozen coryphees. They and the maitre de ballet were signed for the season. But I was speaking more of the characteristic shows, particularly out of New York.

Every person concerned in the variety show, however, was called upon to play parts. Even a man who did a trapeze turn must serve in the cast. We had three matinees a year, New Years, Christmas and Fourth of July—no others.

There were no contracts then, not even the correspondence was preserved as memoranda of agreement. Actor and manager made their arrangement informally by word of mouth and their relations were most friendly and satisfactory.

The thing that disturbed the old relations and brought about modern conditions in the theatre was the growth of theatre competition, increase of amusement places and the need of new faces. The beginning of high salaries, I remember, was the case of Burgess in Boston, where the St. James and the Howard were in hot competition for public support. Burgess, the black-face man, had been drawing about \$50 or \$60 a week, but when we heard that John Stetson was paying him \$150 in Boston, we were startled. That figure was stunning during the '60s.

The trend toward a systematizing of booking followed as a natural consequence. I think Thompson and Riggs were the pioneers in New York. Dick Fitzgerald came into prominence about this time and was followed by a new group, including James J. Armstrong, Jo Paige Smith and others. Of course, with the advent of the old "Association" the systemization became complete and the business became modelled on the lines with which we are familiar today.

AL HARVEY

"Dr. Joy's Sanitarium"

MERRY XMAS

HAPPY NEW YEAR

Direction—Pat Casey Agency.

Booked Solid.



# EDWARD FARRELL

AND CO.  
"Suspicious of Hubby"  
By Lawrence Grattan

"The Missing Mongolian"  
OR  
"The Vamping Vanishing Violinist"  
(See Tom Jones)

## R U INVITED?

Banquet at the Automat

Tendered to  
"The Merange Mechanics"  
NEIMAN and KENNEDY  
Games at 8 P. M.  
34 in Benefits for Best "Custard Goggles"  
"U KANT TELL DE PLAYERS WITOUT  
A SKORE KARD"  
Loew Time Direction, MARK LEVY

1/2 out of the 57



Wishing all a  
Merry Xmas

LITTLE  
JERRY

The Fox Film Star  
June Caprice Says:



JUNE CAPRICE

With the Fox Film Corporation, is one of the many Film Stars wearing our Gowns.

"Your Gowns are simply wonderful; best ever. You should be a great asset to the profession. I will always recommend you."

Special Rates to the Profession

A Merry Christmas and  
A Happy New Year to  
my professional friends.

**A. LEOPLSTAT**  
Gowns Suits Wraps  
127 W. 47th St., New York

# B.S. MOSS

729 SEVENTH AVENUE, NEW YORK CITY

PRESENTS

## MARIE EMPRESS

A PHOTOPLAY SERMON  
FOR PARENTS

A Startling  
Photoplay, Possibly With  
Too Much  
Freedom of Revelation  
For Prudes, Yet Its  
Frankness Is  
Bound About With  
Rare Delicacy.

It Seems Inspired To  
Convince and  
Impress the Great Mass  
Of People  
Who Will Surely Be  
Attracted To It.

A "LIVE" OPPORTUNITY FOR  
WIDE-AWAKE STATE RIGHT  
BUYER.

# THE GIRL WHO DOESN'T KNOW

### TICKET SPECULATING.

(Continued from page 15.)

when he bought out the Eltinge theatre, with "The Yellow Ticket" as the attraction for eight weeks, and disposed of the majority of the seats through his agency. At present the Public Service Agency is carrying balcony seats for about a dozen of the first class houses. These seats sell at one-half the box office tariff. In some instances the seats are on sale for a week in advance, while for other houses they can be had only on the day of the performance.

Leblang has been responsible for the lengthening of the runs of a great many attractions during the past season. His agency plugged "Katinka," "The Blue Paradise" and "Very Good Eddie," adding about \$3,000 or more

weekly through the medium of cut rates to the gross of the attractions. Leblang has a letterizing system in attracting business to his agency. He claims he has made 50,000 new theatre goers in New York, and has revived the interest in the theatre with another 25,000. In keeping a list of names of his regular customers, through the medium of a discount card, he manages to tab all of those customers that are active.

It is possible Leblang will associate himself in a business way with the Bascom Agency and enter the premium business, opening a new ticket agency in 42nd street between the Amsterdam and Cohan and Harris theatres. With the new connection he will be able to buy out any attraction and by handling both ends force the run of almost any type of a show. It was only recently one firm of producing managers made

him an offer of 50 per cent. of an attraction as a bonus if he would take the show and force its run.

The valuations placed on their business by the various agency men this year show that big money is being made. The Tyson Company is held at \$250,000, with Leblang figuring his business is worth a like amount. The other agencies about town are more or less mixed up with each other. McBride's has an interest in the Tyson & Co. Agency, the stock being split several ways. This is true of some of the other agencies also.

This season the biggest money shows for the agencies so far are "Turn to the Right," "Nothing But the Truth" and "The Century Girl." The latter show has had a particularly strong call and the premium ranges all the way from \$1 to \$5 according to the night and location of the seats.

COMING METRO PICTURES

POPULAR PLAYS & PLAYERS, Inc.  
Presents

The Star of Charm

**EMMY WEHLEN**

in

**VANITY**

A METRO wonderplay in Five Acts from the story by  
Aaron Hoffman

Directed by John B. O'Brien

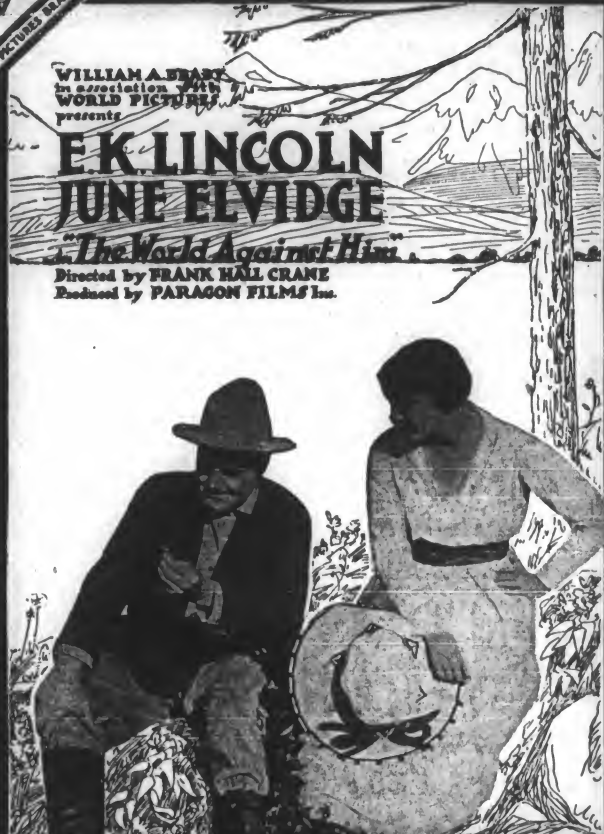
Released on the Metro Program Jan. 1st

WILLIAM A. HART  
in association with  
WORLD PICTURES  
presents

**E. K. LINCOLN  
JUNE ELVIDGE**

*"The World Against Him"*

Directed by FRANK HALL CRANE  
Produced by PARAGON FILMS Inc.



SELZNICK PICTURES


JOSEPH M. SCHENCK  
PRESENTS

**NORMA TALMADGE**  
in  
**"PANTHEA"**

By  
Monckton Hoffe

A Photo-Drama For Those  
Who Are Tired of  
"Movies"

Directed by  
**ALLAN DWAN**



BY ARRANGEMENT  
WITH KLAN AND  
BRANCHES

HARRY RAPP  
PRESENTS

**ROBERT WARWICK**  
in  
**"THE ARGYLE CASE"**

By Harvey J. O'Higgins, Harriet Ford  
and William J. Burns

THE BIGGEST DETECTIVE  
DRAMA EVER FILMED

DIRECTED BY  
**RALPH W. INCE**

LEWIS J. SELZNICK-SOLE DISTRIBUTOR  
NEW YORK

J. Stuart Blackton and Albert E. Smith  
Present

**William Courtenay**  
and  
**Lucille Lee Stewart**

In a Wonderful Production of the  
Great Play by Ramsay Morris

**"The Ninety and Nine"**

Directed by Ralph Ince

**VITAGRAPH**  
V-L-S-E



# SUMMING UP THE ELIGIBLES.

(Continued from page 18.)

was this mutual understanding and intimacy, and its resulting confidence, that made it an easy and pleasing task for Williams to describe so sympathetically so many of Mr. Frohman's least-known characteristics and to make so clear an analysis of the manager's personality, in a really splendid estimate appearing in the "Century" magazine a few months following the sinking of the "Lusitania." In this connection, it is regrettable that John D. Williams was not intrusted with the task of collaborating at least on the biography of Charles Frohman.

Charles Frohman would have delighted in John Williams' production of "Major Pendennis." And how he would have approved the younger man's presentation of "Justice"! So it would seem that Frohman's tutelage had borne fruit indeed.

And what of George Tyler, to whom no less erudite an authority than Percy Hammond refers as "the hope of the theatre in America"? Mr. Tyler works with broad strokes, his vision is far-seeing and his ideas and ideals are fine and high. Yet no man is better master of minute details, unless it be David Belasco. The failure, for instance, of "The Garden of Paradise" was deplorable in the monetary sense, but a glorious triumph for Tyler from the standpoint of those who saw in it a master-work of a fine-calibred artist. It would be a real fatality to our theatre should George C. Tyler ever be seriously handicapped in his activities by the financial stress through which he has gone and which, assuredly, reflects no discredit on him since he ventured, armed with less money than ideals, into a field feared by the less courageous.

Winthrop Ames, after a season or two's respite, returned with a production marked with the qualities characteristic of all he does. Ames works slowly and with caution, but the outcome is usually well worth waiting for. To an observer who does not know Winthrop Ames personally the man strikes one as a bit nonchalant and indifferent, inactive or active as the mood occurs. The attitude is one he can afford, but is to be regretted, since he is a fine-grained producer of the lighter, ephemeral matter, presenting it as no other man in New York has done. "A Pair of Silk Stockings" and "Pierrot, the Prodigal" are instances.

Charles Hopkins established something of a prestige with "Treasure Island," but has been content to rest upon the honor thus gained, for the time being. Stuart Walker, although usually classed as a faddist, did some-

thing worth while in presenting the Dunsany plays here, along with a further repertoire unusual enough to be profitable. Walker might really be said to have performed for Lord Dunsany the same introductory services recalled from a few seasons ago when Arnold Daly presented the Shaw plays. In this connection, and apropos of the vivid interest now manifested in Dunsany, it is worthy of note that Messrs. Corey and Riter, in association with Harrison Grey Fiske, have now in rehearsal the English soldier-playwright's "A Night at an Inn."

The Washington Square Players might be said now to have reached the position where they may be classed as

professional amateurs. Their future is problematical. By establishing themselves in the Broadway district and adopting managerial policies very little unlike those of the more "mercenary" producers, so far as the ordinary observer can detect, they have invited comparison with their more experienced neighbors. They have evolved, however, a most interesting experiment and their venture has still the buoyant, youthful novelty.

There is another little group of intermittent, ambitious producers, none the less to be considered. Augustus Pitou, Jr., with a safe and sane policy, confining himself thus far to offering an Irish singing comedian in a series

of plays not unlike those in which the elder Pitou presented Chauncey Oicott, might be said to lead this group, with J. Fred Zimmerman, Jr., second. Arthur Hopkins, Silvio Hein (the latter with colossal bravery offering "The Merry Wives" with three stars as an initial venture), Ernest Shuter, Clarence Willets, and several others whose names may assume importance in one short season, are candidates making up in ambition what they lack in experience.

It's a gamble with a thrill. You have but to look them over and put your faith in that one who most inspires your confidence. And may the best men win!


Pathe

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AND ADMIRER  
OF "VARIETY"  
AND ITS POLICIES  
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OF EXPRESSING  
HIS GOOD WISHES  
FOR ITS PROSPERITY.**

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**DOROTHY DALTON**

in

**"The Female of the Species"**

KAY BEE

Here is a drama with real heart interest and real punch. There is a powerful plot, logically developed, filled with tense situations which are different, all worked up to a gripping, satisfying climax. PICTURES SUCH AS THIS VOUCH FOR THE CONTINUED PRESTIGE OF TRIANGLE PLAYS.

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**"The House Built Upon Sand"**

FINE ARTS

Lillian Gish is a sure box office attraction—so is the play. She is a little social butterfly who marries a real man. With this situation as a starting point, a story has been developed filled to the brim with appeal and the dramatic portrayal of human emotions. ANOTHER PICTURIZED REASON FOR TRIANGLE SUPREMACY.

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A Very Merry Xmas  
and  
A Happy New Year  
To  
EVERYBODY

He is very thankful because of his two

**"L-I-B-E-R-T-Y"**

and  
**"Georgia Moon"**

and that he will have his Musical Comedy  
on Broadway this season.

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with DAVE MARION'S "WORLD OF FROLICS"?

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# IN THE CABARETS.

(Continued from page 15.)

sent themselves from the restaurant floor for nine minutes during each performance, two performances nightly, at 7.30 and 11. The restaurant people went to the producer of the show, saying they could not afford the show as they figured up that 18 minutes a night for one year was virtually closing their restaurant for four days. The producer had no argument to offer in defense.

Another revue had a song number designed to attract college boys to give the restaurant atmosphere and an air of continual celebration. The number drew the college boys, but the proprietor objected, saying the college boys made a lot of noise but spent no money and he wanted them kept out. The producer of the show suggested that since the restaurant had not that far had a turnaway business, why not allow the boys to come until business forced them away. The restaurateur replied by saying if the boys were not there other people would be, which also left no argument.

A restaurant issued a play or pay contract to an act for four weeks at \$50 weekly. A few days before the opening of the show the act asked for an advance of \$50 on its first week's salary. The restaurant manager said the turn must think he was crazy, to give them money before they started to work.

The cabarets in New York are slowly commencing to feature their artists, some by advertising, others by circulars and one by electric lights outside the restaurant. The latter is the newest thing in cabarets.

One peculiar thing is that since the vogue of the professional modern dancer passed, no cabaret has developed a real star, outside of Doraldina, the Hawaiian dancer. In other countries where there are night performances or shows there are favorites. It may be because over here the cabarets can not hold talent, which commands more money in vaudeville or musical comedy than the restaurant is willing to pay.

The Knickerbocker Hotel came the nearest to playing up features, but it did so by engaging well-known vaudeville turns and then depending upon their reputations. That is vastly different from developing a restaurant name.

The matinee dances or dansants have about gone, forever. Few places of any repute permit it and when these do they are very rigid over whom they admit. There are three or four Broadway places, or restaurants closely adjacent to Broadway, where one may dance afternoons, but there must be no insolvency as to the character of the clientele. The dansant brought a crowd of undesirables and they lasted quite a while. The recent "white slave" blackmailing cases arose from the dansant more than anything else. The loafing man of an afternoon easily fell into the traps, while those men who did not loaf from business but were continually at the afternoon affairs were finally looked upon with suspicion by those who did not know them or could not tell at sight what they were.

The prices in the cabarets remain about the same. There is a tilt here and there for food or drinks, but there seems to be a standard that is very well held to. That standard late at

NEW YORK AMERICAN—A Paper for People Who Think—FRIDAY, DEC 15,

## 'THE LIBERTINE' A COMPELLING PHOTOPLAY

Powerful Lesson Taught by Film  
at Park Theatre for Every  
Mother and Girl—Excellent  
Cast in a Capable Production

By REV. THOMAS B. GREGORY.

"THE LIBERTINE," the great photo-play now on at the Park Theatre, is not an ordinary moving picture. On the other hand, it is a most extraordinary one, not alone in its scenic excellence, but in the object it has before it, which is none other than the teaching of what is, perhaps, the most important lesson, or combination of lessons, that the young women of the Great City need to learn.

"The Libertine" is doing—and doing grandly—the work each mother should do for her own daughter, and each father for his own son.

It is teaching the girls that the world is full of soundbrels, of the male persuasion, who make it a business, by the help of honeyed words and all sorts of hypocritical pretensions, to decoy inexperienced young girls from home and mother, from purity and happiness, down the perfumed, be-flowered pathways that end in hell.

### TRUTH A BLESSING.

It doesn't hurt anybody to be brought face to face with the truth, especially when all that life is worth living for is at stake; and I would enjoy nothing more than the thought that every young girl in the Greater City is to see "The Libertine."

It would open their eyes. It would make them sit up and think—in a word, it would forewarn and forearm them for the time when they may run across just such soulless scamps as this same Jim Mills.

There is altogether too much mock modesty in the world. Life itself is GRIMLY REAL, and its laws keep on with the remorselessness of Juggernaut. There is a law as rigid as that by which the planets swing, and here it is. "Be not deceived. God is not mocked, for whatsoever a man soweth, that shall he also reap."

There it is, and there it will stand, eternal, unyielding, and, putting all so-called "delicacy" and "modesty" aside, parents should flatly inform their children just what they may expect if they break this law.

It does no sort of good for the mother, after her daughter has been ruined, to pray to God or to curse. Let her, while her daughter is with her and while she is still sweet and innocent, tell her all about the world into which she is soon to enter, its temptations, its pitfalls and snares, and how she must conduct herself if she would escape the traps that will be set for her.

### DUTY OF MOTHER.

To do this is, perhaps, the most pressing and important duty that falls to the mother, and if she fails to measure up to her solemn responsibility she is false to the holiest side of her motherhood.

Get busy, mothers, and as a kind of preparatory exercise, go and see "The Libertine." If that doesn't wake you up nothing will.

It is, indeed, an eye-opener. You can't get away from it. It grips you and holds you until you are mad through and through, not only with Jim Mills, but with the lazy careless, thoughtless mothers who fail to safeguard their daughters' happiness by allowing them to go out into the world ignorant of its dangers and unprepared against its wiles.

Messrs. Stager and Golden deserve the sincerest thanks of all lovers of girlish innocence and purity for having conceived and placed upon the screen their wonderful and much-needed play.

### HAS ARTISTIC EXCELLENCE.

Quite aside from the high purpose served by "The Libertine," it is well worth seeing as an illustration of the perfection of the motion-picture art.

Simply as a production it is great, immense! The genius of Mr. Mason as Jim Mills and the exquisite acting of Miss Hanlon as Elsie Corwin create the nucleus of an almost perfect entertainment.

Success to the great production, and of the good that it aims to do may there be no end.

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FOR BOOKINGS

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APPLY

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night or after theatre only needs a national bank reserve to get a regular meal in a cabaret. If the visitor is a "wine buyer" he's got to take his credit man along with him. But this has been an affluent year and the complaints are not many since those who

visit the restaurants do it either as their night out, sightseeing or because they want to, all knowing the traffic.

A young fellow not so along ago made an engagement to take an out-of-town girl to see night life in New York. He made up his mind to do it

all in one evening, so he wouldn't have an engagement on his mind. He left his home with exactly \$81 in his pocket, "counting up" before leaving. He called for the young woman in a taxi, went to a restaurant for supper,

(Continued on page 127.)

My Name is ANDY RICE  
My Author is AARON HOFFMAN  
My Agent is M. S. BENTHAM  
My Best Wishes are Yours

## BILLS NEXT WEEK

(Continued from page 33.)

2d half: H Fisher Co  
Mae Curtis Co  
CIEH Dean Co  
Adelaide Boothby Co  
A. & Shaw  
"Girl from Amsterdam"  
GRISWOLD (ubo)  
2d half (21-23)  
Dala & Weber  
Great Carrell  
Patrick & Otto  
Vancouver, B. C.  
ORPHEUM  
Phyllis N Terry  
Douchoux & Stewart  
Burdella Patterson  
J & W Henning  
Milt Collins  
Flying Harrys  
Irwin & Henry  
PANTAGES (p)  
Sterling & Marguerite  
Joe Roberts  
La Scala 6  
Le Maire & Dawson  
Winston's Sea Lions  
Victoria, B. C.  
PANTAGES (p)  
Willard Bros  
What 4?  
Correll & Gillette  
Military Maids  
Harbert Brooks Co  
Vinecanas, Ind.  
LYRIC (ubo)  
(25-27)  
C Gibbs  
Gallerini Sisters  
Pipfaff & Panio  
Washington  
KEITH'S (ubo)  
"Glorious Gambol"  
Evelyn Haines Co  
Brackas  
Grace De Mar  
Lucy Valmont Co  
Wm Sisko  
The Derkins  
Waterbury, Conn.  
POLI'S (ubo)  
Hill & Ackers  
Thornton  
Burke & Burke  
Hazel Wallace Co  
"Pineville Revue"  
(One to fill)  
2d half  
Norman Bros  
Joe Reed Tr  
Neil Siegel & F  
Oklahoma 4  
Lee Bennett  
"Haberdashery"  
Waterloo, Ia.  
MAJESTIC (wva)  
Rosen's Dogs  
Follis Sis & LeRoy  
Crest Fette Co  
Diving Nymphs  
Morris Golden  
2d half  
Lamase 3  
Dickanson & Deagon  
Dunbars Singers  
Fredy James  
(One to fill)  
Waterloo, S. D.  
METRO (wva)  
Le Vars & Palmer  
Masloff Tr  
2d half  
Ryan & Ryan  
McGowds Yates Co  
Wilkes-Barre, Pa.  
POLI'S (ubo)  
(Scranton split)  
1st half  
Chuck Haas  
Montrose & Allen  
Gertrude Van Dyke  
Noodles Fagan Co  
Sherman & De Forrest  
Williamsburg, Pa.  
FAMILY (ubo)  
David S Hall Co  
Golden Troupe  
(Three to fill)  
2d half: Baron Lichter  
Davenport & Rafferty  
"Please Mr Detective"  
(Two to fill)  
Winnipeg  
ORPHEUM  
Piller & Douglas  
Adair & Adelphi  
Imhoff Conn & C  
Odva  
Toronto  
Allen Stanley  
Myri & Delmar  
PANTAGES (p)  
Elizabeth Cutty  
"Telephone Tangle"  
Bellachie Bros  
Nan Grey  
Aunt Woodchoppers  
Bobble & Nelson  
STRAND (wva)  
(Sunday opening)  
Victoria 3  
C Chalmers Co  
Kitty Flynn  
Crimoline Girls  
Worcester, Mass.  
POLI'S (ubo)  
Joe Reed  
Travers & Douglas Co  
Lee & Benoit  
Newman Girls  
(One to fill)  
2d half  
Burke & Burke  
P J White Co  
Clark & Verdi  
Tiny May Cllr  
(Two to fill)  
New PLAZA (ubo)  
Jack Gardner Co  
Florentine Singers  
(Three to fill)  
2d half  
Bud Gray  
Fraser Buntly & H  
Bessie Farrell Co  
(One to fill)  
Yonkers, N. Y.  
PROCTOR'S (ubo)  
Marguerite & Hanley  
Belle & Monda  
Big City  
Brown H & B  
Mile Herman  
(One to fill)  
2d half  
Duffin Redway Co  
Frank Markey  
Grenie & Drayton  
(Two to fill)  
York, Pa.  
O H (ubo)  
Heron & Arnswan  
"Girl in Down Shop"  
(Three to fill)  
2d half  
Mary & Jack  
Granville & Mack  
Golden Troupe  
(Two to fill)  
Youngstown, O.  
HIP (ubo)  
Orville Stamm  
Eckert & Parker  
Rutan's Birds  
Geo Lyons  
Harry Fern Co  
Hamilton & Barnes  
"New Producer"  
Koban Japs  
(One to fill)  
Paris  
ALHAMBRA  
Orange Packers  
Olive Tempest  
Campbell & Scott  
Mile Couproun  
Danvers  
Hendrika  
Madrid 3  
Kitchen & Roy  
Little Walter  
Fred Aeras  
(Two to fill)

## BURLESQUE ROUTES

Dec. 25 and Jan. 1.

"A New York Girl" 25 Casino Brooklyn 1  
Empire Newark.  
"Americans" 25 Cadillac Detroit 1 L O.  
"Auto Girls" 25 Gayety Philadelphia 1 Olympic New York.  
"Beauty Youth & Folly" 25 Academy Jersey City 1 Gayety Philadelphia.  
"Behman Show" 25 Lyceum Dayton 1 Olympic Cincinnati.  
"Bon Tons" 25 Gayety Buffalo 1 Corinthian Rochester.  
"Bostonians" 25 Casino Boston 1 Columbia New York.  
"Burry Burlesque" 25 Empire Hoboken 1 People's Philadelphia.  
"Cabaret Girls" 25-26 Broadway Camden 28-30 Grand Trenton 1 So Bethlehem 2 Easton 3-6 Majestic Wilkes-Barre Pa.  
"Charming Widows" 25 Majestic Scranton Pa 1 Gayety Brooklyn.

"Cherry Blossoms" 25-26 Erie 27 Ashtabula 28-30 Park Youngstown O 1 New Castle 2 Johnston 3 Altoona 4 Harrisburg 20 York 6 Reading Pa.  
"Damage of Paris" 25 Star St Paul 31-2 Lyceum Duluth.  
"Follies of Day" 25 Colonial Providence 1 Gayety Boston.  
"Follies of Night" 24-26 Lyceum Duluth 1 Century Kansas City 2  
"French Follies" 25 So Bethlehem 26 Easton 27-30 majestic Wilkes-Barre Pa 1 Star Brooklyn.  
"Follies of Pleasure" 25 Trocadero Philadelphia 1-3 Broadway Camden 4-6 Grand Trenton.  
"Ginger Girls" 25 Lyceum Columbus 1 Newark 2 Zanesville 3 Canton 4-6 Akron O.  
"Girls from Follies" 25 Englewood Chicago 1 Gayety Milwaukee.  
"Girls from Joyland" 25 Savoy Hamilton Ont 1 Cadillac Detroit.  
"Globe Trotters" 25 Olympic Cincinnati 1 Columbia Chicago.  
"Golden Crook" 25-27 Bastable Syracuse 28-30 Lumberg Utica 1 Gayety Montreal.  
"Grown Up Girls" 25 Standard St Louis 31-2 O H Terre Haute Ind.  
"Hasting's Big Show" 25 Grand Hartford 1 Jacques Waterbury.  
"Hello Girls" 25 Gayety Brooklyn 1 Academy Jersey City.  
"Hello New York" 25 Gayety Omaha Neb 1 L O.  
"Hello Paris" 25 Majestic Ft Wayne Ind 1 Buckingham Louisville.  
"High Lite Girls" 25 New Castle 26 Johnston 27 Altoona 28 Harrisburg 29 York 30 Reading Pa 1 Gayety Baltimore.  
"Hip Hip Hurrah Girls" 25 Columbia New York 1 Casino Brooklyn.  
"Howe's Sam Show" 25 Empire Brooklyn 4-6 Park Bridgeport Conn.  
"Irwin's Big Show" 25 Miner's Bronx New York 1 Orpheum Paterson.  
"Lady Buccaneers" 25 Buckingham Louisville 1 Lyceum Columbus.  
"Liberty Girls" 25 Gayety Montreal 1 Empire Albany.  
"Lid Litters" 25 Century Kansas City 1 Standard St Louis.  
"Majestic" 25-27 Cohen's Newburgh 28-30 Cohen's Poughkeepsie 1 New Hurlig & Semons New York.  
"Maids of America" 25 Gayety Pittsburgh 1 Star Cleveland.  
"Marion Dave Show" 25 Casino Philadelphia 1 Miner's Bronx New York.  
"Merry Rounders" 25 Empire Toledo 1 Lyceum Dayton.  
"Midnight Maidens" 25 Gayety St Louis 1 Star & Garter Chicago.  
"Military Maids" 25 Gayety Chicago 1 Majestic Ft Wayne Ind.  
"Million Dollar Dolls" 25 Star & Garter Chicago 1 Berchel Des Moines Ia.  
"Mischief Makers" 25 Howard Boston 1-3 Orpheum New Bedford 4-6 Worcester Worcester Mass.  
"Monte Carlo Girls" 25-26 Holyoke Holyoke 27-30 Gilmore Springfield Mass 1 Howard Boston.  
"Pace Makers" 25 Olympic New York 1 Majestic Scranton.  
"Parisian Fillets" 25 Empire Cleveland 1-2 Erie 3 Ashtabula 4-6 Park Youngstown O.  
"Patsy Puss" 25 Gayety Detroit 1 Gayety Toronto.  
"Record Breakers" 25-26 Binghamton 27 Oneida 28-30 International Niagara Falls N Y 1 Star Toronto.  
"Reves Al" 25 Gayety Kansas City 1 Gayety Et Louis.  
"Review of 1917" 25 Gayety Baltimore Md 1 Trocadero Philadelphia.  
"Roseand Girls" 25 Gayety Boston 1 Grand Hartford.  
"Settlemore Morning Glories" 25 L O 1 Englewood Chicago.  
"Sldman Sam Show" 25 Columbia Chicago 1 Gayety Detroit.  
"Social Follies" 25-26 Amsterdam Amsterdam 27-30 Hudson Schenectady 1-2 Binghamton 3 Oneida 4-6 International Niagara Falls N Y.  
"Some Show" 25 New Hurlig & Semons New York 1 Empire Brooklyn.  
"Speigel's Revue" 25 Gayety Washington 1 Gayety Pittsburgh.  
"Sporting Widows" 25 Orpheum Paterson 1 Empire Hoboken.  
"Star & Garter" 25-30 Park Bridgeport 1 Colonial Providence.  
"Step Lively Girls" 25 Empire Newark 1 Casino Philadelphia.  
"Stone & Pillard" 25 Star Cleveland 1 Empire Toledo.  
"Sydell Rose" 25 Corinthian Rochester 1-3 Bastable Syracuse 4-6 Lumberg Utica N Y.  
"Tango Queens" 25 Star Toronto 1 Savoy Hamilton Ont.  
"Tempters" 25 Gayety Minneapolis 1 Star St Paul.  
"Thoroughbreds" 25-27 Orpheum New Bedford 28-30 Worcester Worcester Mass 1-2 Amsterdam Amsterdam 3-6 Hudson Schenectady N Y.  
"Tourists" 25 Newark 26 Zanesville 27 Canton 28-30 Akron 1 Empire Cleveland O.  
"20th Century Maids" 25 Berchel Des Moines Ia 1 Gayety Omaha Neb.  
"U S Beauties" 25 Gayety Milwaukee 1 Gayety Minneapolis.  
"Watson Billy" 25 Empire Albany 1 Casino Boston.  
"Watson Wrote" 25 Palace Baltimore Md 1 Gayety Washington.

"Welch Ben" 25 Gayety Toronto 1 Gayety Buffalo.  
"White Pat" 24-26 O H Terre Haute Ind 1 Gayety Chicago.  
"Williams Mollie" 25 Jacques Waterbury 1-3 Cohen's Newburgh 4-6 Cohen's Poughkeepsie.

## LETTERS

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

Where 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  
Adair Nelson  
Adam Rex  
Alexander Manud A  
A'Haarn Dan  
Anderson J J  
Anglin Theima  
Arnold Dick  
Atherton Paul  
Atwood Vera

B  
Baker B  
Baker Mildred  
Barker T H  
Barnette Camille  
Barry Mrs Frank  
Barry Jack R  
Barro Ed A  
Baum Jacqueline  
Bennett Edna  
Bennett J Moy  
Bennett Wallace  
Berger Herman  
Bernard Al  
Bernard Bert  
Bernheim Jules  
Berrick & Hart (P)  
Bertrand Dixie  
Besley Daisy  
Bestor Vernon E  
Bestry Harry  
Bidwell J C  
Bingham Oliver H  
Bodsworth Teddy  
Bolton Nathan  
Booth Walter E  
Bordoni Miss  
Boyle Jack  
Bradley Katie M  
Brahim Mulay  
Branscomb Mina  
Bristow Wm C  
Broglie Jean  
Brooks Harry  
Brown Mac  
Brown Pete  
Bruce Madge  
Buenos Sisters  
Buffan Elmer  
Bullowa Clementine  
Burningham Miss V  
Burnham Dolly  
Bush E Pirie

C  
Campbell Mrs E  
Campbell Gus  
Camp Shep  
Carbone Andrew V  
Carew Mable T  
Carey James T  
Carnes Esther  
Carnon Miss  
Claire Nell  
Clarendon Erna  
Clark Billy  
Clark Maggie  
Clayman Gertrude  
Clere Geo  
Cleveland Anna  
Cline V E  
Coate Charlotte  
Coates M C  
Cohen M  
Cole & Denahy  
Cole Chas  
Cole Jessie  
Coleman Harry H  
Collins Fred Mrs  
Conde Leon  
Condon Thomas  
Connors & Edna Sis  
Cook Anita D  
Cooper Mr  
Cortelvo Grace  
Cosgriff Ellen  
Costello Bartley C  
Cox Mildred  
Currie Marion

D  
Dacre Louise  
Daly Dan  
Dano N E  
Darley Brian B  
Dashiell Mabel  
Davis Edw C  
Davis Jack E  
De Arango Mrs  
De Braux Ethel  
De Grant Oliver (P)  
Del Rio Mona  
Demarco Jack & Kitty  
De Oria Walter  
De Vries Evelyn  
Dewey Jack  
Doherty Anna V  
Donovan Fannie

E  
Edison Miss P J  
Edney Brothers  
Educated Monkey Co.  
Edwards June  
Ertle Margaret  
Ellcott Jack  
Ellis Miss  
Evans Emmie  
Ewing Ella

F  
Fairfax Anna  
Ferry Wm  
Fielding Romaloe  
Flelds Dollie  
Fletcher Jimmy  
Fogarty Johnny  
Franklin Trilzie  
Fritaches Th  
Gabriel Master  
Gardner Jimmie  
Gates Carolyn  
Gates Ruth  
Gaudemidis The  
George Jack  
Gibson Hardy  
Gilmore Eleanor  
Gilmore Paul  
Goldenberg Mr  
Goodwin & Haeger  
Gordon Paul  
Grace Frankie  
Grannon L  
Graves John C  
Greenwald Doris  
Grew Mrs Wm A  
Griggs Val  
Groppe Ed  
Guise Johnnie

G  
Haley Sisters  
Hall Howard R  
Hanley Norman B  
Harcourt Leslie  
Harrington Mrs Hal  
Harris Geo F  
Harris Grace  
Harris O  
Hart Hattie  
Hart Will  
Harvard Charlie  
Haun Marie  
Hayden Dorothy  
Haymann Al  
Hendricks Herman  
Henery Claire  
Hepler Harry  
Herford Miss B  
Hicks & Seymour  
Hicks Trilzie  
Higgins Eddie  
Hills Molly  
Hinkle Arthur  
Hite Agnes  
Hodge James C  
Hodge Oscar F  
Holland Sisters  
Holland Billy S  
Holt Victoria  
Hooker Chas  
Horn Chas E  
Howard Martin  
Huberth & Huberth  
Hyne Mary

I  
Kennedy Thomas  
Kenny Marion  
Keno Keys Melrose  
Klein Manuel  
Kling Saxon  
Koopman E B  
Lafayette Samuels  
La Lardo Vic  
Lambert Beatrice  
Lander Harry  
Lappin Henry A  
La Rue Dorothy  
Lavarre Marie  
Lavander Geo  
Le Clair Wm G  
Ledia Ethel (P)  
Lee Eddie  
Lee Edna  
Lee Jas  
Leland Miss G  
Lenhardt Josephine  
Leonard R C (P)  
Leon Anna  
Le Roy Frances  
Lichter Aaron  
Lloyd K B  
Lorraine Fred  
Lory Jeanette  
Lucier Mr & Mrs Fred  
Luby Ruby

M  
Mabel & Malfe  
Mac Dayton Ethel  
Mac Laren Katie  
Manion Jack  
Marba Jessie  
Marlotte Harriet  
Martin Mayme  
Maxson Raymona  
Mayne Elizabeth  
Mayo's String  
May Margaret  
McGormack Joe  
McDonald Edna L (P)  
McGuire Samuel  
McLean Ted  
McNaughton C  
Merrill Bessie  
Meyers Harry A  
Miller Miss Beale  
Miller Mrs R B  
Miller Rose  
Miller Ted  
Mills Mrs B J  
Minstrel Maids  
Mohamed M B Ben  
Moore Solis  
Moore Tom & Stacia  
Moran Hazel  
Morehart Hortense  
Morgan Hazel  
Morrill Frank  
Morgan Jimmy & B  
Morrill Frank  
Morrison Livingstone  
Murphy J A

N  
Newport Hal  
Nichols Sisters  
Nolan Louise  
Norden Harry O  
Norton Thos W  
O'Connor Nora  
Odell Thomas  
O'Neil Miss  
Onri Archib  
Orday Gean  
Orday Miss L

P  
Palao James  
Palmer Mr Lou  
Paternon Bros  
Paullette Louise  
Payson Herbert  
Pearce H Arthur  
Pell Robt  
Peace Joe  
Peterson Dick Mor'sn  
Peters W D  
Phillips Mr & Mrs C  
Picari Roland  
Pivano & Bingham  
Poole & Bennett  
Prax Fred  
Primrose Geo H  
Prince Miss A  
Princeton Jack  
Progressive Burlesque

Q  
Quinn & McGill  
Rambler Sisters  
Randolph Marie

S  
Sahaya  
Santoro Nick  
Savoy Lucille  
Seymour O G  
Shes & Barrett  
Shes Jack  
Sheldon Marie  
Sherman Mrs Dan  
Sherman Mrs Lee  
Sherman Robert L  
Shoemaker Dorothy  
Shone Madelyn  
Simms Willard  
Slinger Mrs Richard  
Smyth's String  
Smith Larry  
Sprague & McNees  
Sprich John  
Steele Lee  
Stanley Frank  
Steeley Guy F  
Steindel Bros  
Stirk Chas Henry B  
Swartz Betty & Co  
Sweet Al

T  
Tanner Harry (P)  
Taylor Billie  
Thompson Herbert  
Tilton Lucille (P)  
Tonge Lucy  
Travers Helen A  
Tuite Billy  
Tweedley John  
Valli Muriel  
Vance Bros  
Van Art  
Vernon Benjamin B  
Vert Hazel  
Vincent Sid  
Vivian Ada  
Vivian Miss M  
Wade John P  
Walker Charlotte  
Walker Sam  
Ward Henry  
Wasburn Lillian  
Watson Grace  
Waugh Walter  
Weber Harry  
Wellington Dave  
Wells Billy K  
Weston Joe  
Weston's Models  
White John  
Wheeler Betty  
Wheeler Zelma  
Whipple Miss Bayone  
White Jennie  
White Porter J  
White Sisters  
Wilbur Mrs Clarence  
Wilbur Laura  
Wilde & Tecla  
Williams Barney (P)  
Williams Jean  
Williams Marie  
Wilson Billy  
Wilson Maud  
Woodman E P  
Wright Mrs Geo P  
Zell Mrs Herman  
Zeno Mr & Mrs B (P)

A MERRY CHRISTMAS and HAPPY NEW YEAR

THE SHELDONS  
ACROBATIC COMIQUES

VAUDEVILLE ACTS

J. H. ALOZ

BOOKING AGENCY  
Orpheum Theatre Bldg., Montreal, CanadaMINERS  
MAKE-UP

EST. HENRY C. MINER, Inc.

## IN THE CABARETS.

(Continued from page 125.)

saw the play (paying \$7 for two seats), had a light lunch after the show, visited four all-night places without buying over a pint of wine in any one of them, and returned the girl to her doorstep about 3 a. m., he then going down in the same taxi to again count up and find he had \$19 left, the night's touring having cost him just \$62. One could easily conjure up the amount the same trip would have cost another couple bent only on a "good time." This young man is known as a "wise spender" besides.

The "cover" charge per plate is another innovation over here, although once tried by Broadway hotels as a 10-cent additional item on the check for bread and butter. Protests obliged the hotel men to take it off, but the same people say nothing nowadays when getting a 50-cent or \$1 cover charge at night. Some restaurants practise this discreetly, imposing the cover charge upon only those they do not know or light spenders. Others try to make it universal.

But the cabaret seems destined to become permanent in New York, for there are enough New Yorkers, with the transients, to support them. Outside the big city the same menu cards for the entertainment hours would drive a town to cover within a very short while.

The cabaret restaurant in some cases are really trying to serve the very best food, taking pride in their service, whether entitled to or not. They no doubt buy the best, but it isn't always cooked or served the best, which may be traced back to the chefs in the kitchen.

One place rapidly becoming famed for the very best restaurant food in New York is a road house, not far from Times square. It has no dancing, although there is an orchestra.

"Home cooking," even at the current high cost of living, is true economy alongside the Broadway cabaret checks, although the saving grace at all times is that no one feels Broadwaying at night must become a habit. Those who have made it a habit, however, can make a bottle of beer last longer than a German in a summer garden.

## WHAT SYRACUSE DID.

(Continued from page 19.)

Syracuse fellows. Markey, Helman, Sammy Kahl, Ascher Levy, Charlie Freeman, all connected with the Finn & Hyman vaudeville circuit in the Middle West, are from Syracuse; also Jesse Freeman, a Chicago agent. Josephine Dunfee, Louise Henry (married to Dr. Heiman of Syracuse, now in New York); Lockett and Waldron. Issy Kaufman (Avon Comedy Four), The Great Tallman, Bert Swor (Swor and Mack), Mitch Lewis (Rathskeller Trio), Gere and Delaney, Mabelle Adams and the Kauffman Brothers are other Syracusans vaudeville is entertaining while they entertain.

George Lighton, he of the famous

red hair, is now the Shuberts' representative in St. Louis, a Syracuse man when he's home. Abe Thalheimer, the agent, who was with Sammy Shubert when the fatal accident happened, is another. Johnny Muldoon, at the Murray Hill, and Francis Muldoon at the Academy of Music, New York, came from the brine burg; Cal Wagner left there young; so did Mark Gates, now managing his own house in Indianapolis. Harry Farly is treasurer at the Shubert, Utica; Mike Kallett is looking after a house he has an interest in in Oneida; Roy Atwell has jumped into fame as a light comedian, and Willie McCarthy has done as well, all from the same city.

Louie Wood, manager of Teller's, Brooklyn, is still another; also Art

Lighton, manager of the Comedy, New York, with Henry Bossom, the Columbia's, New York, treasurer, likewise on the list. Tom Gebhardt, Bossom's assistant, is also a Syracusan.

Charlie Robinson, the theater builder, is among the bunch, along with Charlie Goulding, manager of Proctor's, Schenectady. Ernie Lynch is a theatre treasurer, so is Harry Farley. James Brenner, another Syracusan, is attached to the Feiber & Shea staff.

J. Robert Rubin, the attorney, was in the district attorney's office and a deputy police commissioner in New York after leaving Syracuse. He is now counsel for large theatrical interests and looked upon as the leading legal light of the motion picture industry.

Another bright star Syracuse boasts of that the show business knows about though he still lives in Syracuse is Harold MacGrath, the author. It's almost impossible to get into Syracuse by auto without passing his home on James street. As the car speeds by you may be certain to hear "There's where Harold MacGrath lives," as though that settled everything, although it's about three miles farther before you can pass through the city on a straight line.

There may be other Syracusans in the show business. Some are in Syracuse. It's a fine town for those who live in it, and a few believe they have a high-grade university that is heard from when it wins a boat race or loses a football game.



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VERY MERRY CHRISTMAS AND  
A HAPPY NEW YEAR

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The Love Affairs of a Heartless Woman  
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extends greetings to her friends and invites them to call at her

Little Palace of

"Restful Shopping" For My Lady

You will receive the benefit of my knowledge of your requirements  
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*con la participacion de los actores*

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Las FAMOSAS COMEDIAS "VIM"

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"LOS PELIGROS A QUE ESTAN EXPUESTAS NUESTRAS REPORTERS"

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*15 Episodes*

Tambien de los carbonos para proyecion mas famosos en el Mundo

CARBONES



"SPEER"





# F.F. PROCTOR

EXTENDS -

## A Merry Christmas

AND

## A Happy New Year

TO A

LOYAL PUBLIC  
AN ENCOURAGING PRESS

AND A

CO-OPERATIVE  
THEATRICAL PROFESSION

Purveyor of Wholesome Amusement  
to the Masses

GREETINGS

Joe **SULLY** and **WEIL** Matt

"THE HEBREW AND THE ITALIAN"

Booked Solid U. B. O.

Direction, ROSE & CURTIS

Wishing Everyone  
A Merry Xmas and  
A Happy New Year

# FRANCES FARR

"THE LITTLE PACEMAKER"

With Herk, Kelly & Damsel's "Pacemakers" Co.

Olympic Theatre, New York  
Xmas Week



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motion picture company are  
personalities that have been respon-  
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**SAMUEL GOLDFISH**, the  
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He has, from the beginning, been a factor in the  
production of better pictures and helped through  
shrewd and intelligent understanding to make  
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**EDGAR SELWYN**, the Vice-  
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producing firm of Selwyn & Co. to the forefront in  
dramatic production. Their plays, their clientele  
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ness honor have made for them a position that is  
the envy of many older firms and the model for  
most of the newer ones.

**ARTHUR HOPKINS**, Vice-  
President, is one of the producers who,  
because of his creative ability and capacity, has  
been invited into this alliance. His knowledge of  
stagecraft gives him high rank at the start in the  
field of motion picture production.

**MARGARET MAYO** is the  
author of several of the most profitable plays  
in the history of the American stage and is also one  
of the ablest judges of plays in the theatrical pro-  
fession. Her judgment and discerning vision are  
counted as great assets by this company.

Our Advice to **ALL EXHIB-  
ITORS** is to watch and read the future an-  
nouncements of this company with great care.



MAIN OFFICES:

16 East 42d Street, New York City

Telephone: Vanderbilt 11



# GREETINGS ANNIE KENT

THE GIRL WHO WRITES HER OWN SONGS  
AND SONGS FOR MANY OTHERS;

Writer of "Will Someone Name My  
Nationality" for Nellie Nichols

Greeley Square, New York, Now  
(Dec. 21-24)

Just say "Fair Dinkum" to all my Australian friends,  
and "Aloha" to all my friends in Honolulu.

I'll see all my American friends this season as I am  
booked solid all over the U. S., but say, I'm getting  
fat, wait until I see you.

Do you remember when Sydney, Australia,  
said:

"Annie Kent has too much good material; the American comedienne put over an excellent  
selection of ditties of her own composition, and all went with a swing. "Fair Dinkum" is a  
rousing number, full of sentiment, and should be a big winner for any publisher. "Good-bye  
Australia" is another wonderful number and it certainly got the audience." And

"The clever and versatile American comedienne at the Tivoli has a reputation in her own  
country of being a song and lyric writer of individuality. If her present repertoire is an indi-  
cation of what she is capable of, it is up to Mr. Hugh D. McIntosh to give her a chance to  
introduce some of his forthcoming Revues with some catchy melodies." And

The Melbourne "Age" said: "Annie Kent proved herself to be far above the average of  
comediennes; she was reminiscent of Maggie Moore in her younger days. Her act teemed with  
humor and she was greeted with repeated calls. It is properly surrounded and was clever in  
the extreme." And a whole book full more.

## HARRY RAPF

AND

## Lew Golder

Extend Their Best Wishes To All For A Merry  
Christmas and A Bright and Prosperous New Year

SEASON'S COMPLIMENTS

## DAN DODY

PRODUCER

COLUMBIA THEATRE BUILDING, NEW YORK CITY

GREETINGS TO ALL FOR A MERRY CHRISTMAS and A HAPPY NEW YEAR

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Featuring "DANCE L'ENTICEMENT," His Own Creation—The Most Sensational and Most  
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MOLLIE WILLIAMS' OWN COMPANY

BRAINS AND ABILITY PLUS A MONOCLE  
FOR

## Mr. PELHAM LYNTON

with MRS. LANGTRY (Lady De Bath) on her Orpheum Tour

### A Man or Woman Partner WANTED

Must be good soloist or an up-to-date comedian. Only A No. 1  
have to write. I am a cornet and xylophone soloist with nice  
repertoire.

Address, EDDIE KLEEMY, of the Bimm Bomm Brrr Trio.  
(Novelty Musical Act) Box 613, Stamford, Conn.

## IRENE and DOUGLAS CARBREY

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SONGS, STEPS, STORIES AND STYLES

Direction, Nat Sobel. Formerly, Carbrey Bros.

# Prof. Pamahasika

extends greetings of the season to all friends.  
I am pleased to know so many of my friends  
attended my two performances at the Academy  
of Music, Brooklyn, N. Y., Saturday, Decem-  
ber 16th.

MERRY XMAS

HAPPY NEW YEAR

# Allen's Cheyenne Minstrels

1906—The Original Cowboy Singing Act—1916

GEORGE F. ALLEN, Manager

Booked Solid—Direction, ARTHUR J. HORWITZ

1916

*"A Merry and a Happy"*

1917

NOT AN EXPERIMENT—A STANDARD TRADE MARK

Author—"GRAY MATTER"—Author

MEANS SUCCESSFUL MATERIAL

SKETCHES

SPECIAL SONGS

MONOLOGUES

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# THOMAS

Vaudeville and Musical Comedy's Best: T. Roy Barnes, Trixie Friganza, Frank Tinney's "Watch Your Step" Scenes, Emma Carus, Joe Welch, Belle Blanche, Farber Girls, Stuart Barnes, Alice Hanson, Harry B. Lester, Lew and Mollie Hunting, Polly Prim, Syd Lewis, Miller and Vincent, Gallagher and Martin, Eddie Cantor, Morgan and Armstrong, Sophie and Harvey Everett, Chas. Drew and Co., Berrick and Hart, Holmes and Le Vere, Lewis and White, The Lowerys, Bernard and Scarth, Owen and Moore, Frankie Siegel, John T. Ray and Co., Jessie Standish, Harry Anger and King Sisters, etc., etc.

# J.

**"THE GIRLIES  
GAMBOL"**

with  
Margaret Irving  
and Felix Adler  
Staged by  
Ned Wayburn

H. Bart  
McHugh's  
"SEE  
AMERICA  
FIRST"  
with  
Fred Heider.  
"The Cabaret  
Girl"

SCENARIOS  
VICTOR MOORE'S  
"KLEVER KOMEDIES."  
PARAMOUNT PROGRAM:  
"THE BEST MAN"  
"HE MEANT WELL"  
"IN SOCIETY—AND OUT"

# GRAY

Will Make Arrangements to Go Anywhere to See Reputable Artists' Acts  
Who Desire Material, New Acts, Fixing, Etc.

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# ANOTHER HIT

MME. KAHN'S NAME  
AGAIN APPEARS IN  
THE HIT CLASS

## "Her Soldier Boy"

One of Shubert's latest productions was completely dressed by Mme. Kahn, which again proves that smart apparel is the dominant feature of this establishment.



MME. KAHN

Mme. Kahn takes this opportunity to thank the profession for their kind patronage during the past year, and hopes to be able to serve them still better during the coming year.

My best wishes for  
A Merry Christmas  
and  
A Happy New Year

*Mme Kahn*  
IMPORTER

CREATOR OF GOWNS

One Forty-Eight West Forty-fourth Street  
Near Broadway, New York City  
Four Doors West of The Lambs' Club

Christmas  
Greetings

*from*

# JOSEPH SANTLEY

*Direction*

Chas. B. Dillingham

The holiday time, marking as it does  
the first anniversary of the firm of

## Corey & Riter, Inc.

The members of that firm

MR. MADISON COREY

and

MR. JOSEPH RITER

Take this opportunity to thank the playgoing public, the players, the press and managements in those numerous cities in which during the season their various attractions have been seen, and all those in and out of the theatre, who have done their share toward making that first year so memorably and remarkably successful.

GREETINGS

## La Zier-Worth Co.

Something Out of the Ordinary  
AN EVENING AT HOME

Booked Solid

Direction, JOE MICHELS



December 19, 1916.

While on my way this morning—and Gee, it was cold—from my new Starlit Bungalow (which I built for my little wife on top of a 20-story sky-scraper at Forty-Ninth Street and Seventh Avenue), to the Shubert Theatre, where "Canary Cottage" is rehearsing, I met Mr. Joshua Lowe, of "Variety," who said, "Earl, I see that Leo Feist has put a big ad of appreciation to you in the Christmas Number of The Clipper. Why don't you come back at Mr. Feist by taking an ad in the Christmas Edition of 'Variety' and tell him what **you** think of **him**?"

I told Mr. Lowe that that all listened well, but that I didn't dare to do any display advertising because I had so many, many dear friends among the newspaper boys and if I advertised in one, I felt I must advertise in all. And if I advertised in all, I might as well use the space to tell the World that I was Bankrupt!

Mr. Lowe snickered at such an excuse. He had a plausible answer for every argument I offered. You know how slick these kind of fellows can be. Finally, in desperation, after I had "winged" all over the street, I said "All right. If this is to show my Holdiday Spirit, I tell you what I'll do.

"Police Commissioner Woods of the City of New York is playing Santa Claus to every poor, little kid in the town who is in for a tough Christmas. Through the good offices of Mr. William A. Johnson, Sunday Editor of the N. Y. 'World,' and Mr. Paul Gulick, News Editor of Underwood & Underwood, I am going to play Kris Kingle to the **Eighteen** POOREST. Eighteen of the most poverty stricken tots in all this great city."

Then I continued, "Mr. Lowe, if you will give a donation to these kids for Christmas, I will give an equal amount for an ad in 'Variety'" (and then, thinking of the heavy box-office royalties that Mr. Oliver Morosco was paying me from "So Long Letty," I added)—"And I don't care how big the amount is, either."

We were standing in front of the "Variety" Office, at 45th and Broadway, when this conversation occurred, so after Mr. Lowe had "winged" **himself** for a moment, he grabbed my arm and said, "Come on upstairs and see Sime."

That person never looked up from his desk. He let Mr. Lowe and I explain the proposition without **lamping** us once. When I told him that I would Fifty-fifty with him; that I would give to "Variety," if "Variety" would give to the Kids—he just said, "Go to it, Earl."

I said, "One Hundred bucks."

He said, "All right."

I am over at the Friar's Club now writing this and in a moment Arthur J. Levy, who I think is one of the greatest press agents in the world, will take it over to "Variety."

Now you know the reason for this seemingly crazy ad—and why eighteen cold and hungry kiddies were helped to get some warm clothes, shoes and feed on Christmas Morning.

**EARL CARROLL**

Telephone, 1899 Bryant

**JOSEPH E. SHEA**  
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Suite 317, Strand Theatre Building

1583 BROADWAY

NEW YORK

What Shall I Do With That Spot?

**DYER**

*Levy*

**CLEANSER**

Telephone  
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MAIN OFFICE  
45th Street at Broadway  
Under Variety's Office  
NEW YORK

Gowns Cleaned or Dyed in 24 Hours

WISH TO THANK THOSE RESPONSIBLE FOR

**THE MOWATTS**

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- - - HUGHES & SMITH

Presenting

**FIVE OF CLUBS**

Opening KEITH'S RIVERSIDE THEATRE, NEW YORK, NEXT WEEK (Dec. 25).

TONEY

**HUNTING AND FRANCES**

CORINNE

Direction, JAS. E. PLUNKETT

**Yuletide Greetings**

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**THE MARCUS LOEW BOOKING AGENCY**

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—REPRESENTING THE—

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**THE SAXE AMUSEMENT ENTERPRISES**

## Announcement

**E**ARLY in January, 1917, an elevator apartment house, constructed for housekeeping, furnished apartments, to be known as

### HILDONA COURT

**Nos. 339, 341, 343, 345 and 347 West 45th Street,**

just off Broadway, will be in readiness for occupancy.

We have outdistanced ourselves by the erection of a 6-story fire-proof building, 100x100 feet, which will have 80 apartments of 1, 2, and 3 rooms, with kitchens and kitchenettes, each having its own bath and telephone.

In these days with everything at top notch, one need be a benefactor to undertake, and complete a building so vast as

### HILDONA COURT

We can state unequivocally that nowhere in the city can be found housekeeping FURNISHED apartments arranged with such care and precision as to satisfy the most critical and home-loving people.

We are not new in this field of endeavor, such buildings as IRVINGTON HALL, YANDIS COURT and HENRI COURT will attest to our being the headliners in a business that requires the utmost knowledge, not alone of building, but furnishing as well.

Every innovation for comfort and sanitation has been incorporated; the very newest type bathtubs, with shower baths, pedestal basins, built-in soap holders; tiled walls; tiled kitchen and kitchenette floors, and vacuum system are a few of the many things this building will have.

Large closet space, polished and hardwood floors throughout. An Otis passenger elevator with uniformed attendants will always be in readiness.

The furnishings will be the choicest—brass beds and hair mattresses throughout; dining room furniture in various woods to match.

Rates, \$13.00 Up, Weekly.

Our superintendent is in the building and would be very glad to show you through. For information concerning rates, etc., apply to

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**241 WEST 43RD STREET**  
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**THE MOST UP-TO-DATE AND LARGEST**  
**ACCORDION FACTORY**  
**IN THE UNITED STATES**

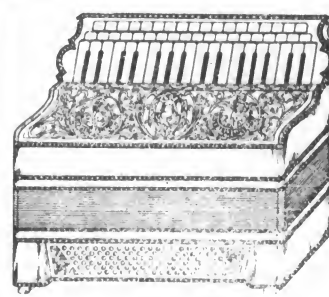
**PERFECT Model Piano**  
 No. 1



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# WOOD, MELVILLE AND PHILIPS

PANTAGES CIRCUIT—NOW—Booked for RETURN ENGAGEMENTS  
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Direction, **MARK LEVY**

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## FRANK A. KEENEY

### THEATRICAL ENTERPRISES

## 1493 BROADWAY NEW YORK CITY

**RAY C. OWENS, Gen. Manager**

**EDDIE MACK  
EXTENDS TO ALL  
HIS FRIENDS  
XMAS GREETINGS**

KNOWN FROM  
THE ATLANTIC TO  
PACIFIC COAST.

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AND A  
JOYOUS NEW YEAR  
TO ALL**

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BROADWAY at 49th ST.  
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**A Merry Christmas  
AND  
A HAPPY NEW YEAR  
TO ALL MY FRIENDS**

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A HAPPY NEW YEAR  
A Thousand of Them

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Management, KLAU & ERLANGER and GEORGE C. TYLER

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**THE BERT LEVEY CIRCUIT**

**OF VAUDEVILLE THEATRES**

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**CHINKO**

THE FAMOUS JUGGLER

and

**MISS MINNIE KAUFMAN**

CHAMPION LADY CYCLIST

Have combined their

**TWO ACTS INTO ONE**

having added a beautiful setting and many modern ideas and they wish to advise

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that in future the combined acts will be known as

**THOMAS KNOX AND CO.**

(Thomas Knox being Mr. Chinko's proper and legal name)

The new act is now playing as a

Feature on the Pantages Circuit  
with tremendous success.

*GREETINGS:*

*Make Some One Smile*

*Every Day of Your Life*

**MR. and MRS.**

**HENRY E. DIXEY**

(Marie Nordstrom)

**REGINA LORENTZ**

"THE GIRL FROM YONKERS"

wishes all her friends a Merry Xmas and a Happy New Year.

**Fay Templeton**



There is no factor in the theatrical business more deserving of our New Year good wishes than "Variety."

There is no institution in the theatrical business more deserving of our respect and admiration than "Variety."

In bad days and good days it has stood firm, uncomplainingly weathering the knocks, steadily growing to its present splendid, honorable position.

So here's a Happy New Year to it.

ARTHUR HOPKINS

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# HARRY TATE'S "FISHING"

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# REVIEW AT MAXIM'S THANK YOU!

For Reading the Above

Yours,

EVELYN CUNNINGHAM,

Personal Direction, MARK LEVY

"The Songbird Dainty"

TO ALL MY FRIENDS AND WELL WISHERS  
A MERRY CHRISTMAS and A HAPPY NEW YEAR

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PARK THEATRE, NEW YORK, SUNDAY CONCERTS

Under Management of JOHN McCARRON.

## Why Billiards is hard to learn

There are lots of brainless punks who just fiddle their time away playing pool, while billiard players are all brilliant men. It takes your mind off worldly care. Hopsie made \$80,000 last season. Did you ever hear of a pool player making that much? Learn billiards, boys: it will improve your act. Newspapermen and authors play billiards, never pool. A billiard player has entree to the best clubs all over the country. A billiard player always mingles with the real men. A pool player frequents cellars. A pool player must associate with low-brows. I am only a hard working comedian, but nevertheless because I can play billiards I go to the best clubs and meet the finest people all over the country. I'm learning every day. I've got all of Pederson's shots now. Next season I won't have to worry about show business. I'll have a home where you all will be welcome—that is, if you can play billiards. Why, boys, if I didn't play billiards and get a note about it myself in the local papers, on the Orpheum Circuit, nobody would know I was alive.

Did you send your agent his Xmas present yet? No, but I had thanks given for Dee Helms.

An enemy in "What Happened to Ruth" (No. 3 Co.), playing W. V. M. A., said Stan Stanley is the greatest plant in show business. Thanks, Hank, and for a plant I'm still growing.

Alan Brooks has the greatest sketch and support in vaudeville. All us acts dealing with the sex problem are sure-fires.

If you close the show all week and on Saturday night get an earlier spot, oh, how they stand in the wings, the jealous cats! Such is my reputation, my motto being "Love, Billiards and Money."

Acts should advertise in the paper that reaches everybody. Even though I am an actor, I'm a business man. I confine all of my advertising to Variety. If the rest of the papers mention my name, I will consider it flattery.

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The International Accordionist—Master of Them All

OFFERING AN ACT BRIMFUL OF VARIETY THAT INCLUDES

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Ninth Successful Season

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The Merriest of Xmas' and the Happiest of New Years'

## MILDRED LYLE

Season '16-'17, "Naughty Princess"

*A Merrie Xmas  
and  
A Happy 1917*

## Louise Dresser

HOLIDAY GREETINGS

Bayone

Walter

## Whipple <sup>A</sup><sub>N</sub> <sup>D</sup>Huston

"SPOOKS"

Orpheum, Brooklyn, This Week (Dec. 18)

Direction, PETE MACK.

# GREETINGS 1917

May the recollections of the happy moments spent with us be but a reminder of the many big things we will have to offer you during the New Year.

THE STRAND THEATRE, NEW YORK  
CITY

GUY

MERRY CHRISTMAS and HAPPY NEW YEAR

FROM

GUY

FRANCES

# RAWSON AND CLARE AND "OSWALD"



## "The Story of My Life" (Chord)

By "Oswald"

My name is "Oswald." I was christened by Lon Hascall of the "Hello, New York" Co. Lon and I were never very chummy. Reason! Lon couldn't "whistle," for me.

If you think this a joke ask him to whistle sometime!

I was born in Brooklyn, between the Bridge and Prospect Park, parentage unknown; breed very much in doubt. Between the ages of one and two months was captured by a man in a gray sweater and red cap, who threw me in a wagon with other dogs, and took me to the "Pound."

Was held the customary two days and about to be destroyed when a reprieve came, with the appearance of Rawson and Clare's carpenter, Harry Artz, who was looking for a "homely hound."

I filled all requirements and then some!

Harry paid the 60 cents required by law, and I was carried to Loew's Seventh Avenue theatre, where I made my debut. My part was to look funny, and I guess I did, for the folks howled (and so did I) when Guy pulled me down the aisle on a rope.

After the exercises were over, the girls (eight of the prettiest ever) washed, fed and petted me, and a new kindly world opened. I was accustomed to side-stepping automobiles and dodging stones thrown by bad boys, a kick and a cuff, here and there, and going to sleep with an empty "tummy." Gee! I thought this must be "Dog Heaven," my mother used to tell me of.

I soon learned not to chew up the feathered hats, powder puffs, rouge-paws, and shoes, though I tried it when I first went into the business.

For three years, I traveled from Coast to Coast. At first, Guy carried me in a grip, but each jump I grew heavier. I often heard him grunt and use language I had never heard before (especially when we were put out of hotels), and then came the days in the baggage car and the luxuries of a fine dog trunk.

I played 40 weeks a season, no lay-off and no cuts.

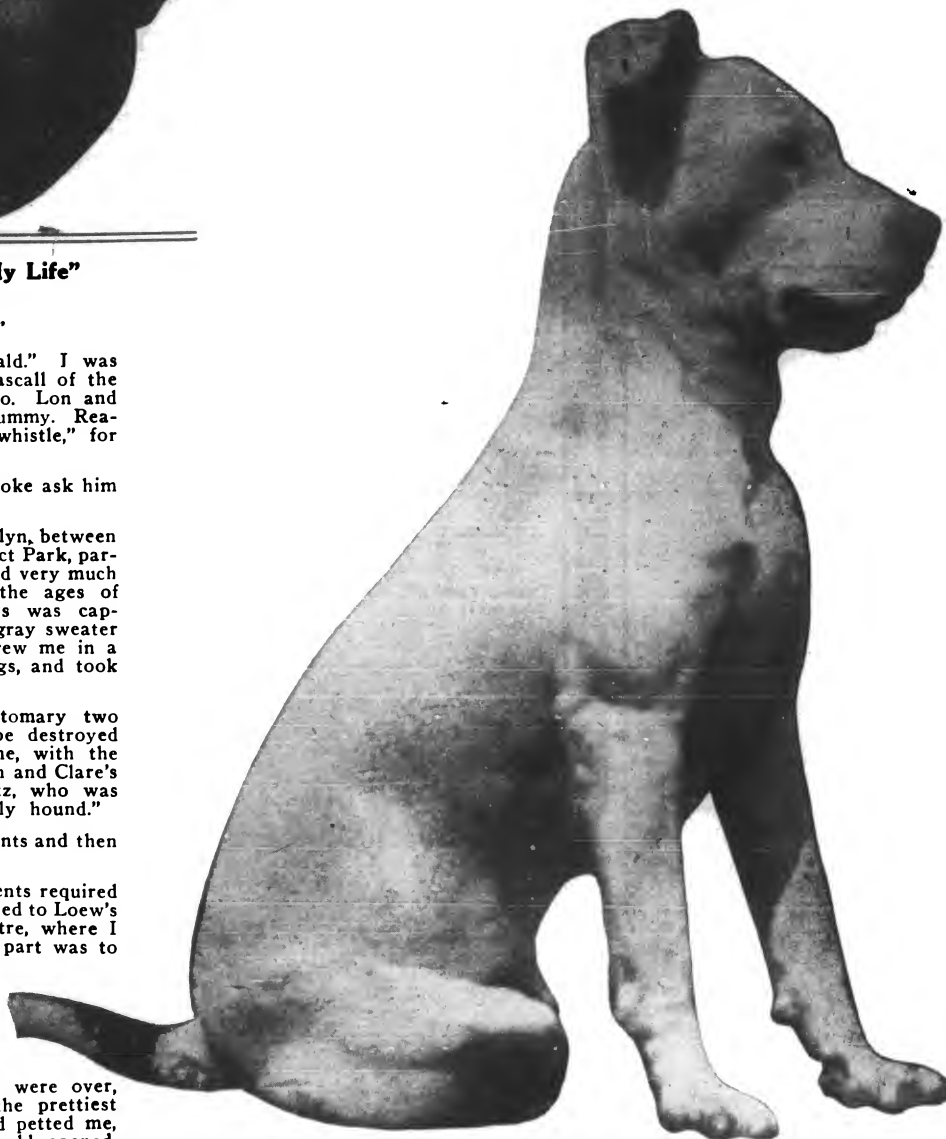
The folks bought their new home, and I had a great summer. When they went on the road in their two act I was sent to the kennels to board.

It's great here, but a little too exclusive for a "pound dog," like me. I get lonesome sometimes. I miss the girls so much (don't get much petting here), and Charlie Carl, who romped with me, and Harry Soper (our leader), who played my music.

I don't want any Christmas. Every day is Christmas for me. I just want to be a "good dog" and show my gratitude for all the kindness that has been shown me by everybody.

Merry Christmas to all dogs, especially those that roam the streets, "homeless," as I did.

"OSWALD."



"OSWALD"

This page belongs to me but the folks are using some of it.

"OSWALD"

Woodside

Kennels

L. I.

Now playing their  
seventy-second  
consecutive week  
in

"YESTERDAYS"  
Direction, SIMON  
AGENCY

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## Rambler Sisters

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Essence of Grace and Charm

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Geo. W.

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"HAVE A HEART"

WISHES EVERYBODY

A MERRY CHRISTMAS

XMAS GREETINGS FROM

# HARRY HOLMAN

AND CO.

in

## "Adam Killjoy"

By STEPHEN G. CHAMPLIN

Direction, Thomas J. Fitzpatrick.

Playing successfully United and Orpheum Time

CHRISTMAS GREETINGS

FROM

## EMMET J. WELCH AND HIS MINSTRELS

Offering

"A MINSTREL REVISION"

PLAYING VAUDEVILLE  
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Direction, Norman Jefferies.

Thanks to our Agent.



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The World's Greatest Mental Telepathist  
WISHES THE COMPLIMENTS OF THE SEASON TO ALL

### ONE YEAR U. B. O. TIME

PLAYING TO CAPACITY BUSINESS EVERYWHERE

BOOKED SOLID. THE FOLLOWING ROUTE SPEAKS FOR ITSELF:

#### Week of

Dec. 18—Keith's, Providence (return)  
" 25—Pawtucket (return this season)

Jan. 1—Montreal

" 8—Colonial, New York

" 15—Bushwick, Brooklyn

" 22—Albany, New York

" 29—Columbus, Ohio

Feb. 5—Indianapolis, Ind.

" 12—Louisville, Ky.

" 19—Cincinnati, Ohio

" 26—Cleveland, Ohio

Mar. 5—Pittsburgh, Pa.

" 12—Toledo, Ohio

#### Week of

Mar. 19—Grand Rapids, Mich.

" 26—Open

Apr. 2—Dayton, Ohio

" 9—Youngstown, Ohio

" 16—Akron, Ohio

" 23—Nashville, Tenn.

" 30—Atlanta, Ga.

May 7—Jacksonville, Fla.

" 14—Savannah, Ga.

" 21—Birmingham, Ala.

" 28—Charlotte, N. C., and Roanoke, Va.

June 4—Norfolk, Va.

" 11—Richmond, Va.

" 18—Washington, D. C.

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"THE RED HEADS"

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ABROAD"



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## Inez De Verdier

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HAPPY NEW YEAR

DAVE MARION'S "WORLD OF FROLICS"

NEXT WEEK (Dec. 25), MINER'S, BRONX

Christmas Cheer and A Prosperous New Year  
To All

## SIM WILLIAMS

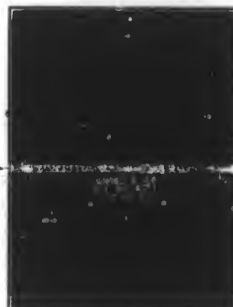
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"The Girls from Joyland"

This is a photo of

## ARTHUR ANGEL

Who are meeting with big success on the  
U. B. O. and W. V. M. A.  
Merry Xmas and Happy New Year



A MERRY, MERRY **XMAS**

A HAPPY, PROSPEROUS  
**NEW YEAR**

FROM SPINGOLD'S SHINING STARS

Jack

Anna

**Bowen and Bowen**

**BUNKOLOGY**

THE FEATURE OF ALL BILLS

**"Models De Luxe"**

**An-up-to-Date Posing Act  
That is Different**

Which is the Reason we're Always Working

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Gene

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**Frawley and West**

Tho' they say there's nothing new,  
All we ask for you to do—

**SEE US!**

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**The Classiest Ring Act in the  
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**"Clever Clumsiness"**

I Accept the Nomination

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ALSO

**JOE JACKSON**

AT THE  
CENTRE  
OF THE  
UNIVERSE  
**HIPPODROME**  
NEW YORK CITY



WISHES ALL  
HIS  
FRIENDS  
A  
MERRY CHRISTMAS  
AND  
A  
HAPPY NEW YEAR

**GREETINGS**

AL

**HARRIS**

AFTER FIRST NEW YORK OPENING  
at Hurtig and Seamon's 125th St. Theatre  
WERE SIGNED FOR 3 YEARS  
and will be featured with one of the shows on the  
Columbia Circuit.



A VARIATABLE PAIR

**Booked Solid Until 1920**

GRACE

**LYMAN**

Thanks to the many New York agents for  
their offers.

Personal Direction,  
**HURTIG and SEAMON**

WELL

I'M HANDIN' YU MY BEST WISHES, FRIENDS,  
ALL SMEARED-UP WITH CHRISTMAS CHEER,  
AN' IF "WISHES" BRING HAPPINESS, HEALTH AN' SUCCESS,  
Y'UR "SET" FER TH' WHOLE DANG YEAR.

CHUCK HAAS



# Lillian Mortimer AND COMPANY

Playing Standard Vaudeville Theatres, from one to four-week engagements with four different playlettes.

Greenpoint Theatre, Brooklyn, Christmas week, with two different sketches.

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Direction, PETE MACK

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# Ned Norworth

Supported by

(Miss) **BILLIE WELLS** and **CHICK MOORE**

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THAT EVERYONE ELSE WISHES YOU

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DON'T ADVERTISE.

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THE BIGGEST COMEDY SUCCESS IN YEARS,  
"CAPTAIN KIDD, JR."

A Play of Youth, Love and Adventure, by Rida Johnson Young.  
COHAN and HARRIS Theatre,  
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In his own and Fred and Fanny Hatton's Artistic Comedy Triumph,  
"THE GREAT LOVER"

Park Sq. Theatre, Boston, NOW.  
Garick Theatre, Philadelphia, Commencing Jan. 8th.

GEO. M. COHAN'S AMERICAN FARCE,  
"HIT-THE-TRAIL HOLLIDAY"

With FRED NIBLO as BILLY HOLLIDAY.  
Geo. M. Cohan's Grand Opera House, Chicago.

## CHAUNCEY OLCOTT

in  
"THE HEART OF PADDY WHACK"

By Rachel Crothers.

MAX MARCIN'S POWERFUL DRAMA.  
"THE HOUSE OF GLASS"

With MARY RYAN and Original Cohan and Harris Theatre Company.

"HIT-THE-TRAIL HOLLIDAY"

(CALIFORNIA COMPANY)  
With FRANK OTTO and LOLA MERRILL.

THE BEST FARCE IN YEARS.  
"IT PAYS TO ADVERTISE"

By ROI COOPER MAGRUE and WALTER HACKETT.

IN PREPARATION

"UNDER PRESSURE." By Sidney Rosenfeld.  
"THE ROAD TO DESTINY." By Channing Pollock.

"SPEED UP." By Owen Davis.  
"I LOVE THE LADIES." By Emile Nyltray and John Richards.  
and  
A New Play by Harry James Smith, as yet unnamed.

MERRY XMAS



This Week (Dec. 18th), Alhambra, New York  
Direction, **HUGHES & SMITH**

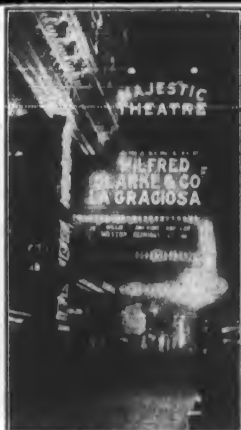
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# CAPT. ANSON and DAUGHTERS

Hitting over .400 on the Big Time. Always Batted in fourth position in the League and now our Position is Fourth in Vaudeville

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How La Graciosa was billed at Majestic, Chicago

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IN A GORGEOUS SPECTACULAR TRANSFORMATION  
"VISIONS IN FAIRYLAND"

Route 1916-1917

Sept. 4—Majestic, Little Rock  
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Sept. 17—Majestic, Dallas  
Sept. 24—Majestic, Houston  
Oct. 1-2—G. O. W., Galveston  
Oct. 4—Majestic, San Antonio  
Oct. 9—Austin  
Oct. 16—Orpheum, Memphis  
Oct. 23—Orpheum, New Orleans  
Oct. 30—Travel  
Nov. 13—Majestic, Chicago  
Nov. 20—Travel

Nov. 26—Orpheum, Omaha  
Dec. 3—Orpheum, Kansas City  
Dec. 10—St. Joseph and Waterloo  
Dec. 17—Orpheum, Sioux City  
Then Eight Weeks for W. V. Mgrs. Assn.  
Feb. 25—Orpheum, St. Paul  
March 4—Orpheum, Duluth  
March 12—Orpheum, Winnipeg  
March 19—Grand, Calgary  
March 26—Orpheum, Vancouver  
April 1—Orpheum, Seattle  
April 8—Orpheum, Portland

April 15—Orpheum, San Francisco  
April 22—Orpheum, Oakland  
April 29-30—Yosemite, Stockton  
May 1-2—Clunie Orpheum, Sacramento  
May 3-4-5—White's, Fresno  
May 7—Orpheum, Los Angeles  
May 16—Orpheum, Salt Lake  
May 21—Orpheum, Denver  
May 28-29—Burns, Colorado Springs  
May 31-June 1-2—Orpheum, Lincoln  
June 3—Orpheum, Minneapolis



Merry Christmas  
AND  
Happy New Year

Season's Greetings

## JIMMY HANLON

I assure you all I'd like  
to insure you all

CONTINENTAL HOTEL  
SAN FRANCISCO

## MABELLE ESTELLE

Wishes Everyone  
A Merry Christmas  
and A Happy New Year

MISS ESTELLE NOW STARRING IN

"THE GIRL HE COULDN'T BUY"

AUTHORS, ATTENTION!

Miss Estelle Is Looking for a New Play for Next Season.  
Address Room 304 Putnam Bldg., New York City.

Management, ARTHUR C. AISTON.

GREETINGS

## 3 NATALIE SISTERS 3

BEAUTY AND MELODY

COLONIAL THEATRE, NEW YORK—THIS WEEK (Dec. 18)

Management,  
FRANK EVANS

JUST CONCLUDED A SUCCESSFUL TOUR OF THE ORPHEUM CIRCUIT

GREETINGS

FIRST NEW YORK APPEARANCE

## Lady Suda Noy

JAPAN'S PICTURESQUE SWEET SINGER

LATE STAR  
KAWAKI OPERA CO.

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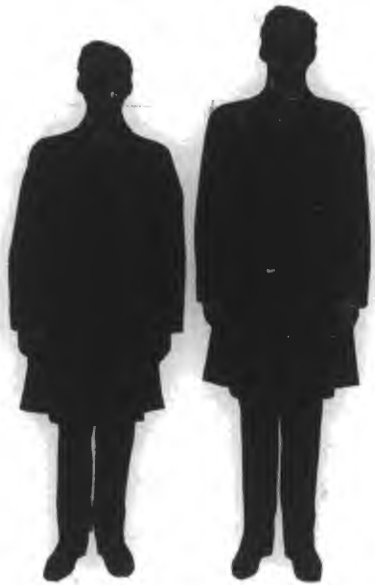
AMERICAN THEATRE  
New York, Dec. 18-20



# COMPLIMENTS OF THE SEASON

FROM

# WILLARD



## “THE MAN WHO GROWS”

The RECORD BREAKING NOVELTY  
of All Vaudeville Seasons

Now Playing ORPHEUM CIRCUIT

Representative, **H. B. MARINELLI**

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PRESENTS THE SEASON'S  
SUPREME DANCE OFFERING

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In a Series of Dramatic Dance Poems.

Vaudeville Tour Under the Direction of **PAUL DURAND**

JOSEPH HART

presents

A  
Merry  
Xmas

## HYMAN ADLER

A  
Happy  
New  
Year

In a New Musical Protean  
Act by Addison Burkhardt

TO BE PRODUCED SOON

## Margie That Komique Eccentrique Newell

WITH WATSON'S "BIG SHOW"

Wishes Everybody a Merry Christmas and a Happy New Year.

A MERRY XMAS

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Juggler Supreme

"A Little Different"

BILLY

## NEWELL

and

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SERVICE A LA CARTE



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¶ For the past number of years the two owners of the COMMONWEALTH CLOTHING CO. have been connected with two of the largest wholesale concerns in the clothing business and for just that reason we get the right goods at the right prices. There is a little sentiment attached to this.

¶ Our clothes at the prices of fifteen to thirty dollars are the best that money can turn out, they are just worth what we sell them for, for as we have a third floor suite not a second floor or a Broadway rent, we can give you clothes at a thirty or forty per cent reduction.

¶ Our connections will allow us to get you a suit built in any style, shape or manner, especially for the profession for the stage or street wear.

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¶ We are open evenings until seven-thirty.

¶ Any kind of a complaint will prove our best attention — that is our guarantee.

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NEW YORK CITY

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EXTENDING TO ALL THEIR CHRISTMAS GREETINGS  
AND BEST WISHES FOR THE NEW YEAR

### "The Merry Rounders"

ABE REYNOLDS  
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World's Greatest Trick Mule

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Direction, THOS. J. FITZPATRICK.  
Palace Theatre Bldg., New York.

## JOVEDOAH

The Master Mystic Mind  
of India.

ASSISTED BY

Princess Olga, Costa Valata and  
Elna Venaja

In Telepathic Arts  
No Wires, Pads or Mechanical Devices Used

(REPRESENTATIVES)

"East" PETE MACK

"West" WAYNE CHRISTY



Paramount Juggling **GRENO and PLATT**  
Premiers Direction of NORMAN JEFFERIES  
Best Wishes To All

# **THE ORPHEUM**

## **CIRCUIT**

### **of High-Class Vaudeville Theatres**

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**FRANK W. VINCENT**  
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CHARLES DILLINGHAM & FLORENZ ZIEGFELD, Jr.

PRESENT

# "THE CENTURY GIRL"

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## The Century Theatre

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Now The Most Important Theatre in The World

WITH THEIR JOINT STARS AND CHORUS BEAUTIES

Elsie Janis  
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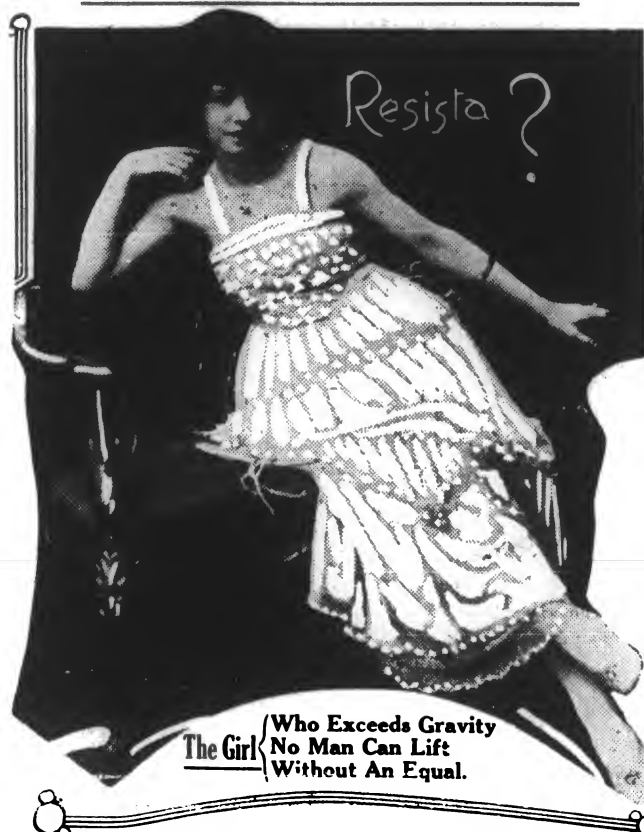
Frank Tinney  
Maurice and Walton  
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Beauty Chorus of 120

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No other act like it in the entire show business  
**THE ONLY AND ORIGINAL**



Owned, controlled, produced, protected solely by the WARD SISTERS  
**MERRY XMAS TO ALL**

HANDCUFF KINGS COME

AND

HANDCUFF KINGS GO

But —

# HARDEEN

GOES ON FOREVER

Now playing **Sixth Tour** for Alexander  
**Pantages** and **Breaking** all previous  
records.

Not only playing to capacity but standing them on stage  
as well. Ask Mr. Pantages.

There is but one

# HARDEEN

Merry Xmas and Happy New Year to you all

Direction, **Bernard Burke.**



# Bobby Heath

A Most Merry Christmas To All

All time occupied in

Writing Songs That Sell—

Preparing De Luxe Productions for the Coming Season.

And leading his

SEXTETTE OF DAINTY SONGSTERS

in his

## GIRLISH REVUE

Direction of Norman Jefferies.

# Lady Sen Mei

THE CHINESE NIGHTINGALE

sends greetings from

## THE RICKARD'S

## AUSTRALIAN TOUR

In preparation for next season the highest class

novelty ever presented in vaudeville.

Direction of Norman Jefferies.

# James Gildea

THE EFFERVESCENT COMIC

EXTENDS BEST WISHES TO ALL  
FOR A NEW YEAR OF

HEALTH, HAPPINESS & PROSPERITY

Now Featured in the South Sea Island Romance

## "THE MAN HUNTERS"

(They all are)

Direction of Norman Jefferies.

# Dave Roth

in

## "VERSATILITY"

A Positive hit on any bill

Booked Solid  
for  
1917-1918

Jan. 1st—Dockstader's—Wilmington, Del.

Jan. 8th—Lancaster—Trenton, N. J.

Jan. 15th—New Brunswick—Bayonne, N. J.

Jan. 22nd—Shea's—Buffalo

Jan. 29th—Shea's—Toronto.

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Feb. 12th—Temple—Rochester

Feb. 19th—Orpheum—Montreal

Feb. 26th—Majestic—Hamilton

And then—

Mar. 5th—Lincoln—Chicago, with twenty-five weeks on the Western Vaudeville.

Personal direction, Norman Jefferies.

# MONTMARTRE

**BROADWAY**  
At 50th St.

Famous **DORALDINA** AND HER HAWAIIANS

**AT MIDNIGHT**

UNDER THE MANAGEMENT OF  
**CLIFFORD C. FISCHER**

**TWO**  
FLOORS

**MOST UNIQUE DINING PLACE**

Where Exclusive New York Meets After Midnight  
Dancing and Dining Every Evening at 10.30

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**GOLDEN GLADES**

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Midnight Parade and Extravaganza Ice Ballet

**At 7 P. M. and 12**

Dine in a Warm Ice Palace and Dance Around the Glades. Skating Carnival Parade and Ballet in full view. ELSIE, the Ice Queen, HARRY JOLSON and sixty other artists. More than 1,000 feet of real ice. Spacious floor for general dancing.

**SAME SHOW AT MIDNIGHT  
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Select Your Own Grill Specialties in the Golden Glades.

New Year's Eve Will Be Celebrated Monday, Jan. 1, 1917

IF YOU DON'T ADVERTISE IN VARIETY,  
DON'T ADVERTISE AT ALL.

**CAFE MAXIM**

110 West 26th 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

**REKIN** ENLARGED REDECORATED IMPROVED  
RESTAURANT—B'WAY at 47th ST.  
**\$1.25** NEW YORK'S FINEST **\$1.25**  
DINNER with POMMARD  
A la Carte Specialties, American or Oriental, Dan Dody Presents, A la Carte Specialties, Dancing Club, Gorgeous Cuisine, All Star Principals, Dancing with an Orchestra that Plays "Real Music!"

AN INSTANTANEOUS SUCCESS!

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Formerly Bustanoby's, 39th St., near Broadway  
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EXCEPTIONAL  
TABLE D'HÔTE  
DINNER,

**\$1.25**

Served  
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UNEXCELLED  
LUNCHEON  
Served 12 to 2,

**50c**

A la Carte Service at all hours—Cuisine Superfine

Dancing—Noon to Closing—Wonderful Music.

SENSATIONAL CABARET OF ALL-STAR ACTS.

Comprising the largest aggregation of talent ever presented in "Restaurantland."

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Large, Beautiful Dining Room,  
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MUSIC. Open after the Theatre.

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Superior Service

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Exquisite Luncheon.

A la Carte Dinner Dishes at  
Moderate Prices.

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## "CHEATING CHEATERS"

A Farce Melodrama by MAX MARCIN

WITH

MARJORIE RAMBEAU at ELTINGE THEATRE

Longest New York Run of the Season

### ON TOUR

JULIAN ELTINGE

IN

"Cousin Lucy"

A musical play by CHARLES KLEIN  
Second Successful Season

THE DOLLY SISTERS

IN

"His Bridal Night"

By LAWRENCE RISING  
Revised and elaborated by MARGARET MAYO  
THE ONLY TWIN STARS ON THE STAGE

JOHN MASON

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"Common Clay"

By CLEVES KINKEAD

Direct from a year at the Republic Theatre

"Potash and Perlmutter  
in Society"

WITH

BARNEY BERNARD

By MONTAGUE GLASS and ROI COOPER MEGRUE

## "HER MARKET VALUE"

A NEW AMERICAN PLAY BY WILLARD MACK

ELTINGE THEATRE

"Cheating Cheaters"

NOW PLAYING

NEW  
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"Good Gracious Annabelle"

NOW PLAYING

THE MOST BEAUTIFUL AND UP-TO-DATE THEATRE IN CHICAGO  
NOW IN COURSE OF CONSTRUCTION

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"King, Queen, Jack"

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WILLARD MACK

"Suspicion"

By

SAMUEL SHIPMAN

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LOUIS K. ANSPACHER

"Potash & Perlmutter  
Film Co."

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and JULES ECKERT GOODMAN

"In the Net"

By

RAMSEY MORRIS

"It Is the Law"

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J. E. BRADY and A. J. WESTMAYER

"Thirty Days"

By

A. E. THOMAS and CLAYTON HAMILTON

A. H. WOODS, LTD., LONDON

OFFICE QUEENS THEATRE

PHILIP KLEIN, LONDON REPRESENTATIVE

### NOW PLAYING

"Daddy Long-Legs"

In association with

HENRY MILLER

"Fair and Warmer"

In association with  
ALFRED BUTT

"Potash and Perlmutter

IN

Society"

In association with  
LAURILLARD and GROSSMITH

"The Girl from Cairo's"

In association with  
GEO. McLELLAN

"Under Cover"

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PRESENTS  
**BROWN AND BARROWS**  
IN  
"BACK HOME"  
SONGS BY FRANK TERRY By WILBUR MACK N. V. A.  
VERY SUCCESSFUL AT KEITH'S PROSPECT, GREENPOINT, HARLEM O. H.

**Bob O'Donnell**

OF THE

Orpheum Theatre, Brooklyn

**Felix Adler**

SOMETIMES OF BROOKLYN

Extend Xmas and New Year Greetings

**RAY COX**

FOURTH MONTH  
LONDON HIPPODROME

Direction, M. S. BENTHAM

XMAS GREETINGS  
BEST WISHES FOR A HAPPY NEW YEAR

**WOLPIN'S**

1570 BROADWAY

New York

THE LITTLE THEATRE  
NEW YORK

WINTHROP AMES—Director

ANYTHING PERTAINING TO VAUDEVILLE  
Merry Xmas and  
Happy New Year

NEW AND EXCLUSIVE MATERIAL  
LET'S BRUSH UP YOUR ACT

**ROEHM & RICHARDS CO., Inc.**

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AFFILIATED WITH **WILLIS & INGLIS, Los Angeles, Cal.**

**JOE REED**

Extends greetings to EVERYBODY

(Even his agent)

Norman Jefferies.

A Merry Xmas and Happy New Year

**O'NEIL TWINS**

Now Playing U. B. O. Time

In SONG, STYLE and GRACE

**MARGUERITE RHEA**

Direction, Billy Grady.



# SPENSER KELLY MARION WILDER

AND COMPANY

IN

**"Melodies—Past and Present"**




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**MANAGERS:**

***You Can't Get Better  
Than the Best.  
That's Us.***

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Nov. 20—Alhambra  
Nov. 27—Bushwick  
Dec. 4—Baltimore  
Dec. 11—Richmond—Norfolk  
Dec. 18—Savannah—Jacksonville  
Dec. 25—Atlanta  
Jan. 1—Birmingham—Nashville  
Jan. 8—Chattanooga—Knoxville  
Jan. 15—Dayton

Jan. 22—Akron  
Jan. 29—Cincinnati  
Feb. 5—Indianapolis  
Feb. 12—Louisville  
Feb. 19—Grand Rapids  
Feb. 26—Toledo  
Mar. 5—Detroit  
Mar. 12—Rochester  
Mar. 19—Montreal  
Mar. 26—Buffalo

Apr. 2—Toronto  
Apr. 9—Columbus  
Apr. 16—Cleveland  
Apr. 23—Youngstown  
Apr. 30—Philadelphia  
May 7—Boston  
May 14—Orpheum  
May 21—Colonial  
May 28—Royal

**Direction, HARRY J. FITZGERALD**

904 PALACE THEATRE BUILDING, NEW YORK



# WISHING ALL A MERRY XMAS AMERICA'S LAUDER

ASSISTED BY  
BILLY NOLAN

ORIGINATOR—NOT IMITATOR—IN HIS OWN LATEST REPERTOIRE

"I've Come Back to Nannie"  
"Jack, the Soldier Boy"  
"The War-Bride"  
"I Ain't a Going to Cry Any More"

"McKenzie's Christening"  
"Fishing"  
"On Jean McKie I've Got My Eye"  
"I'll Never Get Married No More"

"Jean, Jean, My Bonnie Jean"  
"From Milk to Roderick Dew"  
"Silly Sandy's Sweet Tooth"  
"Trip, Trip, Triplets"

All songs composed, written and copyrighted by the above artists.  
SOON TO TOUR EUROPE

## SELWYN & COMPANY'S ENTERPRISES 1916-1917

**"OUR LITTLE WIFE"**, Avery Hopwood's  
Newest Farce

**"HEADS UP"**

By ZELLAH COVINGTON and MARGARET MAYO

**"A WOMAN OF TO-DAY"**

By JAMES FORBES

IN PREPARATION

**"THE DOUBLE CURE"**

By EDGAR SELWYN

ON TOUR

**"FAIR AND WARMER"**


AVERY HOPWOOD'S Great Farce Success

**"UNDER SENTENCE"**

By ROI COOPER MEGRUE and IRVIN COBB

HARRIS THEATRE, New York  
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*The Gentlewoman's Tailor and Frier*  
Extends the Season's Compliments to  
His Friends in the Theatrical Profession.  
Advance Display of Spring Models. Orders Executed on Short Notice.  
225 West 52nd Street, New York

XMAS GREETINGS

# JIMMY LUCAS

**JOE WHITEHEAD**  
IT'S ALL IN FUN



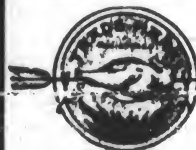
ORIGINAL, To Say The Least

**PERFORMERS**  
Buy For Christmas



\$5.00 Sterling Silver Rings,  
set with White Stones and  
large Colored Stone. Best  
value.  
**\$1.75 Each**  
Orders for more than one  
will be shipped in assorted  
patterns. Write today.  
**Bear Jewelry Mfg. Company**  
30 Fifth Ave., NEW YORK CITY

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Palm Garden—Music  
Table d'Hôte Lunch 45c.  
Imp. & Dom. Wines & Liquors  
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**SPECIALTIES**  
Chicken ..\$0.40  
Duck .... .40  
Goose .... .40  
Turkey .. .50  
Lamb .... .30  
Pork .... .30  
Veal .... .30  
Beef .... .40  
Spaghetti .. .30

**VAUDEVILLE MGRS.  
ATTENTION!**

A well-balanced, smooth running Stock  
Company, all "up" in the latest and best  
plays, scenically well equipped, playing at  
present, presenting TWO PLAYS A WEEK,  
will consider offers, percentage or guar-  
antee. Address,  
STOCK, c/o VARIETY, NEW YORK

**Season's Greetings**



An Act that is Pleasing  
to the Eye and the Ear

**Transfield Sisters**

In MUSICAL MELANGE

The Girls Who Play the  
**XYLOPHONES**

Yes, we know there are lots  
of xylophonists—

Conversation on stage during  
opening show at Minneapolis—  
**ACTOR**—The girls finish with  
xylophones.

**STAGE MANAGER—Yes!**  
That's where they kill them-  
selves. We've had too many  
xylophone players here, the  
audience is sick of them.  
**RESULT—4 BOWS, ENCORE,  
TWO BOWS.**

**MINNEAPOLIS "JOURNAL"**

This week's bill at the New Grand proves  
to be one of deep interest and unusual va-  
riety. The Transfield Sisters, appearing in  
Minneapolis for the first time, won the most  
applause with a very clever musical act.  
Giving selections on cornets, saxophones and  
xylophones, they won round after round of  
applause.

**ST. PAUL "PIONEER-PRESS"**

One of the most pleasing and meritorious  
acts on the program was that of the Trans-  
field Sisters, the Musical Maids. They proved  
that they were musical from the tips of  
their fingers to the tips of their toes, as well  
as possessing exceptionally pleasing voices  
and an abundance of animation. Their selec-  
tions on trumpet, trombone, mandolin, saxo-  
phone and xylophone delighted the audience  
which by repeated and enthusiastic applause  
forced an encore.

**It isn't what you do, but the  
way you do it that counts**

PLAYING W. V. M. A.

Direction,

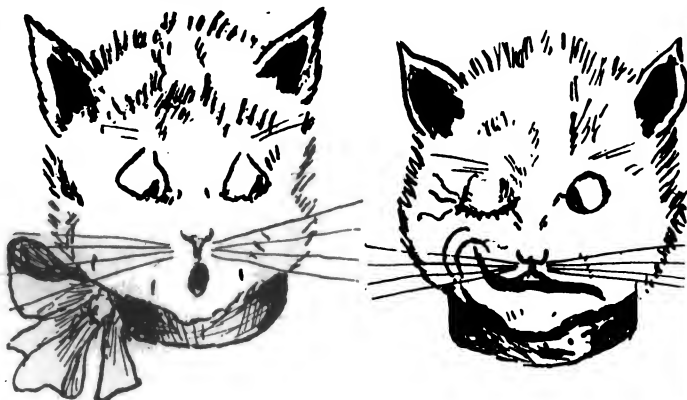
**Beehler & Jacobs.**



# A-KAT-A-LOGUE

DECIDED NOVELTY

K  
A  
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L  
O  
G  
U  
E



Alex Sparks-Ali Harry and Co.

## AUSTRALIAN CREIGHTONS

NOVEL ECCENTRICITIES

Direction, JENIE JACOBS

This Week (Dec. 18)—Keith's, Boston.

## BELL-THAZER BROS.

Direction, TOM JONES

LEONA

IN VAUDEVILLE

LEONARD

## STEPHENS and HOLLISTER

Direction, MORRIS & FEIL.

Sailing for England in January

Wish All A Merry Christmas  
and Happy New Year

# GREY and OLD ROSE

Playing for

MAX

# FORD AND

Success is a gay deceiver. It makes you think you are what you are not—Mr. Everybody.

Eastern Representative, Pauline Cooke



W. V. M. A.

HETTY

# URMA

BOOKED SOLID

Western Representative, Simon Agency

# JACK MARLEY

"WILLISON and SHERWOOD" "THE TWO CANARIES" U. B. O. — W. V. A.

Eastern Representative, ALF. F. WILTON Western Representative, WAYNE CHRISTY

YOU REMEMBER ONE

## LITTLE DIXIE HARRIS

I Wish Everybody A Merry Christmas and A Happy New Year

AN ACT THAT IS DIFFERENT

## DAISY JEAN

A Hit on Every Bill

U. B. O.

## MARTYN and MACK

THE SINGER AND A DANCER

Playing Loew Circuit

Direction, TOM JONES.

FLO AND OLLIE

## SHERLOCK SISTERS

Entirely New Repertoire of Songs and Dances

See Billy Grady

IN VAUDEVILLE.

Ask Geo. Choos

THE CLEVER MUSICAL COMEDY TENOR

## BERT WAINWRIGHT and Wm. H. WHITE & CO.

IN "A Holland Romance"

A MINIATURE OPERA IN ONE ACT BY GEORGE BOTSFORD

HIGH CLASS SINGING

COMEDY

SPECIAL SCENERY AND COSTUMES

LANG MA-Y YER  
LUM REEK

# BILLY KINKAID

A REAL BOB IN A REAL VARIETY ACT  
PLAYING BEST IN VAUDEVILLE

Direction,  
ROSE & CURTIS.

KARMIGRAPH  
NUMBERPRINCE  
**KAR-MI**VAUDEVILLE'S  
GREATEST ILLUSIONIST  
SAYS:

THE PERFORMERS OF THIS COUNTRY ARE DIVIDED INTO THREE CLASSES: THOSE WHO WORK ALL THE TIME, THOSE WHO WORK MOST OF THE TIME, AND THOSE WHO CAN'T TALK YIDDISH. AS THIS ACT HAS ONLY LAID OFF FOUR WEEKS AND THREE DAYS IN OVER ONE YEAR, THE MANAGERS EVIDENTLY REALIZE

**"KAR-MI GETS THEM IN"**

(Address VARIETY, New York.)

THE ORIGINAL IDEA



Andrew A. LAST CALL FOR LUNCH—SERVICE A LA CARTE Lanky Lew  
**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**

POLI TIME

Address VARIETY, N. Y. C.

DIXIE'S HONEY BOY OF THE PIANO

**JIM MacWILLIAMS**

Booked Solid U. B. O.

A MUSICAL ACT OF DISTINCTIVE MERIT

**JACK LEVY**and the **FOUR SYMPHONY SISTERS**Presenting **"A Study in Melody"** ADDRESS VARIETY, NEW YORK.**KATHARINE DANA'S  
"FISHERS FOLK"**

UNITED TIME

GEO. W.

CARRIE

**BARBIER, THATCHER and CO.**In **"THE WAY OUT"**

Booked Solid

Direction, ARTHUR J. HORWITZ

"A FEATURE ACT THAT IS INVARIABLY THE HIT OF THE BILL"

**MCKAY'S SCOTCH REVUE**Wishes EVERYBODY a very Merry Xmas  
(Including other Scotch Acts)**HOUDINI**

Permanent Address, VARIETY, New York

This Week  
(Dec. 18)  
Hippodrome  
ClevelandNext Week  
(Dec. 25)  
Palace  
New York**HARVEY - DE VORA TRIO**

Direction, ARTHUR J. HORWITZ

Address 306 Putnam Building, New York City

**WALTER DANIELS AND WALTERS MINNA**

OUR GREETINGS

Peace On Earth, Good Will to All.

**MAURICE BRIERRE AND GRACE KING**

Now playing Interstate Circuit

DIRECTION, ARTHUR KLEIN

Direction, MORRIS &amp; FEIL

BOOKED SOLID.

**BELL AND FREDA**

W. V. M. A. THE SINGING LABORERS

U. B. O.

Greetings to  
Everyone from  
Myself and the  
Old "Duke."ALWAYS  
WORKING.**BEDDIE BORDEN**Supported by "SIR" JAS. DWYER in **"THE LAW BREAKER"****KLEIN BROS.**

Hello, Lennie. Hope you're better. How is Cappy and Jennie? Can you give us the Fourth of July week at Morrison's? Fix it with Goldie. We are still keeping shows going, not stopping 'em. Belle Baker, Diamond and Brennon, Klein Bros., Stan Stanley, Laurie and Bronson, Mrs. Gene Hughes. Some opening bill with Al. Herman.

SEE THE POINT!

**JOHN T. DOYLE and CO.**

NOW TOURING IN

**"THE DANGER LINE"** A Genuine NoveltyThis Week (Dec. 18)—Pantages, Tacoma, Wash.  
Next Week (Dec. 25)—Pantages, Portland, Ore.

"Mrs. Doyle joins me in wishing a Merry Xmas to everyone."

NOW PLAYING LOEW TIME

Harry—**HOLMES and LEVERE**—Florrie

PRESENTING THEIR COMEDY SKIT

**"THEMSELVES"**

By TOMMY GRAY

Direction, ARTHUR J. HORWITZ

**ELIZABETH SHIRLEY**


With

RAYMOND BOND in **"REMNANTS"**

Orpheum Circuit—Booked Solid.



**CORBETT,  
SHEPARD  
AND DONOVAN**  
3 BOYS WHO SING  
This Week (Dec. 18)—Shea's, Toronto, Can.  
Rep. Aaron Kessler

 **Rich  
McAllister**  
PRINCIPAL  
COMEDIAN  
"STEP LIVELY GIRLS"  
BREAKING RECORDS—THAT'S ALL

**SAM and KITTY  
MORTON**  
With all credit to that new author, Herbert  
Moore, for corking new opening song and  
the Best Routine of Dialog we ever had.  
MAX HART, Pilot.

**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.  
Confession is good for the soul—but bad  
for the reputation.—George Washington  
Cohen.


**BESSIE MORIN SISTERS**  
  
Touring Orpheum Circuit  
Direction, HARRY WEBER

J. J. M.  
**35**  
B.F.K.  
BOS  
E.F.A.  
E.V.D.

**BEATRICE  
LAMBERT**  
American  
Nightingale  
In an Artistic Song Repertoire  
Booked Solid

**DOGSENSE  
LADY**  
says:  
  
that everybody says that she is the only dog in the  
World doing an act without a routine and relying en-  
tirely on the spoken word.  
P. S.—Merry Xmas and Best Wishes to all Trained Dogs  
in the business.  
P. S.—If you don't believe me, ask my agent.

**Rawls  
and  
Von Kaufman**

  
**KAHL, WALTON and HENRY**  
Received card of admission to the Kokomania  
Club.  
Regret to say there has been dirty work done.  
We make a motion that in the future all cards  
must be passed by the Naphtha Board of Cleaners.

**ENTERTAINING  
DAILY  
AND  
IT'S  
REAL  
ENJOYABLE  
NATURAL  
ENTERTAINMENT**  
**LOYALTY  
ORIGINALITY  
WIT  
RESULTS  
YOUTH**

George—A BLACK SPOT in 3rd Number.  
IF I get that FAR ? ? ?  
—YES SIR!  
It is Just as Easy to Get Money for a  
New Act  
**ASITIS**  
To Bolt a Door with a BOILED BUTTERED  
PARSNIP.  
**Harry Sydell**  
"A Panic on Pier No. 6"  
Loew Time Direction, MARK LEVY

**JAMES (FAT)  
THOMPSON**  
"An Affair of Honor"  
Playing U. S. O. Time  
Direction, Harry Weber

**JANET  
ADAIR**  
"Song Definitions"  
Assisted by  
**EMMA ADELPHI**  
Booked solid Orpheum, U. S. O. and  
Interstate  
Direction, HARRY WEBER

Vaudeville's  
Most Artistic  
Dancer  
**Vera  
Sabina**  
Booked solid  
Orpheum Circuit  
Direction,  
Max Gordon

**WISHING**  
A Merry Christmas  
AND  
a Prosperous New Year  
To All  
CONTENTEDLY WORKING  
**VESPO DUO**

**MIKE  
DONLIN  
and MARTY  
McHALE**  
IN VAUDEVILLE



**BILLY  
LLOYD and GEORGE  
BRITT**  
In a "Mixture of Vaudeville," by Ned Dandy  
This Week (Dec. 18)—Temple, Hamilton, Ont.  
Next Week (Dec. 25)—Shea's, Toronto, Can.  
Jan. 1—Shea's, Buffalo Feb. 5—Kelt's, Boston  
Jan. 8—Alhambra, N. Y. Feb. 12—Davis, Pittsburgh  
Jan. 15—Orpheum, Brooklyn Feb. 19—Kelt's, Cincinnati  
Jan. 22—Cineola, New York Feb. 26—Kelt's, Indianapolis  
Jan. 29—Buckwicks, Brooklyn Mar. 5—Kelt's, Louisville  
Direction, HARRY FITZGERALD



**Millie La Toy's Canine Models**  
Vaudeville's Prettiest Offering  
Booked solid—W. V. M. A. and U. S. O.  
East. Rep., HARRY SHEA  
West. Rep., JESS FREEMAN

**FRANK and BESSIE  
GABY**  
"THAT'S ALL"

**WM. J. BRYAN**  
drinks grape juice.  
I drink water.  
**JOHNNIE REILLY**  
HOOF ROLLER BALL BOUNCER

**THE FAYNES**  
THE ARTISTS WITH A SUPREME OFFERING  
Representative, JACK FLYNN.

**CLAUDE CLARA  
Golding and Keating**  
Booked solid W. V. M. A.  
Eastern Rep., ROSE & CURTIS  
Western Rep., BEEHLER & JACOBS

**WANTED**  
High class, novelty, singing,  
dancing and musical acts for  
"THE MARIGOLD FOLLIES."  
If your act has got the punch,  
WIRE, WRITE OR CALL.  
**CARLOS SEBASTIAN**  
BISMARCK GARDEN  
Broadway and Grace Street  
CHICAGO, ILL.

TRANSFIELD

SISTERS

W. V. M. A. Direction, BEEHLER &amp; JACOBS.

It's all bunk, it's plain bunk, these acts wishing every one a Merry Xmas, and that kind of stuff, just so they do their four or more shows Xmas day is all that counts. VARIETY is the merry one, they get the coin for the ads.

## McINTOSH AND HIS MUSICAL MAIDS

25 Years Ago To-day  
Lewis, Belmont and Lewis opened on Western  
Vaudeville time; returned last Monday. Flared 11  
weeks. An actor discovered that by waving the  
American flag at the finish, he could take 4 bows.  
Most popular joke was—"The mother-in-Law."  
Most popular saying—"What will you have?"  
Most popular smoke—"Ask Dad, he knows."  
We wish you the same as we do today—  
Happiness, Health and Success.

Fred (Hank)  
and  
Harry (Zuke)  
**FENTON  
GREEN**  
(and Cat)  
in "MAGIC PILLS"  
Personal Direction, MAX GORDON.

THE  
BOX OFFICE  
ATTRACTION  
**Catherine  
Crawford**  
AND HER  
**FASHION  
GIRLS**  
Direction, Arthur Pearson

CLICK  
CLICK  
CLICK  
CLICK  
CLICK  
CLICK  
PARISH IN HIS  
DANCE DOING A  
ONE-HAND STAND  
GETTING TAPS  
WITH THE OTHER  
HAND AND WITH  
HIS FEET  
ABSOLUTELY  
ORIGINAL  
**FRANK PARISH & PERU**  
Direction, TONY SWEET

This Week (Dec. 18)—Keith's, Columbus, O.  
Next Week (Dec. 25)—Keith's, Cincinnati, O.

MESSRS. HUGHES AND SMITH  
Present  
THE PINT-SIZE PAIR  
**JOE LAURIE  
AND  
ALEEN BRONSON**  
IN  
"LOST AND FOUND"  
After hanging around George Washington Cohen  
for a week, to get his "OLD SHOIT," he said,  
Sorry, Joe, it has to go to my cousin. I wonder  
if he doing a copy act?

MERRY  
X-MAS—  
DIVORCED  
WOMEN.  
**BILLY  
BEARD**  
"The Party from  
the South"  
Direction  
Harry Weber

This is the couple  
with the fifteen-  
pound girl.  
Congratulations.  
**Nolan  
AND  
Nolan**  
This Week (Dec. 18)—  
Temple, Detroit  
Next Week (Dec. 25)—  
Temple, Rochester

Merry  
Xmas  
1916  
**Edward Marshall**

"MR. MANHATTAN"  
Fred Duprez  
Says:  
Rome wasn't built in a day,  
but it was burned down in a  
night. I often wonder what  
Nero played and who was the  
publisher?

THE VENTURE ARTIST  
WITH A PRODUCTION  
ED. F.  
**REYNARD**  
Permanent address, Marion Theatre, Marion, O.

**HOLDEN AND  
GRAHAM**  
Artistic Style of Vaudeville  
Proven, This Season

**HOWARD  
LANGFORD**  
Principal Comedian with  
"Kathika"  
Direction, Chamberlain Brown

**MARTYN and FLORENCE**  
(VAUDEVILLE'S BEST OPENING ACT)  
Who is a very Funny Act now.  
Guess the time we are on.  
Personal Direction, Mark Levy

## JIM and MARION HARKINS

Direction, Norman Jefferies  
This Week (Dec. 18)—Empress, Grand Rapids

**WAR NEWS**  
AUTOMAT STORMED  
Charge of The Gallant Six Hundred (All  
Last-Halfers) resulted in 412 beef pies be-  
ing NICKED TO DEATH.  
Hungry! yours,  
**NEIMAN & KENNEDY**  
"The Unhatched Romeo"  
Direction,  
Loew Time **Mark Levy**

V. M. P. A.  
"Rough on Rats"  
When an Agent's in Thought, He is Thinking—  
When He is Drunk, He's Been Drinking—  
When About to Land You, He's Scheming  
When He Pays for Anything  
**YOU'RE DREAMING**  
Seasicklynessably yours,  
**JIMMY FLETCHER**  
5 1/2 Ft. of Flexibility—5 1/2  
Stoll Tour Direction,  
**MARK LEVY**

BLACKFACE  
**EDDIE ROSS**  
Neil O'Brien Minstrels  
18-17  
Permanent Address, VARIETY, New York

**Pauline  
Saxon**

BARB  
COOK FLO AND NELL  
WALSH  
**THE REYNOLDS**  
Watch for us in  
SONG, RHYME AND MAGIC  
BOOKED SOLID  
W. V. M. A.—U. S. O.

**Weston & Clare**  
Smart Entertainers  
Sammy Sidney  
WISH YOU ALL A MERRY XMAS  
This Week (Dec. 18)—Charlotte, N. C., and  
Roanoke, Va.  
Next Week (Dec. 25)—Charleston, S. C.  
Week Jan. 1—Jacksonville, Fla., and  
Savannah, Ga.  
Direction, MAX GORDON

**OSWALD**  
WOODSIDE KENNELS

In days of yore  
when I was poor,  
I worked for "me  
and cakes."  
Them days has went,  
Now time is spent,  
Correcting past mistakes.  
**Walter Weems.**  
Reformed Minstreller.

J. J. M.  
**35**  
B.F.K.  
BOS E.F.A.  
E.V.D.

Clyde Phillips  
Offers  
That Beautiful Act  
**MABEL  
NAYNON'S  
BIRDS**  
An act beyond comparison.  
An act that pleases people of  
every age, sex and nationality.  
An act the public likes and  
talks about.  
A Box Office Attraction.  
See MARK MONROE  
1403 BROADWAY

**GEORGE  
SKIPPER**  
AND  
**MYRTLE  
KASTRUP**  
Direction, CHAS. S. WILSHIN.

**KEIT and DE MONT**  
"The Famous"  
**BESSIE LEONARD**  
SEZ  
A little sea cat on a rock makes a miserable sound;  
Didn't no w'at to do with himself on there was no  
get around.  
**ALFREDO**  
Address Care VARIETY, London  
**FRANCOLINI**  
DAINTY SINGING SINGLE  
VARIETY, New York

INTERNATIONAL FILM  
*Starring*



HARRY FOX



## DOWN HONOLULU WAY

—By DEMPSEY-BURTNETT-BURKE

A song with a wonderful melody. A world-wide hit with a sweet Hawaiian tune.

## MAMMY'S LITTLE COAL BLACK ROSE

—By EGAN & WHITING

The song hit of the Country

## JUST A WORD OF SYMPATHY

—By KAHN & VAN ALSTYNE

A sensational Ballad

## HOW'S EVERY LITTLE THING IN DIXIE

—By YELLEN & GUMBLE

A new Dixie song

## WHOSE PRETTY BABY ARE YOU NOW

—By KAHN & VAN ALSTYNE

Just like our Pretty Baby song hit

## IF YOU EVER GET LONELY

—By KAHN & MARSHALL

A corking good single or double number

## I'M GLAD YOU'RE SORRY

—By DAVE RADFORD and RICHARD WHITING

## WHERE THE BLACK EYED SUSANS GROW

A NEW SONG —By DAVE RADFORD and RICHARD WHITING

## BECAUSE YOU'RE IRISH

—By GUS KAHN and EGBERT VAN ALSTYNE

A new number by the writers of Underneath the Stars

## THERE'S EGYPT IN YOUR DREAMY EYES

—By FLETA JAN BROWN and HERBERT SPENCER

## SHE'S DIXIE ALL THE TIME

—By AL BRYAN and HARRY TIERNEY

## INSTRUMENTAL HITS

**WHISPERING HEARTS** —Waltz. SAMUEL S. ARONSON

**POZZO** Fox Trot. VINCENT ROSE.

**TIDDLE-DE-WINKS** Fox Trot. MELVILLE MORRIS.

**JEROME H. REMICK & CO.**

219 West 46<sup>th</sup> St. New York City || 137 West Fort St. Detroit || Majestic Theatre Bldg Chicago



TEN CENTS

# VARIETY

VOL. XLV, No. 5

NEW YORK CITY, FRIDAY, DECEMBER 29, 1916

PRICE TEN CENTS



**GEORGE O'BRIEN**

**PRESENTS**

**For a Short Tour of Vaudeville**

**GLADYS**

**CLARK** *and*

**HENRY**

**BERGMAN**

**IN**

**"THE SONG REVUE"**

Assisted by { **CLIFF HESS** at the piano  
**LOUISE DALE** and **MINNA MARLIN**

---

**This Week** (Dec. 25) **Colonial Theatre, New York**

**Next Week** (Jan. 1) **Palace Theatre, New York**

**Orpheum, Riverside and Bushwick to Follow**

# VARIETY

VOL. XLV, No. 5

NEW YORK CITY, FRIDAY, DECEMBER 29, 1916

PRICE TEN CENTS

## WHITE RATS MORTGAGE CLUB- HOUSE FURNISHINGS FOR \$5,000

**Chattel Mortgage Signed by Harry Mountford Given Dec. 19; Payable March 19. Covers All Chattels in New York Clubhouse. Jacob J. Lubell, Mortgagee.**

The White Rats Realty Co. executed a chattel mortgage Dec. 19, 1916, for \$5,000, to Jacob J. Lubell, mortgaging all the furnishings in the White Rats clubhouse in New York City.

The mortgage is payable with interest March 19, 1917, three months from its date. It was signed by Harry Mountford as president of the White Rats Realty Co.

The \$5,000 was paid over to Mountford while in New York last week, where he attended the White Rats' meeting Tuesday night and shortly after returned to Chicago.

The mortgage itemizes everything in the clubhouse, including beds, mattresses, typewriters, cashier's desk, barber chairs, liquors and wines, pool and billiard tables, racks, cues and office fixtures.

One clause in the mortgage says: "In case of the sale of the White Rats building, this chattel mortgage shall become due immediately."

Another recites that if the stock of wines and liquors shall diminish below the value of \$1,000, the mortgage shall become payable immediately.

It is also provided in the chattel mortgage that in default of payment by the White Rats, the mortgagee (Lubell) shall have the privilege of the use of the building for 30 days after, to rearrange the furniture and fixtures for sale purposes.

During the closed meeting of the White Rats the night of Dec. 19, Mountford is reported to have declared to the members present the Rats had received an offer of \$50,000 through an attorney named Fred Zorn and that the same attorney would give them \$100,000 if required.

There is a lawyer named Frederick Zorn at 66 Broadway. He is attorney for Jacob J. Lubell, whose residence only is given in the telephone directory at 1229 Park avenue. There is no business address.

The White Rats erected the present clubhouse on West 46th street upon leased ground. There is a mortgage on the building against which White Rats bonds have been issued. Many of these bonds were disposed of to members. Other of the bonds have been hypothecated with a New York bank to secure a loan approximating \$90,000.

The interest on the bond loan is due Jan. 1. The bank holding the bonds is reported to have notified the Rats it wants the \$90,000 also paid by that date.

The rooms in the clubhouse are rented to members at a daily or weekly rate.

Also recorded in New York City about the same time was a mortgage or lease given by the White Rats to the National Cash Register Co. for two cash registers, value \$575.

Several stories of late have appeared in New York and Chicago mentioning the Rats' urgent need of money. Two persons have been named as prospective lenders to the Rats. Each of the parties when approached regarding financial assistance by them to the Rats denied it.

At the Tuesday night meeting this week of the White Rats nothing was told the members present, about 150, of the chattel mortgage signed by Mountford even covering the chairs they were sitting upon, nor was any financial statement read informing the members how the \$5,000 had been disposed of or where deposited. Not a recognized vaudeville act attended the meeting, reported as a lukewarm affair that shortly adjourned.

### ROSENBERG HAD HAM.

The house of the Walter Rosenbergs had a son last week. According to the Jewish custom when a boy arrives, the preparations were made for Sunday last.

After the main part of the proceedings had been disposed of, Mr. Rosenberg invited the guests to a luncheon in the dining room. Sandwiches were the first course. When bitten into the visitors discovered they were ham sandwiches. Rosenberg explained by saying it was kosher ham and implored his guests not to tell the youngster when he grew up, for he said his son had missed enough already.

### \$20,000 for Character Defamation.

St. Louis, Dec. 27. Alina Moore, wife of Fred Moore (Moore, Gardner and Rose) is suing a local hotel proprietor for \$20,000, alleging defamation of character.

### HENRY FORD AUTHORIZES DENIAL.

Detroit, Dec. 27.

Through rumors having been circulated to the effect Henry Ford was going to lend or give the White Rats Actors' Union funds to carry on a threatened strike of vaudeville artists, Mr. Ford authorized Frank L. Klingensmith, vice-president and treasurer of the Ford Motor Company at Detroit, to deny any and all reports of that sort.

Mr. Klingensmith says Mr. Ford never heard of the "White Rats" and no one has approached him on the subject of the actors striking or loaning or giving them any funds, and if Mr. Ford's name has been used in that connection, it has been without his consent or knowledge.

### PLANNING MUSICAL STOCKS.

Already the managers of a number of vaudeville houses throughout the country are planning for seasons of musical stock for the coming spring and summer. The exceeding popularity of musical shows on the road this year has led the managers to believe that musical stock will be the winning proposition for the coming year.

One manager of a string of houses has already arranged with Matt Grau to furnish companies for five of his towns, opening some time in March.

### SOUTHERN "PEG" SHIFTS.

The southern company of "Peg O' My Heart" is to have its route shifted, owing to bad business prevailing in the southern one-night stands.

The company has not played to sufficient business for the past few weeks to pay expenses, money having to be sent from New York weekly to meet salaries.

### 2-1 ON WAR'S END.

San Francisco, Dec. 27.

Senator Francis Murphy, a vaudeville monologist, while in the city is offering two to one he can name the date peace will be declared in Europe. Murphy's only condition is that the wager be deposited in a local bank. He claims to have detailed information from abroad regarding peace negotiations.

So far no one has offered to take up Murphy's betting proposition.

### DIPPEL'S "LOVE MILL."

Andreas Dippel will start rehearsals of "The Love Mill" Jan. 8. The piece is an operetta by Earl Carroll, who has furnished the book and lyrics, and Alfred Francis, who composed the score.

### STOP CROWDING.

H. H. Frazee denies he is out of show business, and to prove it says he is looking for an actor to play second base with the Red Sox.

### 55 PRINCIPLES IN "WANDERER."

"The Wanderer" will open at the Manhattan, Jan. 23. Indications are that this will be the most pretentious dramatic production in years. The cast has 55 principals, a number of well known names being included. One scene calls for 250 people on the stage. "Ben Hur" goes on tour Jan. 15.

While very little has been permitted to get into print about the new Belasco-Elliott-Gest production of "The Wanderer," it is understood to be one of the biggest productions ever attempted. It will require the closing of the theatre for ten days prior to its presentation and some 25 feet of the auditorium will be utilized for the building into it of a structure representing the interior of a cathedral.

Someone in a position to know states that it will be necessary for the attraction to play to \$18,000 a week to break even.

### PHILLY'S REALTY DEAL.

Philadelphia, Dec. 27.

Considerable stir was caused in theatrical circles this week when it was announced the Fidelity Trust Company had purchased the plot of ground on Broad street, between Walnut and Sansom streets. The Forrest theatre, owned by Nixon & Zimmerman, is located on the corner of Broad and Sansom.

Following the announcement of the sale, said to be the largest single real estate transaction ever effected in this city, it was said the Trust Company would erect a large office building on the site, but it was later learned, though not officially, that the theatre building would not be affected by the operation. Samuel F. Nixon recently obtained a new lease for 10 years on the theatre, which is the best paying of all the legitimate theatres in the city.

The property was sold by the Broad Street Realty Company for the reported price of a little over \$4,000,000. It was purchased a few years ago from the Lippincott Estate for \$2,500,000. The property has an interesting history, the Lippincotts being one of Philadelphia's oldest and most select families.

### MANN IN FRIARS' SKETCH.

Louis Mann is to make his readvent in vaudeville at the Palace, New York (probably Jan. 15) headlining the bill in "Some Warriors," the sketch written for the Friars' Frolic of Sunday night a week ago by Clara Lippman and Samuel Shipman. Immediately after the club house performance Lewis & Gordon made arrangements with the comedian for a vaudeville tour in the playlet.

## IN LONDON

The new revue, "The Bing Girls," which George Grossmith & Laurillard are providing for Oswald Stoll to present at the end of January, when George Robey transfers his services to Albert de Courville for the new Hippodrome revue, has something of a plot. The idea was suggested to the authors, George Grossmith and Fred Thompson, by Guy de Maupassant's "Le Rosier de Madame Hussan." The two principal Bing sisters will be played by Violet Loraine and Wilkie Bard, while Joseph Coyne has been provided with a good part, and the music is by Nat D. Ayer.

Leonard Boyne will join the cast of "The Widow's Might" at the Haymarket. This will be Boyne's first appearance at this historic theatre, but he will probably remain there to play lead in several successive productions.

At the Strand theatre, Jan. 17, Grossmith & Laurillard, in conjunction with Matheson Lang, will present the American drama, "Under Cover." The production of this play was first announced over a year ago, but the holders of the English rights, Grossmith & Laurillard, preferred a waiting policy.

The book of Andre Charlot's new revue, "See-Saw," at the Comedy theatre, is contributed by Arthur Elliott, Herbert C. Sargent and Arthur Weigall, with R. Claude Carton, the well known playwright, as editor in chief. Arthur Weigall is the distinguished Egyptologist and author of "The Life and Times of Cleopatra" and naturally "See Saw" contains an Egyptian scene in which Phyllis Monkman will shine as a dancer. The strong cast includes John Humphries, Jack Hulbert, Billy Bass, Arthur Hatherton, Eileen Molyneux, Betty Blake, Malornia Longfellow, Ruby Miller and Phyllis Monkman.

J. L. Sacks, the South African manager, who in conjunction with Andre Charlot, is running the Lauder revue, has taken offices at 107 Shaftesbury avenue.

After the war many variety houses will undergo alteration and enlargement. The Empire Company has secured neighboring property and will be greatly enlarged and improved. The Alhambra Pavilion and Oxford will also be in the builders' hands as soon as the necessary labor can be obtained at the conclusion of the war.

Arthur Prince, who joined the R. F. A. more than a year ago, has recently returned to London on short leave. In France he has figured in numerous entertainments behind the firing line.

Gus Elen's recent return to the variety stage was so pronounced that Charles Gulliver has booked him for three years. He is topping the bill at the Palladium this week.

Minnie Duncan (wife and partner of Arthur Godfrey) has met with a nasty accident, having slipped from a step-ladder and injured herself internally. She has been ordered a complete rest for a few weeks.

Walson and Waring sailed Dec. 9 for a tour in South Africa.

Herbert Raymond, manager of the Royal Hippodrome, Eastbourne, has joined the Royal Flying Corps.

Four thousand seven hundred and fifty dollars have been raised for St. Dunstan's Hostel for Blinded Soldiers

by means of music hall performances and collections in Islington and St. Pancras.

W. W. Kelly has arranged with the Harrison-Frewin Opera Company for a twelve weeks' season of grand opera at the Shakespeare, Liverpool, commencing on Boxing Day.

Frank and Raymond Purcella engaged for the forthcoming Lyceum pantomime.

Dr. Walford Bodie, who lost all his properties and effects on the torpedoed Batavia, has got together fresh apparatus and opens this week at the Palace Bath.

## IN PARIS.

Paris, Dec. 17. The question of artists' salaries for the closed-day is still the theme of lively discussion in theatrical circles of Paris. Following the proposals reported in last number of *VARIETY*, which did not include the musicians, it has now been decided that the orchestra men shall not be paid. The musicians' syndicate has systematically fought the managers for years past, is the contention of the theatrical directors, never having voluntarily offered a concession. Since the war tariff has been in vogue the musicians, acting on orders from their syndicate, have been most exacting as to time, claiming extra remuneration on every occasion shows have terminated a little late, and even for a few minutes. In view of this stand in the past several managers have categorically refused to pay for the closed-day and all have united in contending the musicians (who are paid by the day) have no claim for such salary. The Olympia, Casino de Paris and the picture houses giving daily matinees will make no concession; the Alhambra, Folies Bergere, Concert Mayol, and a few other establishments have, as a special favor, not to be considered a right, offered to give an indemnity. This special favor, agreed as such and not to be used as a precedent, will be stopped if the musicians make any further claims for increased salary or unreasonable overtime. The musicians in the past have always claimed and received a quarter of an hour overtime if a show finished over five minutes late, 11 p. m. being the advertised hour at present. This indemnity is to be decided by each manager, according to his own ideas, and will not be controlled by the Syndicate of Directors. It will be in most cases half salary for the night. To satisfy the demands of the musicians at certain picture houses, and avoid a threatened strike, it has been arranged to hold Tuesday afternoons a rehearsal of the show for the forthcoming week, with full orchestra, for which the men will be paid. Tuesday is the day of the week that all cinemas must be shut, according to the new police orders, and a complete show being given, whether private or public, would seem to be in contradiction to the purposes for which the authorities have had to close all places of amusement in Paris for 24 hours each week.

Paul Franck has taken the little theatre Chateau d'Eau, and opened with small-time vaudeville, Dec. 15.

Gilda Darty, a Parisian actress, has sailed for New York.

Emile Verhaeren, Belgian poet and playwright, was accidentally killed in France, Nov. 25. He attempted to board a train while in motion, and fell, being crushed to death. The body will be buried in Paris until such time it can be taken to Belgium.

## LAUDER SHOW BIG HIT.

London, Dec. 27. Andre Charlot's big revue, "Three Cheers," headed by Harry Lauder and Ethel Levey, scored a great big success at the Shaftesbury, when it opened Dec. 22. Miss Levey and Mr. Lauder were rapturously received. Among the others who scored are Blanche Tomlin, Ivy Schilling and Fred Leslie. The book is excellent and in Harry Grattan's best style, while Herman Darewski's music was splendid.

## LYCEUM'S MOTHER GOOSE.

London, Dec. 27. At the Lyceum, Dec. 23, the old-fashioned pantomime, "Mother Goose," was well presented and well played by a competent company.

## WYLIE & TATE PANTO.

London, Dec. 27. At the Palladium, Dec. 26, Messrs. Wylie & Tate produced a pantomime entitled "The House That Jack Built," featuring Nora Delany and Leslie Styles.

## WAR FILM SHOWN.

London, Dec. 27. "The Battle of the Ancre," a feature film, was shown to the trade at the Scala theatre, Dec. 22. It is the best war film shown here, depicting the famous "tanks" in action. It will be released Jan. 15.

## "LYONS MAIL" FILMED.

London, Dec. 27. The Ideal Film Corporation gave a private showing of their photoplay production of "The Lyons Mail" at the Shaftesbury Pavilion Dec. 21, with a strong cast including H. B. Irving and Nancy Price.

## ETHEL LEVEY MARRIES.

London, Dec. 27. Ethel Levey was married to Claude Graham-White, the aviator, Dec. 21.

## DAILY HOLIDAY MATINEES.

London, Dec. 27. Daily matinees are being given Christmas week at the Alhambra, Palace, Empire, Coliseum, Hippodrome, Oxford and Pavilion.

## THREE-ACT MUSICAL PLAY.

London, Dec. 27. Robert Courtneidge produced a new three-act musical play at the Lyceum, Edinburgh, Dec. 23, written by Max Pemberton and A. M. Thompson, music by Nat D. Ayer and Arthur Wood.

## DALY'S CO. IN MANCHESTER.

London, Dec. 27. Daly's Theatre Company produced "Maid of the Mountains" Dec. 23 at the Prince's, Manchester, where it remains for six weeks, then coming into London.

**LONDON COLISEUM**

**FRANK VAN HOVEN**

The American Comedy Magician

## ANNUAL LONDON REVIVALS.

London, Dec. 27. The annual London revivals for the holidays include "Hindle Wakes" at the Court; "Peter Pan" at the New theatre; "A Kiss for Cinderella" at the Kingway; "Alice in Wonderland" at the Savoy; "Where the Rainbow Ends" at the Globe; "The Belle of New York" at the Strand.

## LONDON O. H. PANTO.

London, Dec. 27. The London Opera House reopened Dec. 23 with a splendid pantomime that should change the fortunes of that ill-fated structure. Ella Retford scored a veritable triumph, while the comedians, Fred Emney, the Brothers Egbert and Tom Fo/ are excellent.

## DRURY LANE'S PANTO.

London, Dec. 27. The Drury Lane pantomime, "Puss in Boots," opened Dec. 26. It is a gorgeous affair, equal to the best traditions of that historical edifice. A strong cast includes Robert Hale, Will Evans, Stanley Lupino, Madge Titheradge, Florence Smithson, Nancy Buckland and Lennie Deane, all of them splendid.

## YOUNG ENGLAND SCORES.

London, Dec. 27. "Young England," a light opera, book by Basil Hood, music by G. H. Clutsam, had its London premiere at Daly's Dec. 23, under the direction of Robert Courtneidge. It is an undoubted success.

## DEVANT'S MATINEES.

London, Dec. 27. David Devant, the magician, assisted by the Brownies, a troupe of singers, opened a season of matinees at the Ambassadors, Dec. 21.

## IN BERLIN.

Berlin, Dec. 10. The Metropole is getting the best play here with Gardas Fuerstin with Fritz Massary. The latter expects to go over to America, date uncertain.

Director Anton Loelgen is building a new theatre in Hanover. He also has a first class variety house in Magdeburg. His wife died last August in Carlbud.

## INSURANCE SCHEME.

Lynchburg, Va., Dec. 27. The American Playgoers' Protective Association, Bluefield, West Va., offers a new insurance plan to theatre owners, by which they will write a policy covering injury to patrons arising from anything from panic to tornado, up to \$1,000.

The policy is underwritten by the Consolidated Casualty Co. of Louisville. The Association proposes to furnish theatre owners with an inspection service.

## Scenery Out.

London, Dec. 27. Contemplated railroad restrictions, to continue until the war is over, make it appear that it will be impossible for touring theatrical companies to carry any scenery.

It is also proposed that Sunday traveling will be cut out altogether, except by special permit, and then one can carry only light hand baggage.

## "Little Rich Girl" for Xmas.

London, Dec. 19. Grace Horniman is producing "The Poor Little Rich Girl" in Manchester for the Christmas season.

Leonard Bownee Haymarket's Lead London, Dec. 19.

At the Haymarket, Leonard Boyne assumed the leading male role Dec. 16, replacing Paul Arthur in "The Widow's Might."



## UNCLE SAM SEEKS TO PROBE SECRETS OF ACTORS' INCOMES

**Agents Also Required to Supply Data Upon Which Government Will Base Income Tax Assessments. Delinquents May Be Fined.**

Chicago, Dec. 27. An inquiry is on here by U. S. Federal agents into the incomes of vaudeville agents and actors. The Treasury department is collecting data upon which to base income tax assessments. It is alleged many agents and artists have been negligent in filing their returns.

Each agent is being interviewed in person by a government inquisitor. It has been intimated that they will be required to explain why they have not complied with the law which calls for the filing of a report.

It is likely all the big acts will be called upon to face the same inquiry and those who dodge the issue will be served with summons. If they continue reticent they may be fined.

So far the agents have confessed to negligence and taken advantage of the leniency offered by the government upon promise of compliance.

### \$2,000 DAMAGES FOR ASSAULT.

An action, to recover \$2,000 damages for assault, against Dane Claudius has been started by Eddie Cantor. Both appear nightly in Ziegfeld's "Midnight Frolics" on the Amsterdam roof. Mr. Claudius is of Claudius and Scarlet, while Mr. Cantor is a single blackface act.

Claudius and Scarlet have a turn named "The Call of the 60's," they singing old songs, the lyrics of which are thrown upon a sheet for the audience to also sing.

One evening Mr. Cantor, who appeared ahead of the other act on the program, did a burlesque of the Claudius and Scarlet act, using travestied lyrics and the two-act's sheet. Claudius told Cantor not to do it again, but Cantor repeated it the next night, when Claudius is said to have called upon Cantor in the latter's dressing room. The row which began there resulted in the damage suit.

The burlesque was immediately removed after the dressing room battle. Both acts remain in the show.

### LOST JEWEL RETURNED.

Chicago, Dec. 27. Mr. and Mrs. Louis Bernstein journeyed through here last week enroute to Jacksonville, where the couple will spend a fortnight. While in Chicago Mrs. Bernstein lost a diamond horse-shoe breast-pin valued at several thousand dollars. The jewel was discovered missing by the couple as they were passing through Cincinnati and they immediately wired a friend stopping in the Hotel Sherman of the loss. Inquiry at the desk resulted in the return of the trinket which had been found by a bell-hop.

Sig Bosley, Chicago manager of the Shapiro-Bernstein firm, left Chicago for New York the same day to spend Xmas with Mrs. Bosley (Fay Tunis), who is with the Winter Garden show.

### GIRL VICTIMS SUE.

The parents of Elsie Brackney and Helen Carpenter have started suits through their attorney, Hamilton Ward, against the Lehigh Valley Railroad Co. for \$10,000 for injuries the girls received when a Lehigh valley train collided with an automobile in which they were occupants. Suits have been commenced against the father of Clyde C. McDougal, president of the

Bank of Buffalo, whose son piloted the auto, for time and the expenses incurred while the girls were in a Buffalo hospital.

The daughters are now confined to their homes in Philadelphia, where the attending physicians state the recovery of Miss Brackney is still problematical.

The two young women were members of a "girl act" playing in Buffalo when the accident to the auto party happened.

### GIRL SUING THEATRE.

Lillian Boardman, of the Jack Wilson revue, has instructed her attorneys, Henry J. and Frederic E. Goldsmith, to start proceedings against the company controlling the Davis theatre, Pittsburg, seeking damages to the extent of \$45,000 for injuries received through a fall sustained on the stage there Oct. 10.

Miss Boardman alleges that she broke her left wrist in two places, and as she is left-handed this has incapacitated her to a great degree.

### DOROTHY REGEL'S NEW SKETCH.

A playlet named "The Girl Who Made Good," written by Tom Barry, has been accepted by Dorothy Regel for her next vaudeville sketch, and will be produced under the direction of Joseph Hart. Five people will be in the cast.

Miss Regel turned over her previous comedy skit, "The Girl Behind the Cigar Counter," to Inez MacCauley, who is to play it on the Orpheum Circuit.

### FLORENCE MOORE-BROTHER ACT.

Following the separation of Morton and Moore last week, Frank Moore is framing an act with his sister, Florence Moore.

The new Moore's act is to be broken in out of town shortly.

### SCREWING DOWN "SUNDAYS."

There has been a tightening up of Sunday vaudeville bills since the issuance by Judge Simms of a summons for Pavlowa, Toto and several Winter Garden acts a few weeks ago. An odd angle of the Pavlowa summons was the particular appearance referred to was when she performed for the benefit of the Hebrew Infants' Home at the Hippodrome early in the month.

A hearing will be held on the Pavlowa and Toto cases Jan. 3.

### GROVER AND RICHARDS BACK.

Mildred Grover and Dick Richards returned to New York this week after an absence of two years and a half, during which time they made a world's tour. They have played in Australia, India, South Africa and England.

### TOURING BILL.

A vaudeville show is being recruited to be sent to Cuba headed by Sylvester Schaeffer. The show will consist of seven acts in all. The company will play a four weeks' engagement in Havana, after which a tour of South America will be made.

### Ziegfeld Hasn't Yet Selected.

No selection has yet been made by Flo Ziegfeld, Jr., from his corps of stage managers for the stagings of the Ziegfeld "Follies" or "Midnight Frolic."

### FITZPATRICK'S FICTION.

In the Dec. 23 issue of Collier's appears a tale of presumably fiction entitled "Breakfast in Bed," written by James William FitzPatrick, president of the White Rats.

The story is of the made member of a two-act in vaudeville, the man having been a prize fighter who leaves the ring to go upon the stage. His wife's one desire, to have breakfast in bed, is denied by him, but upon her death and his infatuation with a "woman of class" who has been accustomed to dining early in that manner, the "buffaloing" is reversed.

The story is made very hickey and gives an unsavory tinge to the vaudeville it represents.

### WILLS SETTLES.

Nat Wills has settled the matter of alimony with his divorced wife, Heloise Wills (La Belle Titcomb), an agreement being reached before Referee Charles L. Hoffman, Sunday. Wills had been paying his wife \$500 monthly. The new arrangement calls for a reduction. When Wills was back several months in payments, his former wife obtained an injunction which restrained the Hippodrome Company, Inc., from paying him salary. Justice Guy later withdrew the order. Last week, upon the issuance of the injunction, Wills declared he would serve six months in Ludlow Street jail rather than continue the large payments, but upon a settlement he joined "Hip, Hip, Hooryay," which opened in Cincinnati Monday.

### DAVE CLARK'S BALL TONIGHT.

The bunch around Times square is looking forward to a real good time tonight (Friday) at the New Amsterdam Hall on West 44th street, where will be held the ball and testimonial to Dave Clark, now incapacitated for heavy work.

The boxes at the Amsterdam have all been taken by a merry throng of villagers who are going to the ball with their friends to enjoy themselves. The names of the box holders include several people of note and popularity and the general ticket sale at one dollar per has been quite heavy. The proceedings are likely to be under fine headway by 11.30.

The box holders are: Watterson, Berlin & Snyder, Fred Belcher, Harrison Fisher, Harry Fox, Jean Schwartz, Kaimar, Puck and Abrahams, Martin Herman, Jack Curtis, Max Gordon, Harry VonTilzer, Willie and Eugene Howard, Max Dreyfus, Wilson Miszner, Marvin Welt, Max Winslow, Ted Snyder, L. Wolfe Gilbert, Johnny O'Connor, A. Blum, W. Lowney, Howard Rogers, Monte Brice, Irving Berlin, Bert Grant, Geo. Graff, Jr., Henry Bergman, Jack Gleason, Tommy Gray, Wm. Jerome, Geo. M. Cohan, A. Braun, R. Roy, M. Witmark & Sons, Harry Cooper, Leo Feist, L. Bernstein, Will VonTilzer, George W. Meyer, E. Ray Goetz.

### TANGUAY OPENS IN CHICAGO.

Chicago, Dec. 27. Eva Tanguay, following a good rest and throat treatment of Dr. Jay Pitts, feels that she is fit for stage work again and Harry Weber this week booked the cyclonic comedienne to headline the Majestic bill next week.

Weber plans to book further consecutive time for Miss Tanguay before her Majestic engagement is ended.

### Carr Separation Discontinued.

The action in the Supreme Court by Mary Carr, seeking a separation from her husband, Alexander Carr, has been discontinued.

House, Grossman and Vorhaus and Henry J. and Frederic E. Goldsmith attorneys for the defendant and plaintiff, respectively, arranged a settlement of the matter out of court last week.

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

### NO PAY; LOVE DIES.

Chicago, Dec. 27. Because her husband, Herbert Gebauer, did not pay her for working in his vaudeville act, at the Palace this week, her love grew cold after three days of the honeymoon, said Mrs. Gebauer, known on the stage as Carol George.

Mrs. Gebauer made this statement in an interview following the filing by her husband of a \$100,000 damage suit against Thomas M. Gregory, president of the Gregory Galvanizing Co., of Pittsburgh, whom he charges with alienating the affections of Mrs. Gebauer.

The vaudeville act of which she is a member is known as the Alaskan Trio. Miss George declares she will leave it at the end of this week. Gregory is registered at the Bismarck here.

### MARRIAGES.

Emma Francis and Harold Kennedy, at Minneapolis, Dec. 15. The couple have been appearing together in vaudeville for the past two years.

Cables from London late this week announced the marriage of Ethel Levey, former wife of George M. Cohan, to Claude Graham-White, the aviator, now in the British air corps.

Jack Morrissey and Ruth McCauley at Holy Cross Church, New York City, Dec. 7.

Iris Tree, daughter of Sir Herbert and Lady Tree, was married to Curtis Moffat, a New York artist, in St. James Chapel, Chicago, late last week. At the same time the couple announced they had already been married by a civil ceremony performed in New York, Dec. 18, by Mayor John Purroy Mitchel. Miss Tree has never been on the stage, although she has accompanied her father on all his American tours. She has published several volumes of verse. Sadie Fairchild (Sadie Glaser) with "Broadway belles" (burlesque), to Samuel M. Partnour, non-professional, Dec. 23.

William Pruett, Jr., and Lorraine Lester, at Cincinnati. Both are with "When Dreams Come True."

### BIRTHS.

Mr. and Mrs. J. B. Snow (Irene Hastings), son.

Mr. and Mrs. B. F. Brennan, New Orleans, son.

The recent arrival of a son in the home of a William S. Hennessy could not have meant the vaudeville agent of that name, says he, since he is not married—now.

### BOOTH'S NIECE, CLEVER ACROBAT.

Portland, Me., Dec. 27. At the Portland theatre now as a part of the vaudeville program is Laura Ida Booth, a first niece of Edwin Booth. The young woman is doing a clever single acrobatic turn.

### 23RD STREET INCREASES.

Commencing next Monday Proctor's 23rd Street theatre will play 10 acts to each half, or 20 acts a week. Jeff Callan assumed the management of the house Christmas Day.

### UNION STATION CLOGGED.

Chicago, Dec. 27. All acts leaving Chicago for St. Louis last Monday were notified to arrange for transportation only as far as East St. Louis, traveling from there to the city proper via street cars.

The trains coming into the Union Depot, St. Louis, were stalled for hours with the yards clogged up with passenger coaches because of the heavy holiday transportation. No one was allowed to leave the trains until the cars reached the terminal and those were enough to depart at East St. Louis, completing the journey by train, arrived in the town several hours before those who chose the complete trip via Pullmans.

## CHICAGO RATS HEAR HOT AIR; BUT NO FACTS AT MEETING

News of That \$5,000 Mortgage Transaction Cools Enthusiasm of Strike Supporters. Managers Continue Watchful Waiting Policy.

Chicago, Dec. 27.

The watchful waiting policy is still in vogue in the vaudeville situation between the managers and White Rats, without a single consequential happening up to today. The expected strike has failed to materialize, but underground rumors point to some activity between now and New Year's Day. A rumor gained circulation here this morning that Ernest Carr, who left here last week for Kansas City, had made preparations for a walk-out there tomorrow, with the change of split-week programs.

At the managers' headquarters it was said all arrangements had been made in anticipation of such a move, but little credence was placed in the report.

J. J. Murdock, after announcing an intention to spend Christmas at his home in Lake Bluff, Wis., quietly slipped away to New York last Saturday, and is expected to return this Saturday.

Harry Weber left today on the 20th Century, accompanied by Max Hart, who came here to spend Christmas.

With the return of Harry Mountford and James W. FitzPatrick from New York came the story the Rats had mortgaged the clubhouse furniture for \$5,000. This threw a considerable damper on the enthusiasm of the local Rats contingent. It was persistently rumored Henry Ford, George Cohan and several others had contributed liberally to the Rats' war fund, but successive denials from each principal strangled the stories, notwithstanding the efforts of the Rats' executives to give them a touch of truth. The Rats' meeting held here last week was but lightly attended, and, while the speakers fairly radiated with enthusiasm, they failed to enlighten the audience in any matter as to their immediate plans. The platform held John FitzPatrick, president of the Chicago Federation of Labor, and one Oleander, of the Seaman's Union, in addition to the Rats' officers. The support of the labor federation was promised, and it was planned to have committees sent the different managers by the labor organizations, to advocate the closed shop, but any one intimate with the situation can realize the impossibility of such an action.

A meeting was held in the Rats' headquarters Christmas Day, attended by a score or more of Rats, and it was thought some action might be taken, but, with the arrival of theatre time, nothing had occurred, and it was believed the meeting was called to keep up the interest of the local members.

All signs point to some move New Year's Day, and, unless Mountford makes some offensive move then, it looks as though the Rats are through, in so far as any strike in this section is concerned. Even those Rats who are wearing their buttons and devoting their time to Mountford's orders are beginning to look on the affair as a colossal bluff. Unless something definite is done it is doubtful if Mountford could muster enough active deputies to cover the local theatres with strike orders.

Meanwhile, the managers are detailing duplicate programs in all danger zones, but have cut down the general supply out of town.

### RATS REVIVE "PLAYER."

The White Rats revived "The Player" last Saturday, publishing a four-page pamphlet about the size of VARIETY's "Daily Bulletin" (issued

shortly before it and then discontinued).

"The Player" announces itself as the official organ of the White Rats and will be published every Friday, it says. The price is set at five cents. The first issue was given away.

An announcement is made in it that as VARIETY broke its contract with the Rats, the Rats preferred to publish its own paper than to pay VARIETY the rate per page agreed upon, \$37.50.

One of the objects of the announcement, according to report, was to make public the page rate paid VARIETY by the Rats, in the belief the Vaudeville Managers' Protective Association would then learn the Rats had been paying VARIETY less for advertising than the V. M. P. A. had. VARIETY never had occasion to publish the White Rat advertising rate, and more especially since Harry Mountford requested it be kept dark, as he said he wanted the managers to keep on saying the Rats were paying \$150 a page to VARIETY, when he could show the members of the Rats how little the managers knew about his (Mountford) dealings.

James William FitzPatrick, president of the organization, had a signed article in the first issue of "The Player," stating the Rats had found it impossible to publish the matter they wanted to in the trade press and referred to VARIETY's editorial stand against the order as "VARIETY at last tearing off its mask."

Another article was signed by Robert Henry Hodge and had a headline stating it had been refused publication by every theatrical paper. The article which then followed had never been submitted to VARIETY.

Another item was a displayed reference to Irene Franklin having been reported as saying in the St. Louis "Times" of Dec. 13 she would not appear in vaudeville if the White Rats ordered a strike. The article made no mention of the contradiction of this story by Miss Franklin in the St. Louis "Times" of Dec. 14.

The resignation of James A. Timony as attorney for the Rats was also announced, and it was stated Joseph J. Myers had been secured to act as general counsel from Jan. 1. It is reported Mr. Timony's resignation, after having held the office of attorney for the Rats less than one year, was induced in part at least through inability to secure a settlement of his claim for services.

Clippings from other papers were reproduced. Each referred to a pending White Rats' strike. One of the stories, from the Chicago "Tribune" of Dec. 18 was headlined "Theatre Strike for Christmas?" Its publication by "The Player" was likely intended to convey to "The Player's" readers a strike would happen Christmas. The other clipping, from the "New York Call" of Dec. 20, said: "The strike fund (Rats) was swelled yesterday with a contribution of \$50,000 and a pledge of \$100,000 if necessary from Fred Zorn, a lawyer with offices at 66 Broadway, it was announced."

"The Player" failed to mention the White Rats had given a chattel mortgage Dec. 19 for \$5,000 upon the furniture of the clubhouse.

VARIETY formally notified the White Rats on Dec. 23 it was violating its contract with this paper by publishing "The Player."

"The Player" is published by a union shop, the Erbert Press at 318 West 39th street.

## BOSTON HAS A FLURRY.

Boston, Dec. 27.

What the White Rats proposed to do here Monday will probably never be known excepting to the vaudeville managers, who say the Rats in New York left it to the Boston Rats to "pull a strike" if they wanted to, leaving the option with the New York Rats of afterward saying when the strike failed that it had been unauthorized.

About 20 extra acts came on here Monday from New York, prepared to go into any theatre they were told to. None was called. The local Rats may have gotten news of the arrivals through seeing them in and about the theatres. Whatever might have been in prospect was called off for want of strength, it is said.

Monday night the local Rats held a meeting, attended by about 40 people, five of whom were women. Geoffrey Whelan, the Rats' organizer for this district, presided. Edward Clark, vice-president of the Rats, was present and spoke, but said little and nothing inflammatory. Harry Breen was also present and told a funny story for his speech. Mr. Breen said he was thought to be crazy because he had a crazy act, but his short talk indicated quite some sanity on his part.

One of the speakers reported to be named Kelly announced there were more White Rats at the Hotel Rexford at that minute than there were at the meeting. He said he had spoken to 50 at the hotel who had promised to attend, but he only saw two in the room of those who promised.

Whalen opened the meeting by telling those present he was glad the Rats had broken with VARIETY, as that gave them a chance to again publish "The Player" and he hoped no one in front of him would buy VARIETY again, which would soon leave VARIETY without any circulation.

Other speakers mentioned indefinitely about a strike and used the phrase so often heard at Rats' meetings for the past months that it has grown to be something of a joke. It is "Be ready when you are called." After the meeting some of the members said they had been told that so often that someone ought to get called even if they weren't.

No information was given nor anything of importance spoken of during the meeting, which lacked any enthusiasm through the meagre attendance and broke up early.

## BUFFALO PREPARED.

Buffalo, Dec. 27.

Through a telegram sent here Sunday from the Rats telling their representative to "stand by on Christmas Day" a report got about the White Rats expected to strike here on the holiday.

While Buffalo managers were fully prepared this rumor turned out to be like all of the rest of the many Rats strike reports.

## NEWSBOYS APPRECIATIVE.

Indianapolis, Dec. 27.

Following a volunteer performance by 10 acts here last Saturday for the newsboys, the newsboys subscribed \$50 to present the actors with a token of their appreciation.

Owing to a recent order from the White Rats forbidding acts to appear when not paid for their services, the house managements in town communicated with the volunteers before they reached here, receiving an acceptance from every one.

## Schenck Returning Next Week

Marcus Loew and Joseph M. Schenck, who have been west with their wives are expected to return to New York the middle of next week. They will spend New Year's in Chicago.

## N. V. A.'S SPURT.

An unmistakable spurt in membership has been made by the National Vaudeville Artists during the past two weeks, and hundreds of voluntary applications have been received by the new vaudeville artists' society.

The N. V. A. clubrooms at Broadway and 48th street are fast approaching completion and "At Home" day will soon be announced.

When the N. V. A. was started by a few artists and fostered by the managers of the Vaudeville Managers' Protective Association, some artists believed they were being asked under compulsion to join the organization. They withheld action apparently until lately, when they and any number of others applied for membership.

The N. V. A. is not a secret organization, organized only for the betterment of vaudeville conditions between managers and players. It has an agreement with the V. M. P. A. to rectify abuses that may be complained of by its members. Several cases have already been adjusted.

A few of the better known members of the N. V. A. are the Dolly Sisters, Sam Morton, Frank Bush, Beatrice Herford, Felix Adler, Sam Chip, Paul Morton, Fred Bradna, Mercedes, Sam Liebert, Eddie Foy, Sylvester Schaeffer, Lillian Russell, Harry Fox, Andy Rice, Charles McDonald, Ben Mowatt, Willy Zimmermann, Joe Weber, Lew Fields, Eva Tanguay, Nat Wills, Ben Belloc, Valerie Bergere, Henry Bergman, John Philbrick, Charles Ahearn, Josie Flynn, Olive Briscoe, Minnie Allen, Sam Bernard, Emma Carus, Bert Baker, J. Francis Dooley, Jack Clifford, Mike Lonlin, George Auger, Clara Morton, Ed Reynard, Joseph B. Verdi, Al Fields, Charles Gropewin, Johnny Ford, Gertrude Hoffmann, Eddie Leonard, Claude Gillingwater, Mabel Montgomery, Billy Hart, Mabel Russell, Adelaide, Fred Haydn, Flo Irwin, Dorothy Jardon, Loney Haskell, Joseph Jefferson, May Irwin.

The officers of the N. V. A. are Willard Mack, president; May Irwin, treasurer; Henry Chesterfield, secretary; Hugh Herbert, 1st vice-president; Bob Albright, 2d vice-president; Oscar Lorraine, 3d vice-president; George McKay, 4th vice-president. There are 10 different boards, with the Advisory Board the principal one. Among those on it are May Irwin, Eddie Foy, Lillian Russell, Joe Weber, Lew Fields, Lew Dockstader, James McIntyre, Julia Nash, Bessie Clayton, Cecil Lean.

## FRED MACE RESIGNS.

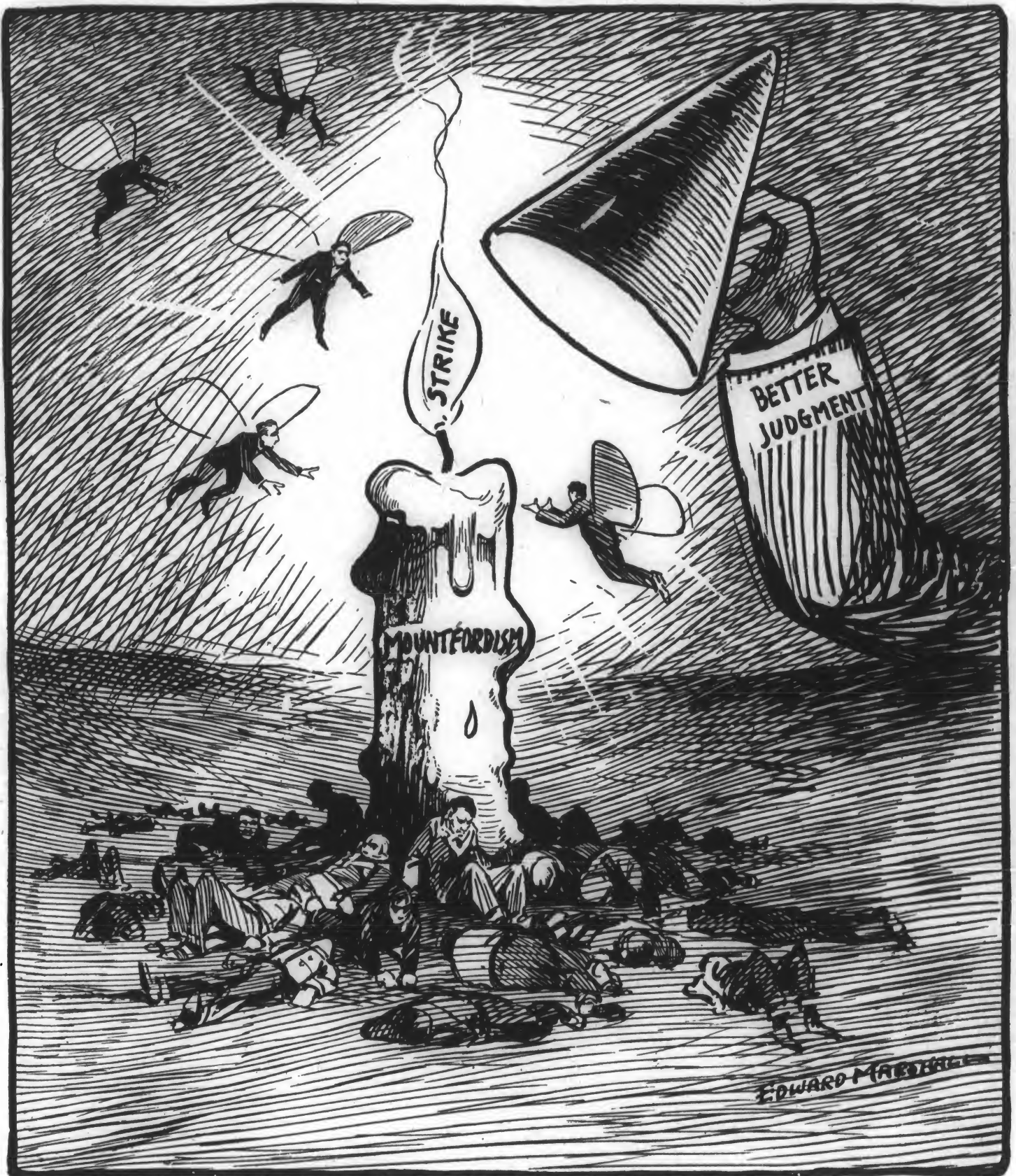
Los Angeles, Dec. 27.

Fred Mace, the comedy picture star and a life member of the White Rats has wired his resignation to the organization.

The following is the night wire Mr. Mace sent Dec 20 to the White Rats:

As a life member of the White Rats I want to register my disapproval of the anarchistic methods pursued by the so-called International Executive Harry Mountford. You allow an Englishman to dictate to real American citizens and try to tell managers who have their good money invested how to run their theatres. There may be things which are not entirely equitable which I feel could be amicably settled between the actor and manager, but never by such bulldog tactics as employed by Mountford. Doubtless I will be very little loss to the White Rats, but as long as such agitators as Mountford belong I do not care to have my name associated with the club, so I hereby tender my resignation until such time as Mountford is ousted. After all he is posing as a fighter and I should think his own country would appreciate him at this time. Fred Mace.

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



"THE MOTH AND THE FLAME"



# IRENE FRANKLIN REPUDIATES "PLEDGE" RATS WISHED ON HER

**Statement She Would Support Actors' Strike Was Unwarranted. Rats Disregarded Published Correction. Comedienne Disapproves Mountford and His Policies.**

"The reason I haven't said anything about these matters," said Irene Franklin Wednesday, referring to the White Rats making use of her name, "is that I thought everyone understood."

"I am not a White Rat, neither is my husband, Burt Green, who resigned from the White Rats just a year ago. He was a life member. His resignation was sent in long before the National Vaudeville Artists was organized. The National Vaudeville Artists published a list of officers and committees. My name was among them. The White Rats called me up and asked if I had joined that society. I said I had not. Then they asked me if they could mention that. I replied I had no objection. The next I heard about it was an announcement signed by me in *VAUDEVILLE* saying I had not joined the N. V. A., and the same advertisement said I was a member of the Rats, which I never have been, nor did I pay for that advertisement nor know anything of it until I saw it in the paper."

"Then they got me into a mess again in St. Louis. While I was standing in the lobby of the Jefferson hotel there one day, speaking with Rob Wagner, manager with our show ('The Melting of Molly') a man came up, said he was from the St. Louis 'Times' and wanted to know if I was going out on strike. 'I didn't know it was sick,' I answered, jokingly, not getting what he was talking about. He seemed to know more about the White Rats than I did and told me about every thing he could think of. I listened, said I wasn't in vaudeville at present and not interested, and the next thing I knew 'The Times' published a story saying if the White Rats went on strike I would not play in vaudeville while they were out. I had said no such thing or anything like it and fortunately Mr. Wagner was able to corroborate me. I called up the dramatic editor of 'The Times', explained it to him and the paper retracted the statement the next day, also apologizing to me and I understand it fired the reporter who so wrongly reported my remarks."

"The funny part of it to me is how the first story in 'The Times' was rushed all over the country and no attention paid to the denial. I can't understand who was so much interested in getting a statement from me in print that I wouldn't return to vaudeville if the White Rats went on strike. I wasn't even thinking of vaudeville. We are laying off with the 'Molly' show hoping to get an opening in Chicago and we are perfectly satisfied to take a good rest until we do."

"I am tired of the Rats making use of me. When I returned to New York and found out what had happened the second time I thought it was about time for me to speak up. I should have done it the first time, I suppose."

"The Rats knew neither myself nor Mr. Green was a member, although they refused to accept Burt's resignation. Burt never could agree with the Mountford policy, thinking it all wrong and sent in his resignation last December."

"I hope this will set me right. I don't want people to think we are anarchists when we are not. I thought they knew us better."

## KEITH'S RIVERSIDE OPENED.

B. F. Keith's Riverside theatre at Broadway and 96th street opened on time Monday night, after a temporary injunction given Oscar Hammerstein

by Judge Tompkins in Newburgh, N. Y., had been stayed through an order (pending an appeal to the Appellate Division) granted by Judge Stapleton, of Brooklyn.

The argument on the appeal from Judge Tompkins' order will probably be made the second week in January, before the trial of the action upon which the temporary injunction was based is reached. Mr. Hammerstein alleged the Keith interests were forbidden from acquiring more New York City big time vaudeville theatres through an agreement entered into some years ago by the Keith people and Percy G. Williams. That was at the time Williams entered the United Booking Offices, when the city was apportioned for franchise booking purposes among the several managers interested. Hammerstein was not among those who signed the document, although he at that time was operating the Victoria. Williams asked that Hammerstein be given an agreement of immunity from opposition under a United Booking Offices franchise and this was done in a separate agreement later in the same day the first one was signed between Keith and Williams. In his application for an injunction Hammerstein claimed he was considered of the original agreement through having received a supplementary one of the same tenor. Since the agreement was made by Williams he disposed of his New York theatres to the Keith faction. Keith some time ago purchased for \$225,000 the right from Hammerstein to book the Palace, New York.

The Riverside was formerly a William Fox pop vaudeville house. It seats 1,900 on two floors and has been made over into what amounts to a new theatre. The stage is 33 feet in depth. About one of the largest seating capacities in the city is in the orchestra.

The house opened to a capacity audience notwithstanding the uncertainty of the premiere, through the Hammerstein injunction having been reported in the dailies. The stay was obtained late Saturday night, after the Keith legal department had worked night and day upon the papers following the granting of the Hammerstein restraining order. The first advertisement of the Riverside's positive opening Christmas night was Christmas morning. When the curtain went up at eight o'clock only standing room was selling and an order shutting that off was given a few moments after. And number of members of the booking offices with their families were unable to secure seats.

Dr. Louder was to have had first charge of the new Keith theater, but was taken ill just before the opening day. In the emergency John J. Moloney, Elmer F. Rogers and I. M. Samuels lent assistance, with Mr. Rogers also sending some of his Palace theatre staff to see nothing went amiss.

The Riverside was leased by William Fox to the Keith people after the latter had secured a site on West 96th street near Broadway, where they intended to erect a mammoth Keith theatre for vaudeville. Fox had two theatres in the Broadway-96th block, the other the Riviera. An arrangement was made with the Keiths to build a theatre on the site, but Fox retaining the other.

The addition of the Riverside gives B. F. Keith twelve theatres in Greater New York, seven playing big time vaudeville. Five of them are in Manhattan.

## SUNDAY TRYING BUFFALO.

Buffalo, Dec. 27.

Billy Sunday, the evangelist, will open a four weeks' meeting at the International Ball Park, Jan. 6. The evangelistic meeting has not attracted much attention lately, largely due to the holidays. It is not expected Sunday will remain over the four weeks, although the meeting may be extended to eight should he prove a large enough drawing card.

The ball park in which the revival will be held is being put under a roof, and a large restaurant for the out-of-town people built in connection with it.

Garry Simon, president of the local baseball club, resigned his position last week. Simon is the head of the Simon Brewery. It is reported, although denied, it was on this account his resignation was sent in, owing to the park being given over to Sunday.

## H. O. H. REOPENS.

B. F. Keith's Harlem opera house on West 125th street, after repairs, reopened last Saturday, again under the management of Harry Swift, playing pop vaudeville booked by Lawrence Goldie in the United Booking Offices.

Commencing this week Mr. Goldie is placing the pop vaudeville bills for Proctor's 125th Street theatre, in addition to the other Proctor houses on the Goldie books.

## MRS. MICHEL'S BENEFIT.

An entertainment and ball will be held Wednesday evening, Jan. 3, at the Manhattan Casino, Eighth avenue and 155th street, for the benefit of Mrs. Charles Michel, wife of the agent who is now serving with the French army.

When Michel's loyalty took him across the water to fight for his country, his agency business in New York was undertaken by his wife, who remained here.

Mrs. Michel made a brave fight, but the odds were too heavily against her. Recently some of her friends insisted she allow them to take the opportunity of giving the affair to relieve her from financial anxiety until her husband is enabled to return from France. She reluctantly consented and the affair will probably accomplish its object if the show people around who knew Michel very well see to it that this chance to aid his wife is not neglected.

Michel was known as a foreign vaudeville agent in New York and was liked.

## IN AND OUT.

Conroy's Diving Models could not open at Keith's, Cincinnati, through having shipped their tanks by freight, reaching there too late. Bob Dailey and Co. filled in.

Dazie did not open Monday with her new act at the Palace, asking the engagement be postponed a couple of weeks or so until she was satisfied the act was in readiness to be show. Mayhew and Taylor substituted.

Bessie Remple and Co. and Devine and Williams were added to the bill at Keith's, Toledo, Monday, replacing Jones and Leigh. The Remple act was booked in from Chicago and Manager Pearlstein, of Toledo, secured Devine and Williams when it was found Jones and Leigh could not appear. As the bill was running seven acts (through DeBiere being on it) both of the turns were retained, giving an eight-act show. Davy Jones reported ill in New York Sunday.

Hal and Francis did not open at the Fifth Avenue Monday because of sickness. Fox and Ingraham who were to replace them also failed to show. Barney Gilmore and Marion Shelly filled in.

Silber and North, owing to illness, had to leave the American, Chicago, bill the last half last week.

Kirby and Rome failed to report at the Palace, Chicago, Monday afternoon. No substitution was made for the remainder of the week.

## MONTREAL THEATRE TAX.

Montreal, Dec. 27.

The Province of Quebec, which includes this city, will levy a theatre war tax, as has been done in the Province of Ontario.

The tax may go into effect about May 1. No date has been set. It will be from one cent to 10 cents on each theatre ticket sold, according to box office price, and the tax will have to be collected from the public. A system of coupons will be arranged.

Race tracks in the Quebec province will be taxed \$1,250 daily for a meet or given the alternative of paying four per cent. of the money taken in and paid out by the Paris mutuels on each race.

The intended tax is to be devoted to the \$1,000,000 contributed by the Province of Quebec to the Canadian Patriotic Fund.

In this city four theatres are owned by the Canadian Theatre Co. They are the Princess, Orpheum, Gayety and Francais.

## FITZGERALD CASE IN.

The hearing before Judge Groehl on the complaint to adjudge Harry Fitzgerald an agent within the meaning of the Agency Law has practically been concluded.

Judge Groehl held the last hearing Wednesday. The prosecution previously had asked to introduce copies of original letters written by Fitzgerald to the complaining act, Six Tumbling Demons (James Oliver). The court agreed the copies might be submitted but intimated he was in doubt as to their admissibility through having no bearing upon the managerial contract Fitzgerald made with the act, for the latter to pay the manager so much weekly.

Attorneys for the prosecution during the argument seemed to admit that without these letters admitted and accepted as bearing out the testimony of their witnesses, they did not seem to have much of a case against Fitzgerald.

Briefs are to be submitted and final argument made tomorrow (Saturday).

## ALEC FISCHER RETURNS.

Alec Fischer, brother of Cliff, returned to New York last week on a Dutch liner. Alec came here direct from Berlin, where he was the only licensed American theatrical agent in the city, Alec being a naturalized U. S. A. citizen.

Alec said he had only come over to look his brother Cliff's Montmartre over, having heard so much about it. While absent from Berlin the Fischer agency there will be looked after in a general way by Prof. Max Reinhardt, who is now supervising the Wintergarten, Berlin. Franz Steiner, former director of the Wintergarten for many years, now has the Apollo, Berlin, which is playing vaudeville and opera.

## Vaudeville Doesn't Open at A. C.

Atlantic City, Dec. 27.

The Cort (formerly Savoy) did not open with vaudeville Christmas Day, although it had been advertised.

The serious illness of Dr. J. B. Thompson, the hotelman who now controls the house, caused an indefinite postponement. The Cort was to have been booked by the U. B. O.

## Theatre Robbed of \$735.

Chicago, Dec. 27.

Yeggmen early yesterday robbed the boxoffice safe of the Englewood theatre, securing \$735, the receipts for Christmas of "Girls From the Follies."

## Poli Playing Meridan a Week.

Meridan, Conn., Dec. 27.

The Poli theatre here that ordinarily plays combinations and stock is taking on a vaudeville bill for the full week.

There is a chance the policy may be continued if current results are satisfactory.



# VARIETY

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Happy New Year!

White Rat members and all playing members of the vaudeville profession may now perhaps realize the risk they would have been asked to assume through the one-handed rule of the White Rats to go on strike if Harry Mountford in his single-headed command had been allowed to continue his solitary march toward that vaudeville greatness he dreams of and can never reach. To order a strike, any union or any one man should have resources to carry it forward, for a short while anyway. Mr. Mountford's sway of the White Rats organization, his vain boasts and his blatant threats may now be gauged by vaudevillians, when they know that the single-headed rule of the Rats has placed a mortgage upon its only remaining available asset, the furnishing of the Rats clubhouse.

That mortgage was given for \$5,000, an amount probably hardly more than sufficient to pay the hotel and telegraph bills of Mr. Mountford and his many aids during the past three weeks when these aids (if they have been such) spread throughout the country.

Yet Mr. Mountford seriously planned a strike, notwithstanding what he might say at this time. He sought to disrupt vaudeville, threaten the millions of dollars invested in it, and jeopardize the standing of artists on the strength of what money he could raise by pawing the furniture and fixtures of the White Rats clubhouse. That pawing brought him \$5,000, against which may be an avalanche of accumulated debts. The \$5,000 may or may not go toward wiping them out. Whether it will liquidate any of Mountford's salary as the International Executive of the White Rats Actors' Union, only Mountford, as the single-headed ruler of the Rats, likely knows.

A condition like this does not alone seem one for the very thoughtful attention of all vaudeville, but it appears a serious matter of consideration for the American Federation of Labor, with which the White Rats Actors' Union is leagued. The Rats' union per Mountford has made free use of its affiliation with the A. F. of L. It has presumed upon it, monkeyed with it, held it before the actors' and the managers' faces, made a flag of it and at the finish it may have helped to back up a chattel mortgage for \$5,000. The A. F. of L. has not been accustomed to seeing one of its branches use these desperate means. Nor does the A. F. of L. probably want a wild man running around loose with its name as his only shield.

Mountford with his single handed authority might run the White Rats or order a strike, but how could he alone have the temerity to chattel mortgage all the Rats has left without asking the members who paid for those things whether the furnishings should also be sent along with the rest on a hopeless cause? Mountford might re-

ply the Board of Directors voted to execute the mortgage, but the Board of Directors voted to give Mountford sole executive power in the Rats, so the Board is only Mountford after all.

The menace of Mountford was never more set forth than he has done himself in this last play made by him, mortgaging the only available free and unencumbered asset the White Rats has left, to hold up a final bluff that was a failure before it started, for Mountford never had the grounds to base a strike of vaudeville actors on, excepting those grounds he had prepared himself by talking too much and of no concern to anyone in vaudeville excepting Mountford, himself, those who could not obtain work and the Mountford horde that has been living off the White Rats since Mountford returned to it.

The vaudeville player may well congratulate himself that he or she escaped becoming enmeshed in a never-to-be-forgotten struggle with the managers, during which Mountford and his lightweight bank account might have faded entirely away, leaving any actors who had unthinkingly "walked out" to take care of themselves.

VARIETY asked Mr. Mountford in print and in person to tell the actors the truth about the financial condition of the White Rats. Mr. Mountford would not. When we offered him free space to answer VARIETY's editorial of Dec. 3, 1915, it was with the proviso Mountford told the actor the truth, and VARIETY told Mountford if he didn't we would. Mountford pleaded with us to wait, not to do it at that time, to give him a chance, and we did, but we kept our promise to tell the actor, although we waited until Mountford had gone too far, until he had himself forgotten what he should have remembered, that the entire White Rat affair up to date from the time he again took hold, notwithstanding any and all who may have been connected or associated with Mountford during that time, has only been a matter of Mountford, the menace of Mountford, really.

We would like to go way into this menace of Mountford matter, in detail, to expose Mountford as it were, to show how little he had behind him in the working actor and how his complete mastery over the affairs of the White Rats was achieved by him, not by any great stroke of statesmanship or genius, but we are not going to do that at this time, for it might be made a pretext for saying VARIETY is against the Rats as an organization and against any artists' organization, which is not so.

VARIETY is against Mountford as a leader or as connected with any association of vaudeville players. VARIETY is against any man whose capabilities are so limited he must perforce use deception to gain confidence and is then willing to sacrifice the innocent to gain his own ends. That sums up Mountford and his single-headed rule of the Rats. He is not a leader, for a leader anywhere and of anything will and will willingly take the same risk his men do. Most leaders will take that risk first, for the title of leader tells in itself the one who bears it is to lead. Mountford, though, has never taken a risk excepting upon his salary, which is less by much than a great majority of the acts he asks to endanger themselves. Those acts can earn by their merit their money week in and week out. It depends upon those acts whether Mountford can rule them: single-handed. Mountford's salary is a gamble, his position is a gamble, unless he could sew up the vaudeville actor into the White Rats and then sew himself so firmly into the organization for life at a stated salary nothing could dislodge him. That date is too far off now, for Mr. Mountford has talked himself out of vaudeville in America.

Vaudeville actors had better never forget this lesson Mountford has given them. He has given it to them twice in the same place, and twice should be enough. The next time anyone comes along and asks the vaudeville actor to pay him to find out how to be ruined in the profession for life, the vaudeville actor had better ask that person for a show down in the first instead of the last place.

One good way to prevent a recurrence is by safeguarding the future of an artists' organization through preventing the actor who says he is in vaudeville and is not, the one who can not work at his professed profession, from joining. Discrimination in membership will accomplish a great deal.

And we wish to call the attention of the Vaudeville Managers' Protective Association to this very thing also—discrimination in membership. It's as necessary for the manager to be careful who is allowed in his organization as the actor. The bad manager and the bad actor! Don't forget them. They are two of the three evils and both should be kept out of any reputable vaudeville society, whether managers or actors, for both bring only trouble with them.

If there are playing vaudevillians in sufficient numbers who yet belong to the White Rats or if there are White Rats who cherish the memory of Golden, let them get together now to preserve the remnants of the order Golden founded and Mountford nearly destroyed. Golden's maxims may yet come true if the vaudevillian is true to his memory and aghast as he should be at the phantom revealed by the single-handedness of Mountford's rule.

Were Golden to observe today that his visionary though substantial and wholesouled thoughts for the vaudeville actor had brought White Rats of former days to the point where they are declaring without remorse they are not White Rats, Golden might not regret his absence from his old field of labor.

The change has been brought about by Mountford, one man, so thoroughly but only for himself that the only astonishing point about it is that the vaudeville actors ever stood for him.

We could also take up the oft-repeated Mountford assertion of what he did for the Variety Artists' Federation of England. The best thing he ever did for the V. A. F. was to leave England. The V. A. F. of England, working with the English managers on a friendly basis, has developed strength. That looks to be the future of the National Vaudeville Artists over here. Force appears to gain nothing—cooperation everything. The answer is obvious and the White Rats should listen.

Mort Fox and Jack Wells have separated.

"The New York Girl," a burlesque organization, is playing in the Northwest.

Frank Jones was unable to report Christmas through illness.

Frank Fogarty opened on the Pantages Circuit Sunday in Minneapolis.

Winona Winter is playing as a special featured attraction with the Friedlander tabloid, "The Suffragette Girl."

Lester Mayne is on the road as traveling representative for the Sheedy agency.

Leo Maase, who was in Berlin conducting a theatrical agency, has been ordered into action with the army and the agency is closed.

The Majestic, Brooklyn, will start playing Sunday concerts Dec. 30, booked through the United Booking Offices.

B. Obermayer's suicide in Munich about a year ago is reported to have been for a different reason than was at first assigned. The real cause may crop out after the war is over.

Mr. and Mrs. Edward S. Lawrence (Lawrence and Harrington) will celebrate their 25th wedding anniversary tomorrow (Saturday) at their home, 425 Webster avenue, Long Island City.

The engagement was announced in New York this week of Alice Dovey of "Very Good Eddie" to marry Jack Hazzard, of "Miss Springtime." They will be married in the spring.

Tommy Gray ran across a couple of highwaymen one night late late week near his home on the West Side. When Tommy regained consciousness his mother was poulticing his face. All the stick-up fellows got was Tommy's goat.

Harrison Grey Fis'e has secured the stage rights for "Ole Reliable," which ran in story form in the "Saturday Evening Post" and will produce the piece in association with Corey & Riter.

Betty Washington, who played in the New York cabarets before going abroad, has been booked in England until 1920 at an average of \$150 weekly. Willie Edilsten placed her on the other side.

The California Hippodrome time has dropped the Star, Astoria, Ore., as a regular stand. Shows are booked in irregularly as part of a split week with Portland, breaking the jump from Portland to San Francisco.

Daphne Pollard sailed for London last Saturday on the "New York," there to be featured in the new revue opening at the Hippodrome on Jan. 29. Miss Pollard is under the personal direction of Jack Hughes, who obtained contracts calling for her appearance in London for seven months.

The Sheedy agency will book the new Strand at St. Johns, N. B., playing five acts a full week. It opens in February. The same agency places the bills at the Strand, Halifax, also a full week. The Central, Bath, and the opera house, Biddleford, Me., started Sheedy bookings this week, three acts each on a split.

Les Darcy was being shown over the Times Square map by Leonard Hicks this week. Mr. Hicks came on from Chicago to meet the Australian fighting wonder and his manager, Tom Sullivan. The Australians came over on a tramp oil steamer. Darcy looks to be about the size and weight to put against Dillon for a first go that would draw a lot of money around here. He would seem like a boy against Willard. He is much smaller than Moran. Darcy wandered through the Palace theatre building and said he could do an act if called upon. The Australian made a very good impression among the show people.

Justice Platzek in the Supreme Court awarded a decision to W. A. Brady, the defendant in an action brought by Rose Curry (Sire) who claimed 30 weeks' salary on a contract which she held for one of the "Bought and Paid For" companies sent on tour in 1912. Before the company left the city the contract was cancelled and Miss Curry was paid the usual two weeks' salary. The case was tried before a jury of one, the attorneys in the case agreeing that it was solely a point of law and the court concurring. Referring to the payment of the two weeks salary the court's decision was "For it is conceded that nothing was then due her for services rendered." The decision is to be appealed.

## WITH THE PRESS AGENTS

A notable cast of players began rehearsals this week of a dramatic version of "Der Verlorene Sohn," which will succeed "Ben Hur" at the Manhattan Opera House Jan. 23. In the company will be Nance O'Neill, Florence Reed, Beverly Sittgreaves, Clara Blandick, Lottie Pickford, Ethel Mantell, James O'Neill, William H. Thompson, Charles Daiton, William Elliott, Lionel Braham, Pedro de Cordoba, Macey Harlan, Frederick Lewis and others.

Judge Julius M. Mayer in the New York Federal Court issued an order restraining the producers of "Treasure Island" at the Punch and Judy from interfering with Theodore Burt Sayre's play from the same Stevenson novel, slated for stock production at the Elmsmere theatre, the Bronx.

Plans for the Greenwich Village theatre at Fourth and Christopher streets, have been filed with the building department. The cost is estimated at \$75,000. Mrs. Marguerite Howland Lewis is named as owner. The building will house the Greenwich Village Players.

Frances Wilson withdrew from the cast of "The Laughter of Fools," which was to have been the vehicle of his return to the stage under the management of Charles Frohman. He gave the newspapers a statement in which he declared his reason for quitting was that he did not deem the piece sufficiently strong.

The most unusual "billboard" is that outside the Belasco theatre and concerns the Frances Starr show, "The Lady in Blue" which opened Thursday night. Instead of the usual painted name, one board holds an oil painting of Miss Starr in costume. It is a beautiful piece of work.

There are four matinees of "Her Soldier Boy" at the Astor this week, Monday, Wednesday, today and tomorrow. All the Shubert theatres played matinees Christmas. The Winter Garden show played four mats., also, Monday, Tuesday, Thursday and Saturday.

Rehearsals began late last week of "The Beautiful Unknown," a new opera by Leo Stein, Leopold Jacobson and Oscar Straus, which is to be produced by the Shuberts in January.

Robert Edgar Long, formerly general representative of the Portmanteau theatre, has joined the publicity staff of the Century as a special writer under Nellie Revelle.

Caruso gave 400 five-dollar gold pieces to the members of the Metropolitan chorus Christmas day, the Tuesday morning papers reported.

Word from Denver reports the continued improvement of Col. William F. Cody, "Buffalo Bill," who is ill at the home of his daughter there.

"The Belle of the Beach," musical comedy from the German, was produced at the Bantock Monday by Christians & Bantock, as successor to "Wie Einst in Mail."

Henry Miller's revival of "Her Husband's Wife" comes to the Lyceum Jan. 8. Marie Tempest is in the company which opened Monday in Toronto.

The Friars issued its December Epistle this week, announcing it will be a regular monthly publication hereafter. It is solely devoted to the Friars.

A "No. 2" company of "Turn to the Right" opened Monday in Baltimore. It reaches Chicago Jan. 14.

Jane Cowl has written a play "Lilac Time" and will appear in it shortly under the management of Selwyn & Co.

"In for the Night," James Savery's farce, has been put in rehearsal. Herbert Yost has the principal part.

## PRESS OPINIONS.

## SHIRLEY KAYE.

Four-act comedy by Hulbert Footner, produced Dec. 25 at the Hudson. Eisle Ferguson is beautiful, captivating, clever, effective and irresistible—in a word, a delight to the eye and mind. And what more could a Broadway theatre audience wish on Christmas night.—World.

Miss Ferguson revealed that colorful detail and delicate attention to her art which caused such untainted praise after her appearance in "Outcast."—Herald.

A comedy that is decidedly amusing throughout its course, in spite of the fact that it misses by a wide margin being a good play.—Times.

## KISS FOR CINDERELLA.

Fantasy by Sir James M. Barrie. Produced Dec. 25 at the Empire with Maude Adams. This piece is the most delicate of her works, a frigid little bit of fancy, a third sister into thinner air, than any of its many predecessors. Maude Adams is utterly winsome, so dauntless and gently pathetic that she almost breaks your heart.—Times.

In this new play of mingled whimsy and pathos, of tears that follow closely upon the

heels of laughter, you have Barrie in a mood that vividly recalls Eleanor Gates' "The Poor Little Rich Girl." Yet there is something more in this newest fancy from across the sea, for though the story rises to its most delightful moments in the disordered imaginings of a sick child, in its pink-tinted with fresh and delightful whimsicality.—World.

Miss Maude Adams delighted an audience of fervent admirers by the exquisitely delicate humor and pathos with which she played the role of an over imaginative little London drudge.—Herald.

## LITTLE LADY IN BLUE.

Three-act comedy by Horace Hodges and T. Viguey Percival. Produced Dec. 23 at the Belasco with Frances Starr.

In spite of the extremely attractive settings and an atmosphere of exquisite daintiness imparted by Miss Starr, the play was so amateurish that none of the excellent players in the cast had a chance to anything of note until the last three minutes.—Herald.

Of all the inviting stage pictures which Mr. Belasco has revealed at his theatre, none has been more atmospheric and mellow than the three in which the romance of this dainty English comedy passed.—World.

Miss Starr gave a most engaging performance as the little girl, the heroine, who was the little lady in question. Mr. Belasco cast and staged the piece with his accustomed art and taste. The inescapable elements of disappointment in the occasion were almost entirely due to the play itself, a labored and visibly mechanical excursion into the romance and atmosphere of a hundred years ago.—Herald.

## THREE-DAY REP. CO.

Kallessor & York have placed in rehearsal a three-day repertoire company opening New Year's Day in Beacon, N. Y. The company includes Francis Keeley, Mary Rosemond, Hope Gage, James Kahn, Frank Du Frane, Ernest Lynds, M. J. Kallessor and Phil York. The plays will include "The Ingrate," "What Might Have Been," and "Facing the Music."

## SEATS SELLING AT \$7.

## Chicago, Dec. 27.

Seats for the New Year's Eve performance of "Thais," with Mary Garden, are selling for \$7 each. The diva arrived here yesterday.

## "Oh, Boy," to Open in Rochester.

With Creighton Hale added to the cast, F. Ray Comstock's musical "Oh, Boy" will open in Rochester, Jan. 11. The piece is designed for the Princess but will be kept out four or five weeks, the usual procedure with Comstock productions.

## ADELE BLOOD.

Adele Blood has scored a distinct hit in Oliver Morosco's production, "Mile-a-Minute-Kendall," the current production at the Lyceum. In the role of the blond adventuress she has added another success to her already lengthy record of hits. Her photographs are on the front cover of this issue.

In the past Miss Blood won nationwide success for herself as the star of Henry W. Savage's production of "Everywoman" in which she toured for several seasons. Since then she has essayed the role of actress-manager by operating her own stock companies in Buffalo and Toronto.

Miss Blood has also made successful picture appearances, being starred in a feature production released through the World Film Corporation. At present, in addition to appearing in the "Kendall" piece, she is under contract with the Selznick picture company as the principal support to Clara Kimball Young in the picturization of Eugene Walters' famous play, "The Easiest Way."

The blond type of beauty possessed by Miss Blood is one of the most difficult to register in pictures, and because of that she screens unusually well, bringing her into constant demand by the film producers. After her current camera engagement she will continue to appear in pictures while playing on the speaking stage in New York.

## SHOWS FOR INTERNATIONAL.

Gus Hill this week confirmed the closing on the International Circuit of Eugenie Blair in "The Eternal Magdalene" and "The Woman He Married."

"You can also state," he added, "that not one of the shows on the circuit closed of their own volition, but were cancelled by us because they didn't draw."

"We find that the public is more partial to musical shows this season and are arranging to have three-fourths of our attractions of that brand. This will begin at once, the first being George Sidney in a new edition of 'Bizzy Izzy,' under his own management. It opens in Buffalo next Monday."

"You may recall a similar condition existed some years ago, when the drama was a drug on the market for a couple of seasons. Then arose a revival of popularity for serious plays. We are not here to educate the public, but to give them what they demand."

Inquiry at the offices of several producers of "two dollar" attractions elicits the information that dramatic shows of the better grade—or higher price—are suffering similarly this season. As a general rule only the big musical shows, with plenty of girls, are getting the money.

Some of the biggest dramatic successes of New York last season are doing little or nothing on tour, especially in the one-nighters.

The Gotham, Brooklyn, was added to the International Circuit this week, opening with "Pedro, the Italian." The Monday (Christmas Day) business was reported as \$360.

"Dora Dean" closed Saturday. "The Woman He Married" closed in Washington, Dec. 16, after playing four weeks on the commonwealth plan.

## SHOWS IN CHICAGO.

## Chicago, Dec. 27.

The inaugural of the Yuletide season as far as Chicago was concerned theatrically brought several new shows to town.

Ziegfeld's "Follies" arrived at the Illinois Christmas Eve and was received with open arms.

The Dolly Sisters in "His Bridal Night" opened at the Olympic Christmas Eve, and while the "first night" audience was large and appreciative, the opening of the "Follies" the same night had its influence.

Another new show, "Fixing Sister," with William Hodge as both author and star, opened last Saturday night at the Princess and the reviews were not indicative of any slashing box office hit. Still Hodge might fool 'em.

"The Boomerang" keeps at top-notch speed at the Power's box office, while "Fair and Warmer" continues to ring up profit at the Cort. "Hit the Trail Holiday" (Fred Niblo) is doing well at the Grand, while "Katinka" is making money in its last week at the Garrick.

E. H. Sothern has another week at the Blackstone, where his business is reported as being satisfactory. "Go To It," swinging from the Princess to the Chicago, is doing well to all appearances.

## SHOWS IN NEW ORLEANS.

## New Orleans, Dec. 27.

The Tulane is drawing fair patronage with "Sweethearts," the revived opera. It closes here Saturday, to return to New York and take up an eastern route.

"That Dream Girl of Mine," with Clifford Hipple, is bringing average returns to the Crescent.

The show at the Lyric is mediocre with business the same.

## Eleanor Painter at Home.

Eleanor Painter, the prima donna, will not appear before the lights, or behind, which ever point you view it—for several months owing to a prospective domestic event.

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

## STOCK MAN'S QUICK ACTION.

George Poultny, manager of the stock at the Elmsmere, in the Bronx, secured an injunction this week against Charles Hopkins, restraining him from interfering with the stock company's presentation of "Treasure Island" this week through the Hopkins' production of the same piece now running at the Punch and Judy.

Poultny was informed Hopkins contemplated securing an injunction restraining the stock company from using the play. To protect his interests, Poultny obtained an injunction against Hopkins before the latter had time to act.

## SHOWS IN PHILLY.

## Philadelphia, Dec. 27.

Christmas falling on Monday was a big boost for business all over town and capacity houses was the report from all sections, everyone getting a slice of the holiday feast from the nicker film house to the first class theatres which boosted the prices and gathered in a lot of money.

"The Cohan Revue" opened at the Forrest and registered a big hit with the crowded house. It was a sell out a week ago, with only a few of the floor seats selling at \$2.50 left before the show opened, and there is a chance that the "Follies" record will be broken. A limited engagement is announced, probably four weeks, with Raymond Hitchcock in "Betty" the next attraction.

Mrs. Fiske in "Erstwhile Susan" drew a large and classy audience to the Broad. She is here for three weeks, with "Justice" to follow.

"Seven Chances" began a two weeks' engagement at the Garrick to big business. Play well received, but no chance to find out its drawing strength here while the holiday rush is on. Leo Ditrichstein, in "The Great Lover," next.

"The Blue Paradise" at the Lyric opened to a capacity Christmas crowd. Show went over well. "Experience" in its final week is still doing well, getting a big lift with the holiday date. "Very Good Eddie" comes New Year's week.

Chauncey Olcott, who made playing the Walnut an annual custom for many years as a Christmas Week attraction, returned this week with "The Heart of Paddy Whack." He opened strong despite the increase in prices.

"Mutt and Jeff's Wedding" at the Orpheum had a packed house.

All the burlesque houses were jammed twice Christmas Day.

"Intolerance," the Griffith photo feature which opened at the Chestnut Street opera house last Friday, succeeding "Daughter of the Gods" (which had a big run of business for nine weeks), started with turnaway audiences Saturday and Christmas Day. The "Circus" advertising is having its effect. The picture was praised warmly by the critics.

The new Strand, in the northeast section, which will be devoted to pictures and which was to have opened Christmas Day, will not open until New Year's Day. It is a large and handsome house, seating 2,000. J. E. Effinger and Mrs. Effinger are the proprietors. They own the Leader in West Philadelphia.

## SHOWS IN 'FRISCO.

## San Francisco, Dec. 27.

Business is holding up at Cort where "Fair and Warmer" is the attraction.

"It Pays to Advertise" has good patronage at the Columbia.

Business is medium at the Alcazar (dramatic stock)

## Bernhardt Tour Goes to Coast.

Will Connor will continue the Mme. Bernhardt tour, the French star's route extending to the coast. Most of the engagements are brief, Philadelphia having been assigned three days, with not more than a week in Chicago.

## BIG GUARANTEES STILL RULE BROADWAY THEATRE SEEKERS

**With Nine Houses Now Operating Under This System There Is No Apparent Lessening of Demand. Fulton Taken Over This Week With \$3,300 Assured House for Four Weeks.**

If there exists any argument against the erection of more theatres in New York let someone try to secure one in the immediate future at any reasonable price. The moment a current attraction shows any sign of apathy the lessee of the theatre housing it is inundated with requests for "open time." At the present time no less than nine metropolitan theatres are disposed of on either a straight rental basis or a guarantee of minimum amount for the house's share.

Arnold Daly in "The Master" leaves the Fulton at the end of next week and, through Sanger & Jordan, the house has been leased for four weeks to the producer of a new farce comedy at a weekly rental of \$3,300.

Julia Arthur's engagement at the Criterion calls for a rental of \$3,500 a week.

The Lasky photoplay production of "Joan the Woman" at the 44th Street is for an indefinite run, to continue so long as \$3,500 is forthcoming every week.

The Coburn Players have the Harris theatre for ten weeks for their production of "The Yellow Jacket" at \$2,500 a week.

"Intolerance" is guaranteeing the Liberty \$2,500 a week.

William Fox has the Lyric for one year at \$3,000 a week guaranteed, and in the event "A Daughter of the Gods" falls below a paying figure he has one or two other big film features to replace it.

The Gertrude Kingston-Neighborhood Players paid \$4,000 a week for two weeks at the Elliott.

"Mile a Minute Kendall" at the Lyceum is paying \$3,500 a week for its engagement there.

William A. Brady gives the Park management the first \$2,000 for the run of "Little Women," taking the second \$2,000 and then sharing equally.

### SCHEFF SHOW REORGANIZED.

Philadelphia, Dec. 27.

The Fritz Scheff show, "Husbands Guaranteed," has been reorganized since closing here and will reopen Friday night at Sharon, Pa., then going to Wilmington. Miss Scheff remains in the lead, with her husband, George Anderson managing. The music of the piece was written by Gus Kleineke, who leads the orchestra and is said to have a financial interest.

The show opened Dec. 4 at Syracuse, playing Rochester three days for the remainder of that week, then showing here for two weeks, the company of about 26 having rehearsed three weeks before opening.

Joseph M. Herbert, Jr., who with Lillian Goldsmith appeared in the Fritz Scheff show, "Husbands Guaranteed," stated in New York this week neither he nor Miss Goldsmith would rejoin the company. Mr. Herbert claiming they had received but one week's salary.

### "Mike" Bows.

New Haven, Dec. 27.

"The Love of Mike" had its initial presentation Monday at the Shubert here. Under the management of the Shuberts and the Shuberts, who gave a Christmas dinner to the company after the first performance.

The book is by Thomas Sydney, lyrics by Harry B. Smith, and music

by Jerome Kern. In the company appear Mollie McIntyre, Vivian Wessel, Pegg Wood, Allison McBain, Leone Morgan, Luella Gear, Helen Clarke, Hilda Koch and Lillian Allen; Lawrence Grossmith, George Hassel, Clifton Webb, Quentin Tod, A. E. Edwards, Jack Sohn and A. E. Spronston.

### SHUBERTS GET ANN MURDOCK.

When Ann Murdock makes her next appearance behind the footlights it will be under the management of the Shuberts, according to an agreement that is said to have been completed Wednesday. Miss Murdock rose to stardom under the Charles Frohman banner, but a misunderstanding as to the type of plays selected for her, according to a statement the star issued some weeks ago caused a rupture.

### "PALS FIRST" INTERESTING.

Hartford, Conn., Dec. 27.

J. Fred Zimmerman presented "Pals First" at Parson's, Christmas night. It makes a good holiday show. In three acts and a prolog, the play is the work of Lee Wilson Dodd, based on Perry Elliott's novel. It characters have the stamp of sincerity and much of the dialog is clever.

### "CANARY COTTAGE" LIKED.

Montreal, Dec. 27.

"Canary Cottage," shown here Christmas day, was liked. The piece, produced by Oliver Morosco some time ago on the Pacific Coast, is headed for an opening in New York during January.

The music is the kind that lingers. In the company are Trixie Friganza, Dorothy Welsh, Lucy Chartres Ruglis, Herbert Corthrell and Ergotti's Midgets.

### GUARANTEEING "BLONDES."

Matt Grau sailed yesterday for Havana to complete the details in connection with the advent of his "All Blondes" musical stock organization in that city.

He is going to obtain a subscription for the project from one of the Cuban banks and the Government will give a guarantee for whatever balance is required to bring the company to the island republic.

### NEW LEGIT PRODUCERS.

Incorporation papers have been filed by the Plymouth Producing Co., which will enter the legitimate field. Ezra Eddy, Lea Herrick and Joseph Noel are behind the enterprise.

A dramatic piece will be placed in rehearsal shortly.

### Kingsbury Returning to Chicago.

George Kingsbury, who was associated with Joseph Brooks in the capacity of manager has been engaged by Smith and Golden in a like capacity for the "Turn to the Right" company which goes to Chicago. Mr. Kingsbury managed the Chicago opera house there for a number of years.

### Isadora Duncan Leaves for Cuba.

Isadora Duncan sailed for Cuba last week, suddenly abandoning her trip to New York. She had been booked on the west coast for a four-week cancellation notice, which was accepted, but a number of managers have refused to postpone the engagement.

### \$100,000 DAMAGE CASE.

Maria Castel, formerly of the ballet at the Opera Comique, Paris, has started an action through Henry J. and Frederic Goldsmith against the French Line as a result of injuries sustained on the "Rochambeau" in mid-ocean Nov. 21, while on her way to this country from France. The dancer was on her way here to fulfill a contract with the Metropolitan Opera Company. She is asking for \$100,000 damages because of the faulty diagnosis, as she alleges, of her injuries by the ship's physician.

Miss Castel states that while the steamer was in mid-ocean she fell, as a result of a wet deck, and that the ship-doctor on examination stated that she was suffering from a slight sprain. Since she has discovered a double fracture of the right knee-cap, and is a patient in the French Hospital, unable to perform under her contract.

### SHOWS IN LOS ANGELES.

Los Angeles, Dec. 27.

The Ballet Russe opened Sunday to the biggest first night audience of the season. The house was sold out days before.

The second company of "Hit-the-Trail Holliday" got away to a good start. The advance sale at the Mason opera house as well as the opening promise a big week. Manager Duggan of the "Holliday" company declare returns here have surpassed anything on the road.

### SHUBERT'S SUNDAY SHOWS.

The Shuberts are going to give special (single) performances in three of their houses New Year's Eve. The houses are the Winter Garden, Casino and the Astor. The majority of acts that appear at one house are to show at the others.

### "STRINGS" OUT.

Because of the inability to obtain a New York theatre, and also to fulfill his contract, Ernest Shuter was forced to send his new comedy "Strings" to the road for three weeks of one-nighters, beginning Christmas Day at Altoona, Pa.

The sale of the English rights to Herbert Jay creates a precedent, it being claimed that foreign rights have not previously been bought before a premiere.

The cast of "Strings" has Fritz Janislav, Ben Nathan, Milka Janislav, Rozeska Janislav, Lizie Wilson, Marion Dentler, Camille Fonce, Jean Gauthier, Boris Bezdoroko, Joseph Stanhope, Giovanni D'Andrea, Marie D'Andrea, Leo Frankel, Paul Leeds, Alexander Mix, Ernita Mix, Oswald Baird, Delaro Belasco, Foxhall Daingerfield, Roxanne Lansing and Thomas Robinson.

### Perhaps Fields Forgot Law Suit.

Trenton, N. J., Dec. 27.

Notwithstanding Al G. Fields, who has the minstrel troupe, commenced a suit for \$10,000 against Montgomery Moses about a year ago through Moses cancelling the Fields Minstrels, that same organization is due to appear at Moses' Trent theatre here Jan. 12-13.

### Belasco Starts on "Santa Claus."

Active work has begun on the Willard Mack play, "Alias Santa Claus," by David Belasco. Rehearsals start next month. The piece will open out of town in February and may find a berth at the Lyceum, although it is probable that it will remain out for the balance of the season.

### Combinations at Park.

Rumor has it that the Park theatre will shortly inaugurate a policy of combinations, changing its attractions weekly and charging dollar top. Then, after a few weeks, the same productions for runs, at the same prices.

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

### SHEEHAN SHELVES "MARTHA."

Chicago, Dec. 27.

Joseph Sheehan, the tenor, was in Chicago last week and arranged to shelve "Martha," offering instead for a ten weeks' tour, "Il Trovatore." Sheehan opens with the latter Jan. 21 at Gary. He has specially engaged Mlle. Nelli Gardini to play Leonora.

### HARRY LEONI DIES.

Harry Leoni, assistant general manager of the American Burlesque Association, died at his home in New York Christmas morning. Mr. Leoni had suffered from heart trouble, aggravated by an attack of the grip, which hastened his death. He had attended to business up to a few days before he passed away.

Mr. Leoni came to this country from Australia about 35 years ago and appeared in variety theatres all over the country playing the principal comedy parts in the afterpieces in vogue in those days. Subsequently he abandoned acting and with his wife, Ruby Leoni, entered the employ of Robert Manchester, as manager of Manchester's burlesque shows, Mrs. Leoni appearing in prima donna roles.

Three years ago Mr. Leoni, in association with Manchester, built and operated a picture house in Painesville, Ohio. This venture proved unsuccessful and was given up at the end of the second season when the directors of the American Burlesque Association made Mr. Leoni assistant to general manager George Peck.

Funeral services were held from the deceased's home, 1452 St. Nicholas avenue, Wednesday afternoon.

### MILLER'S PLAY AT LYCEUM.

Succeeding "Kendall" at the Lyceum will be Henry Miller's production of "His Wife's Husband." This play, which has Marie Tempest and Laura Hope Crews, is by an American author. A. E. Thomas, but is now running in London. Charles Frohman was to have presented "The Laughter of Fools" at the Lyceum, but upon Francis Wilson's sudden desertion from the cast, the piece was shelved and the Miller play substituted.

### WHO DID?

Who holds the burlesque receipt record at Cleveland? and who did \$6,985.70 there in one week.

VARIETY printed Barney Gerard did both. Now steps to the fore Henry P. Dixon who offers to wager \$1,000, it was his show that got the amount in Cleveland in 1912.

No one covering Mr. Dixon's money, he will be considered the winner under the latest approved rules.

### LAST SHOW IN PEOPLE'S.

Cincinnati, Dec. 27.

The last performance to be given in the People's theatre will occur Saturday night, when a benefit will be tendered James Douglass, age 50, a retired actor, who managed the first production ever in that house.

The "For Sale" sign is hanging outside the theatre.

### STOCKS OPENING.

Philadelphia, Dec. 27.

The new Dixie in Mannyunk, a suburb of this city, opened with stock Monday. Smythe Wallace is the leading man. The opening piece was "Within the Law," selected Friday after the company had rehearsed "The Call of the Heart," up to that day.

Mt. Vernon, N. Y., Dec. 27.

The Frank Wilcox Stock reopened at the Little Playhouse Christmas Day in "Brewster's Millions." The same company suspended two weeks ago.

### Diamond Jim Brady Very Ill.

Early in the week it was reported Diamond Jim Brady was seriously ill in his New York apartments.



# BILLS NEXT WEEK (JANUARY 1)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, none 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. P.," Pantages Circuit—"L.," 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)**  
Eddie Foy Co  
Wheaton & Carroll  
Clark & Bergman Co  
D Shoemaker Co  
Rockwell & Wood  
"Night Boat"  
Marion Weeks  
Meehan's Dogs  
(One to fill)  
**COLONIAL (ubo)**  
Rettar Bros  
Nonette  
Cartmell & Harris  
McCarthy & Faye  
Bert Leslie Co  
Bert Hanlon  
Stella Mayhew  
Whitfield & Ireland  
Mosher Hayes & M  
ALHAMBRA (ubo)  
Frank & Tobey  
Geo Lyons  
Woolf & Stuart  
Chas Olcott  
Wm Gaxton Co  
Tooney & Norman  
Ellis & Borden  
Montgomery & Perry  
The Gladiators  
**RIVERSIDE (ubo)**  
"Girles' Gambol"  
Mrs Thos Whiffen Co  
Milo  
Clark & Verdi  
Wright & Dietrich  
The Schmeltz  
(Two to fill)  
**5TH AVE (ubo)**  
2d half (28-30)  
Dinkins Barr & E  
Forrest & Church  
Dan Casey  
H O H (ubo)  
2d half (28-30)  
Valdes  
Alice Nelson Co  
Toby Claude Co

3 Creighton Girls  
Homer Lind Co  
Borden & Uwyer  
Cycling Brunettes  
(One to fill)  
**7TH AVE (loew)**  
Downs & Gomez  
Gray & Klunker  
"Just for Instance"  
Lou Anger  
Berbour Troupe  
(One to fill)  
2d half  
Joe Dealy & Sis  
Keefe Langdon W  
Holmes & LaVere  
Gardner & Revere  
Lutz Bros  
(One to fill)  
**GREELY (loew)**  
Swain's Animals  
Muller & Meyers  
Lewis & Norton  
"Harmless Bug"  
Al Golem Tr  
(Two to fill)  
2d half  
Wayne & Warren  
Rose & Foy  
"Woman Proposes"  
Hanley Lum & S  
Darling Sisters  
(Two to fill)  
**PANTAGES (p)**  
Geehan & Spencer  
Frankie Rice  
Hoey & Lee  
Jessie Haywood Co  
Rose & Foy  
R Schmeltz & Bro  
(Two to fill)  
2d half  
Allen & Francis  
Hoey & Lee  
Hall Crane Co  
Reed & Wright  
King & King  
(Three to fill)

Dolly Connolly Co  
Aveling & Lloyd  
Gygi & Vadie  
Robt Albright  
Roland Travers Co  
(Two to fill)  
**BUSHWICK (ubo)**  
The Lovelars  
De Forest & Kearns  
"Garden of Surprises"  
Leo Beers  
Blossom Seely Co  
Emmett Devoy Co  
"Rubeville"  
Julius Tannen  
Lady Alice Pets  
Gardner & Revere  
**HALSEY (ubo)**  
2d half (28-30)  
Marie Clarke  
"Imagination"  
Leonard & Willard  
Meyakos  
Curtis & Reading  
Seymour's Animals  
"Harmless Bug"  
Al Golem Tr  
(Two to fill)  
2d half  
John Higgins  
Armstrong & Strauss  
Clark & McCullough  
Salvation Sea  
Gardner & Revere  
Joe Dealy & Sis  
2d half  
Cornale & Adele  
Edah Deldridge 3  
Bernard & Lloyd  
Jessie Haywood Co  
Mabel Harper  
Al Golem Tr  
**DE KALE (loew)**  
Martyn & Mack  
Rice & Francis  
Pielson & Rose  
Lottie Williams Co  
Clark Chappelle Co  
Auto Mechanics  
John Higgins  
Seymour & Seymour  
Harris & Lyman  
"Bachelor Dinner"  
Nevins & Gordon  
(One to fill)

2d half  
Jackie & Billy  
Marika & Carmen  
(One to fill)  
Ann Arbor, Mich.  
(Sunday opening)  
Battle Creek Split  
(81)  
2d half  
Jack LaVer  
LeRoy & Mabel Hart  
Frank Stafford Co  
Ray Snow  
Geo Lovett Co  
Atlanta, Ga.  
FORSYTH (ubo)  
Carate & Rorer  
The Comrades  
"What Hap Ruth"  
Moore, Gardner & R.  
Clark & Hamilton  
Nan Halperin  
Chow Hung Wa Tr  
**PIEDMONT (ubo)**  
Dorothy Kenton  
Douglas Family  
Geo F Hall  
Rose & Ellis  
2d half  
"Girl From Starland"  
Lt Jack Curtis Co  
(Three to fill)  
O. H. (loew)  
Sully & Arnold  
Francis Renault  
Kingsbury & Munson  
Ward & Raymond  
Whirl Song & Dance  
Seymour N. Y.  
**JEFFERSON (ubo)**  
2d half (28-30)  
Connors & Maxson  
Larry Reilly Co  
Aurora, Ill.  
FOX (wva)  
2d half  
Geo & Lily Garden

2d half  
Klass & Walman  
Walters & Walters  
(3 to fill)  
**Stratfordham, Ala.**  
BIJOU (ubo)  
(Nashville split)  
2d half  
Peggy Bannen Bros  
Ed Morton  
Kelly Wilder Co  
Henshaw & Avery  
(One to fill)  
**Bloomington, Ill.**  
MAJESTIC (wva)  
Geo & Lily Garden  
Silver & North  
Elise Williams Co  
Frances Kennedy  
Nederveld's Baboons  
2d half  
Queenie Dunedin  
Chas Mack & Co  
Emily Darrell Co  
Dudley 3  
(One to fill)  
**Boston, Mass.**  
KEITH'S (ubo)  
The McIntyres  
Minnie Allen  
Bert Baker Co  
Hallien & Hunter  
Gen Ed Lavine  
Prinzie & Rorer  
Basile Clayton Co  
Gene Green  
De Pace Opera Co  
**ORPHEUM (loew)**  
F George  
Williams & Held  
Johnson Howard & L  
Fiske & Fallon  
Maurice Samuels Co  
Cadets de Gascoyne  
Jerome & Carson  
2d half  
Stetson & Huber  
Robinson & McKisick  
Naynon's Birds  
Norwood & Hall  
Helen Page Co  
Percy Pollock Co  
Redington & Grant  
**ST. JAMES (loew)**  
Geo W Moore  
**JEFFERSON (ubo)**  
2d half (28-30)  
Klein Bros  
Naynon's Birds  
(One to fill)  
2d half  
Jerome & Carson  
Gray & Graham  
Camille Person Co

**Cedar Rapids, Ia.**  
MAJESTIC (wva)  
Rae & Wynn  
Pipafax & Panie  
Morris Golden  
Ernest Evans Co  
Dickenson & Deagon  
LaTenna's Elephants  
2d half  
Henry & Adelaide  
Holmes & Wells  
"Fun on a Farm"  
Fred Scholde Co  
(Two to fill)  
**Champaign, Ill.**  
ORPHEUM (wva)  
The Bimbos  
Bell & Fredo  
J C Lewis Co  
The Dohertys  
Strassler's Animals  
2d half  
"Naughty Princess"  
Charlotte, N. C.  
PIEDMONT (ubo)  
(Roanoke split)  
1st half  
Yalto Duo  
Wayne Marshall Co  
Four Kings  
Nat Leisgal  
(One to fill)  
**Chattanooga, Tenn.**  
MAJESTIC (ubo)  
(Knoxville split)  
1st half  
Jura  
Jones & Gray  
Roy L Royce  
Four Entertainers  
(One to fill)  
**Chicago**  
MAJESTIC (orph)  
Eva Tanguay  
Riggs & Witche  
Allen & Howard  
Burt Johnson Co  
Geo Kelly  
Chas L Fletcher  
H P Durkin  
The Brads  
Erna Antonio Co  
**PALACE (orph)**  
H Shone Co  
Low Dockstadter  
Estelle Westworth  
A F Steadman  
Honey Boys  
Du For Boys  
Beeman & Anderson  
**AMERICAN (wva)**  
(Sunday Opening)  
"Night Clerk"  
C & A Glicker  
Carney, Lloyd & R  
Harry Gilbert  
Anderson's Revue  
(One to fill)  
**AVENUE (wva)**  
Embs & Alton  
"On The Veranda"  
Von Ham-ton & S  
Kartell  
2d half  
Lupetia Perea  
"The Right Man"  
Bert Kenny  
(One to fill)  
**ACADEMY (wva)**  
Jerome & Thompson  
Master Move  
Lungtia Perea  
(Two to fill)  
2d half  
Jeanette & Pendleton  
Green & Parker  
Wm Armstrong Co  
Bert Kenny  
Billy Boucher's Circus  
(One to fill)  
Hardy Bros  
Kuter, Webb & K  
Lyceum Girls  
Adler & Arline  
Roy & Arthur  
**LINCOLN (wva)**  
(Sunday Opening)  
Calts Bros  
Carney Lloyd & R  
Frank Burton Co  
(Two to fill)  
Will Morris  
Royal Gascoignes  
Royal Bros  
(Two to fill)  
**WILSON (wva)**  
Rosa Bros  
Kuter Webb & K  
J C Lewis Jr Co  
Emily Darrell  
Swarts Co  
2d half  
Ford & Urma  
3 Lyres  
"On the Veranda"  
(Two to fill)  
**WINNOR (wva)**  
"Girl Worth While"  
(tab)  
2d half  
Darn, Good & Funny  
Bouncer's Circus  
(Three to fill)  
**MCVICKER'S (loew)**  
Martyn & Florence  
Bernard & Meyers  
"The Scoop"  
Eva Shirley  
Dooley & Nelson  
"Bit of Scandal"

**Cleveland, O.**  
HIP (ubo)  
Gorden & Rice  
Moore & Haager  
Harry Fern Co  
Malata Bonconi  
"The Stampede"  
Big City  
Jas B Carson Co  
**MILES (loew)**  
Will & Kemp  
Taber & Green  
Owen McGliveny  
Al Fields Co  
Rhoda Royal  
**Columbus, O.**  
KEITH'S (ubo)  
Apdalle's Animals  
Bennee & Baird  
Rae & Wynn  
Erna Antonio Co  
**PALACE (orph)**  
H Shone Co  
Low Dockstadter  
Estelle Westworth  
A F Steadman  
Honey Boys  
Du For Boys  
Beeman & Anderson  
**AMERICAN (wva)**  
(Sunday Opening)  
"Night Clerk"  
C & A Glicker  
Carney, Lloyd & R  
Harry Gilbert  
Anderson's Revue  
(One to fill)  
**AVENUE (wva)**  
Embs & Alton  
"On The Veranda"  
Von Ham-ton & S  
Kartell  
2d half  
Lupetia Perea  
"The Right Man"  
Bert Kenny  
(One to fill)  
**ACADEMY (wva)**  
Jerome & Thompson  
Master Move  
Lungtia Perea  
(Two to fill)  
2d half  
Jeanette & Pendleton  
Green & Parker  
Wm Armstrong Co  
Bert Kenny  
Billy Boucher's Circus  
(One to fill)  
Hardy Bros  
Kuter, Webb & K  
Lyceum Girls  
Adler & Arline  
Roy & Arthur  
**LINCOLN (wva)**  
(Sunday Opening)  
Calts Bros  
Carney Lloyd & R  
Frank Burton Co  
(Two to fill)  
Will Morris  
Royal Gascoignes  
Royal Bros  
(Two to fill)  
**WILSON (wva)**  
Rosa Bros  
Kuter Webb & K  
J C Lewis Jr Co  
Emily Darrell  
Swarts Co  
2d half  
Ford & Urma  
3 Lyres  
"On the Veranda"  
(Two to fill)  
**WINNOR (wva)**  
"Girl Worth While"  
(tab)  
2d half  
Darn, Good & Funny  
Bouncer's Circus  
(Three to fill)  
**MCVICKER'S (loew)**  
Martyn & Florence  
Bernard & Meyers  
"The Scoop"  
Eva Shirley  
Dooley & Nelson  
"Bit of Scandal"

**Dallas, Tex.**  
MAJESTIC (inter)  
Janis & West  
"Petticoats"  
Frederick V Bowers  
Schoen & Mayne  
Sylvia Loyal Co  
(Two to fill)  
**Danville, Ill.**  
PALACE (ubo)  
(Sunday Opening)  
"Naughty Princess"  
2d half  
Alexandra  
Eva & Flint  
G Bernadina  
Diamond & Brennan  
Alaska Trio  
**Davenport, Ia.**  
COLUMBIA (wva)  
Hamijou Quartette  
C Peyton's Girls  
Freddy James  
Long Tack Sam  
(One to fill)  
Treat's Seals  
Rae & Wynn  
Al Abbott  
Society Circus  
**Dayton, O.**  
KEITH'S (ubo)  
Society & Antoinette  
Low Holst  
J & B Morgan  
Hugh Herbert Co  
Shattuck & Golden  
De Bierre  
(One to fill)  
**Decatur, Ill.**  
EMPRESS (wva)  
(Sunday Opening)  
Scamp & Scamp  
Lans & Harper  
"Right Man"  
Kare & Herman  
4 Kings  
2d half  
Adroit Bros  
Silver & North  
Miller J C Lewis Co  
Chas Seamon  
Strassler's Animals  
**Denver**  
ORPHEUM  
Raymond & Caverley  
Ryan & Riggs  
"Cranberries"  
Frank Carmen  
Tate's Fishing  
Sophie Tucker  
Bert Fitzgibbon  
**Des Moines, Ia.**  
ORPHEUM  
(Sunday opening)  
Chip & Marble  
Miller & Vincent  
Alan Seymour  
Flanagan & Edwards  
Friscoe  
Scott Lassies  
Orth & Dooley  
**Detroit**  
TEMPLE (ubo)  
5 Florimonds  
Althoff Children  
Dunbar's Darkies  
Gue & Haw  
Dugan & Raymond  
Alan Brooks Co  
Ponissella Sis  
Mirane Bros  
**ORPHEUM (loew)**  
Amber Bros  
Oakland Sisters  
J P Wade Co  
Tom Kelly  
H DeSleris Co  
**Dubuque, Ia.**  
MAJESTIC (wva)  
Love & Wilber  
Holmes & Wells  
Salon Singers  
Pat Barrett  
Treat's Seals  
2d half  
Max Bloom Co (tab)  
**Elmhurst**  
ORPHEUM  
(Sunday opening)  
Hubert Dyer Co  
Demarest & Collette  
Allan Dinhardt & Co  
Hans Hanke  
"Nursery Land"  
Kajiyama

**PANTAGES (p)**  
Mori Bros  
Valentine Vox  
"Nat Sundae"  
Sherman Van & H  
Clifford & Mack  
Elsie White  
**Des Moines, Ia.**  
ORPHEUM  
(Sunday opening)  
Chip & Marble  
Miller & Vincent  
Alan Seymour  
Flanagan & Edwards  
Friscoe  
Scott Lassies  
Orth & Dooley  
**Detroit**  
TEMPLE (ubo)  
5 Florimonds  
Althoff Children  
Dunbar's Darkies  
Gue & Haw  
Dugan & Raymond  
Alan Brooks Co  
Ponissella Sis  
Mirane Bros  
**ORPHEUM (loew)**  
Amber Bros  
Oakland Sisters  
J P Wade Co  
Tom Kelly  
H DeSleris Co  
**Dubuque, Ia.**  
MAJESTIC (wva)  
Love & Wilber  
Holmes & Wells  
Salon Singers  
Pat Barrett  
Treat's Seals  
2d half  
Max Bloom Co (tab)  
**Elmhurst**  
ORPHEUM  
(Sunday opening)  
Hubert Dyer Co  
Demarest & Collette  
Allan Dinhardt & Co  
Hans Hanke  
"Nursery Land"  
Kajiyama

## HOWATSON and SWAYBELL "A Case of Pickles" LAUGH BROKERS

**Danville, Ill.**  
PALACE (ubo)  
(Sunday Opening)  
"Naughty Princess"  
2d half  
Alexandra  
Eva & Flint  
G Bernadina  
Diamond & Brennan  
Alaska Trio  
**Davenport, Ia.**  
COLUMBIA (wva)  
Hamijou Quartette  
C Peyton's Girls  
Freddy James  
Long Tack Sam  
(One to fill)  
Treat's Seals  
Rae & Wynn  
Al Abbott  
Society Circus  
**Dayton, O.**  
KEITH'S (ubo)  
Society & Antoinette  
Low Holst  
J & B Morgan  
Hugh Herbert Co  
Shattuck & Golden  
De Bierre  
(One to fill)  
**Decatur, Ill.**  
EMPRESS (wva)  
(Sunday Opening)  
Scamp & Scamp  
Lans & Harper  
"Right Man"  
Kare & Herman  
4 Kings  
2d half  
Adroit Bros  
Silver & North  
Miller J C Lewis Co  
Chas Seamon  
Strassler's Animals  
**Denver**  
ORPHEUM  
Raymond & Caverley  
Ryan & Riggs  
"Cranberries"  
Frank Carmen  
Tate's Fishing  
Sophie Tucker  
Bert Fitzgibbon  
**Des Moines, Ia.**  
ORPHEUM  
(Sunday opening)  
Chip & Marble  
Miller & Vincent  
Alan Seymour  
Flanagan & Edwards  
Friscoe  
Scott Lassies  
Orth & Dooley  
**Detroit**  
TEMPLE (ubo)  
5 Florimonds  
Althoff Children  
Dunbar's Darkies  
Gue & Haw  
Dugan & Raymond  
Alan Brooks Co  
Ponissella Sis  
Mirane Bros  
**ORPHEUM (loew)**  
Amber Bros  
Oakland Sisters  
J P Wade Co  
Tom Kelly  
H DeSleris Co  
**Dubuque, Ia.**  
MAJESTIC (wva)  
Love & Wilber  
Holmes & Wells  
Salon Singers  
Pat Barrett  
Treat's Seals  
2d half  
Max Bloom Co (tab)  
**Elmhurst**  
ORPHEUM  
(Sunday opening)  
Hubert Dyer Co  
Demarest & Collette  
Allan Dinhardt & Co  
Hans Hanke  
"Nursery Land"  
Kajiyama

## CONTINENTAL HOTEL LOS ANGELES and SAN FRANCISCO Shanley and Furness ("Fifty-Fifty")

## DR. A. P. LOESBERG Fitzgerald Bldg. Room 703 1482 Broadway Tel. 4035 Bryant

**81ST ST (ubo)**  
2d half (28-30)  
Lockert & Waldron  
Dupree & Dupree  
Willard Simms Co  
NAT WIN GAR (ubo)  
2d half (28-30)  
"The Reward"  
Clifton Sisters  
**58TH ST (ubo)**  
2d half (28-30)  
Booth Schuch  
Wm Mieson Co  
Bersa's Circus  
"Sweetheart"  
Dorothy De Scheel Co  
Fenton & Green  
**125TH ST (ubo)**  
2d half (28-30)  
Carver & Burns  
Mary Hunters  
Wanna & Palmer  
Roy Bryant Co  
Noack  
**23D ST (ubo)**  
2d half (28-30)  
Musical Gormans  
"Top of Andes"  
Juliette Woods  
Bob & Tip  
**AMERICAN (loew)**  
Brandt & Aubrey  
Draper & Clayton  
Sutton-McIntyre & S  
Mabel Harper  
Tyrolean Troubadours  
Harris & Lyman  
"Woman Proposes"  
Borden & Dwyer  
Carl Damann Tr  
2d half  
Muller & Meyers  
Roeder's Invention  
Gray & Klunker  
Frankie Rice  
Williams & Segal  
"Truthful Liar"  
Clark & McCullough  
R Schmeltz & Bro  
(One to fill)  
**LINCOLN (loew)**  
Edah Deldridge 3  
Holmes & LaVere  
Vlen Versa  
Adrian  
Breen Family  
(One to fill)  
2d half  
Scott & Markee

**NATIONAL (loew)**  
Carbrey Bros  
Scott & Markee  
3 Creighton Girls  
Walter Percival Co  
Cook & Lorenz  
King & King  
2d half  
Hill & Dale  
Belle & Mayo  
Lewis & Norton  
"Arm of Law"  
Maud Muller  
Saul's Animals  
**ORPHEUM (loew)**  
Hill & Dale  
Lutz Bros  
Reed & Wright  
Bell Boy 3  
Homer Lind Co  
Williams & Segal  
(Two to fill)  
2d half  
Draper & Clayton  
Carl Damann Tr  
Lou Anger  
Ferguson & Sunderland  
Salvation Sea  
Pielson & Rose  
Brandt & Aubrey  
(One to fill)  
**BOULEVARD (loew)**  
June & Irene Melba  
Belle & Mayo  
Hal Crane Co  
Gould & Lewis  
Hanley Lum & S  
2d half  
Armstrong & Strauss  
O'Brien & Buckley  
Cook & Lorenz  
Breen Family  
(One to fill)  
**AVE B (loew)**  
Jim Hoherty  
"Chief of Police"  
Evans & Wilson  
Antonios  
(One to fill)  
2d half  
Reed & Wood  
Hoyt's Minstrels  
Howard & Sadler  
Scanton & Press  
(One to fill)  
**Brooklyn**  
ORPHEUM (ubo)  
Edna Goodrich Co  
Cal Boys Band

**FULTON (loew)**  
Cooper & Hartman  
Putnam & Lewis  
O'Brien & Buckley  
Al Lawrence  
"Bachelor Dinner"  
2d half  
Geehan & Spencer  
Gould & Lewis  
"Harmless Bug"  
Bell Boy 3  
The Cromwells  
(One to fill)  
**PALACE (loew)**  
Hoyt's Minstrels  
Howard & Sadler  
Lucille & Cockatoos  
(Two to fill)  
2d half  
Walter Percival Co  
Auto Mechanics  
(Three to fill)  
**WARWICK (loew)**  
Reed & Wood  
Maidie DeLong  
(Two to fill)  
2d half  
Adams & Guhl  
Lucille & Cockatoos  
(Two to fill)  
**Albany, N. Y.**  
PROCTOR'S (ubo)  
Sid Baxter & Bro  
Burnham & Dore  
Tom Mahoney  
"Meadowbrook Lane"  
Lloyd & Britt  
Hal Crane Co  
Carl Eugene Tr  
2d half  
Alvin Bros  
Dan Casey  
Marguerite Farrell  
Hyman Adler Co  
Knapp & Cornalia  
Hinchoffs Gypsies  
(One to fill)  
**Allentown, Pa.**  
ORPHEUM (ubo)  
1st half (1-3)  
"Carroll in Rockies"  
Mullen & Rogers  
Helm Children  
Walsh & Bentley  
**Altoona, Pa.**  
ORPHEUM (ubo)  
"Man Hunters"  
McIntosh & Maids  
Roeder & Dean  
(Two to fill)  
2d half  
Gertrude Millington Co  
Sylvester Family

**484 Bryant**  
**THE CORNELL**  
114-116 West 47th Street, New York City  
(Just off Broadway)  
Housekeeping Apartments.....\$7.50 upward per week  
Single and Double Rooms.....\$3.00 upward per week  
W. J. SMITH, Manager.  
**Rawson & Clare**  
Bison City 4  
(Two to fill)  
**Austin, Tex.**  
MAJESTIC (inter)  
(1-2)  
(Same Bill Playing)  
Auditorium Waco 3-4  
Hershel Hendler  
Brenda Bowles  
Melville & Rule  
Linna's Dancers  
Franklyn Ardell Co  
Valentine & Bell  
**Baltimore**  
MARYLAND (ubo)  
Georgette & Capitola  
Valmont & Reynor  
Hickman Shaw & C  
Whitfield & Ireland  
H Bersford Co  
Belle Baker  
T. Barker  
(Two to fill)  
**HIP (loew)**  
Leonard & Louise  
Alice Cole  
Nau Hewins Co  
E J Moore  
Cheyenne Minstrels  
Hawthorne & Lester  
Pernikoff & Rose  
**Banger, Me.**  
BIJOU (ubo)  
Grace De Winters  
Stephens & Hollister  
Four Southern Girls  
Harlan Knight Co  
King & Haven  
Kane Bros  
**Battle Creek, Mich.**  
BIJOU (ubo)  
(Sunday Opening)  
Pernikoff & Rose  
Lorraine & Fleason  
The Family  
Geo. Morton  
Irish American Girls  
2d half  
"Sufragette Revue"  
Winona Winter  
**Bay City, Mich.**  
(Sunday Opening)  
Sufragette Revue  
Winona Winter  
2d half

**Alice Hanson**  
Boarding School Girls  
**Brandon, Can.**  
ORPHEUM wva  
Same bill (5-6) open-  
ing Swift Current Can.  
**Bridgeport, Conn.**  
POLLI'S (ubo)  
Chuck Haas  
Berlin Sisters  
Van Bergen & Goslar  
Karl Eumy's Pets  
2d half  
Montrose & Allen  
"Finders Keepers"  
Otto Bros  
"Fashion Shop"  
(One to fill)  
**PLAZA (ubo)**  
Ed Gray  
Lee & Bennett  
(Three to fill)  
2d half  
Bud Gray  
S & H Everett  
Zeno & Mandel  
Florence Sisters  
**Butte, Mont.**  
PANTAGES (p)  
(5-10)  
Kinkaid Klittes  
Travitt's Dogs  
Jones & Johnson  
Great Leon  
Margaret Ford  
Eckhoff & Gordon  
**Calgary**  
ORPHEUM  
Pincer & Douglas  
Adair & Adelphi  
Emhoff Conn & C  
Olive  
Trovato  
Allen Stanley  
Myrl & Delmar  
**PANTAGES (p)**  
Pauline  
Evelyn & Dolly  
Hugo Koch Co  
Virginia 4  
Goldsmith & Pinard  
**Camden, N. J.**  
TOWER'S (ubo)  
2d half (28-30)  
Curtis's Roosters  
Gallagher Martin  
Fisher & Rockaway  
Impertin

**Canton, O.**  
LYCEUM (ubo)  
The Norvellos  
Eva Taylor Co  
Parish & Peru  
(Two to fill)  
**Cincinnati, O.**  
KEITH'S (ubo)  
(Sunday opening)  
Parish & Peru  
Sylvester & Vance  
**Cedar Rapids, Ia.**  
MAJESTIC (wva)  
Rae & Wynn  
Pipafax & Panie  
Morris Golden  
Ernest Evans Co  
Dickenson & Deagon  
LaTenna's Elephants  
2d half  
Henry & Adelaide  
Holmes & Wells  
"Fun on a Farm"  
Fred Scholde Co  
(Two to fill)  
**Champaign, Ill.**  
ORPHEUM (wva)  
The Bimbos  
Bell & Fredo  
J C Lewis Co  
The Dohertys  
Strassler's Animals  
2d half  
"Naughty Princess"  
Charlotte, N. C.  
PIEDMONT (ubo)  
(Roanoke split)  
1st half  
Yalto Duo  
Wayne Marshall Co  
Four Kings  
Nat Leisgal  
(One to fill)  
**Chattanooga, Tenn.**  
MAJESTIC (ubo)  
(Knoxville split)  
1st half  
Jura  
Jones & Gray  
Roy L Royce  
Four Entertainers  
(One to fill)  
**Chicago**  
MAJESTIC (orph)  
Eva Tanguay  
Riggs & Witche  
Allen & Howard  
Burt Johnson Co  
Geo Kelly  
Chas L Fletcher  
H P Durkin  
The Brads  
Erna Antonio Co  
**PALACE (orph)**  
H Shone Co  
Low Dockstadter  
Estelle Westworth  
A F Steadman  
Honey Boys  
Du For Boys  
Beeman & Anderson  
**AMERICAN (wva)**  
(Sunday Opening)  
"Night Clerk"  
C & A Glicker  
Carney, Lloyd & R  
Harry Gilbert  
Anderson's Revue  
(One to fill)  
**AVENUE (wva)**  
Embs & Alton  
"On The Veranda"  
Von Ham-ton & S  
Kartell  
2d half  
Lupetia Perea  
"The Right Man"  
Bert Kenny  
(One to fill)  
**ACADEMY (wva)**  
Jerome & Thompson  
Master Move  
Lungtia Perea  
(Two to fill)  
2d half  
Jeanette & Pendleton  
Green & Parker  
Wm Armstrong Co  
Bert Kenny  
Billy Boucher's Circus  
(One to fill)  
Hardy Bros  
Kuter, Webb & K  
Lyceum Girls  
Adler & Arline  
Roy & Arthur  
**LINCOLN (wva)**  
(Sunday Opening)  
Calts Bros  
Carney Lloyd & R  
Frank Burton Co  
(Two to fill)  
Will Morris  
Royal Gascoignes  
Royal Bros  
(Two to fill)  
**WILSON (wva)**  
Rosa Bros  
Kuter Webb & K  
J C Lewis Jr Co  
Emily Darrell  
Swarts Co  
2d half  
Ford & Urma  
3 Lyres  
"On the Veranda"  
(Two to fill)  
**WINNOR (wva)**  
"Girl Worth While"  
(tab)  
2d half  
Darn, Good & Funny  
Bouncer's Circus  
(Three to fill)  
**MCVICKER'S (loew)**  
Martyn & Florence  
Bernard & Meyers  
"The Scoop"  
Eva Shirley  
Dooley & Nelson  
"Bit of Scandal"

**Danville, Ill.**  
PALACE (ubo)  
(Sunday Opening)  
"Naughty Princess"  
2d half  
Alexandra  
Eva & Flint  
G Bernadina  
Diamond & Brennan  
Alaska Trio  
**Davenport, Ia.**  
COLUMBIA (wva)  
Hamijou Quartette  
C Peyton's Girls  
Freddy James  
Long Tack Sam  
(One to fill)  
Treat's Seals  
Rae & Wynn  
Al Abbott  
Society Circus  
**Dayton, O.**  
KEITH'S (ubo)  
Society & Antoinette  
Low Holst  
J & B Morgan  
Hugh Herbert Co  
Shattuck & Golden  
De Bierre  
(One to fill)  
**Decatur, Ill.**  
EMPRESS (wva)  
(Sunday Opening)  
Scamp & Scamp  
Lans & Harper  
"Right Man"  
Kare & Herman  
4 Kings  
2d half  
Adroit Bros  
Silver & North  
Miller J C Lewis Co  
Chas Seamon  
Strassler's Animals  
**Denver**  
ORPHEUM  
Raymond & Caverley  
Ryan & Riggs  
"Cranberries"  
Frank Carmen  
Tate's Fishing  
Sophie Tucker  
Bert Fitzgibbon  
**Des Moines, Ia.**  
ORPHEUM  
(Sunday opening)  
Chip & Marble  
Miller & Vincent  
Alan Seymour  
Flanagan & Edwards  
Friscoe  
Scott Lassies  
Orth & Dooley  
**Detroit**  
TEMPLE (ubo)  
5 Florimonds  
Althoff Children  
Dunbar's Darkies  
Gue & Haw  
Dugan & Raymond  
Alan Brooks Co  
Ponissella Sis  
Mirane Bros  
**ORPHEUM (loew)**  
Amber Bros  
Oakland Sisters  
J P Wade Co  
Tom Kelly  
H DeSleris Co  
**Dubuque, Ia.**  
MAJESTIC (wva)  
Love & Wilber  
Holmes & Wells  
Salon Singers  
Pat Barrett  
Treat's Seals  
2d half  
Max Bloom Co (tab)  
**Elmhurst**  
ORPHEUM  
(Sunday opening)  
Hubert Dyer Co  
Demarest & Collette  
Allan Dinhardt & Co  
Hans Hanke  
"Nursery Land"  
Kajiyama

**Danville, Ill.**  
PALACE (ubo)  
(Sunday Opening)  
"Naughty Princess"  
2d half  
Alexandra  
Eva & Flint  
G Bernadina  
Diamond & Brennan  
Alaska Trio  
**Davenport, Ia.**  
COLUMBIA (wva)  
Hamijou Quartette  
C Peyton's Girls  
Freddy James  
Long Tack Sam  
(One to fill)  
Treat's Seals  
Rae & Wynn  
Al Abbott  
Society Circus  
**Dayton, O.**  
KEITH'S (ubo)  
Society & Antoinette  
Low Holst  
J & B Morgan  
Hugh Herbert Co  
Shattuck & Golden  
De Bierre  
(One to fill)  
**Decatur, Ill.**  
EMPRESS (wva)  
(Sunday Opening)  
Scamp & Scamp  
Lans & Harper  
"Right Man"  
Kare & Herman  
4 Kings  
2d half  
Adroit Bros  
Silver & North  
Miller J C Lewis Co  
Chas Seamon  
Strassler's Animals  
**Denver**  
ORPHEUM  
Raymond & Caverley  
Ryan & Riggs  
"Cranberries"  
Frank Carmen  
Tate's Fishing  
Sophie Tucker  
Bert Fitzgibbon  
**Des Moines, Ia.**  
ORPHEUM  
(Sunday opening)  
Chip & Marble  
Miller & Vincent  
Alan Seymour  
Flanagan & Edwards  
Friscoe  
Scott Lassies  
Orth & Dooley  
**Detroit**  
TEMPLE (ubo)  
5 Florimonds  
Althoff Children  
Dunbar's Darkies  
Gue & Haw  
Dugan & Raymond  
Alan Brooks Co  
Ponissella Sis  
Mirane Bros  
**ORPHEUM (loew)**  
Amber Bros  
Oakland Sisters  
J P Wade Co  
Tom Kelly  
H DeSleris Co  
**Dubuque, Ia.**  
MAJESTIC (wva)  
Love & Wilber  
Holmes & Wells  
Salon Singers  
Pat Barrett  
Treat's Seals  
2d half  
Max Bloom Co (tab)  
**Elmhurst**  
ORPHEUM  
(Sunday opening)  
Hubert Dyer Co  
Demarest & Collette  
Allan Dinhardt & Co  
Hans Hanke  
"Nursery Land"  
Kajiyama

## TOM KENNEDY and ETHEL BURT "Engaged, Married and Divorced"

**Amsterdam, N. Y.**  
LYCEUM (ubo)  
The Halkins  
Carry & Burns  
"Surprise Party"  
**Beloit, Wis.**  
WILSON (wva)  
Hall & Beck  
Benny & Wards  
(Three to fill)



## 13

**Salt Lake, Utah**  
**ORPHEUM**  
(Open Wed Night)  
(8-6)  
Sarah Padden Co  
Bert Levy  
Stone & Kallias  
Marion Fitzgerald  
Mullen & Moran  
Silver & Duval  
Louis London  
**PANTAGES (u)**  
Frear Baggett & F  
Horelik Dancers  
Stuccola  
Howard & Fields  
Shepp's Circus  
**San Antonio, Tex.**  
**MAJESTIC (Inter)**  
(8-7)  
(Same Bill playing)  
Galveston 1-2  
D'Amico  
Foley & O'Neill  
Witold & Clark Co  
Adelaide Hughes  
Linton & Lawrence  
Lohse & Sterling  
**San Diego**  
**PANTAGES (p)**  
Harry Hines  
Adonis & Dog  
Pereira G  
O'Neill & Walmsley  
**San Francisco**  
**ORPHEUM**  
(Sunday opening)  
Rooney & Bent  
Mayo & Tally  
"Age of Reason"  
Nellie Nichols  
Stan Stanley S  
Stan Young & A  
"Volunteers"  
Mr & Mrs J Barry  
**PANTAGES (p)**  
(Sunday Opening)  
"Betting Bettys"  
Olive Brincose  
Elli Englers  
Smith & Kaufman  
Sighe's Dogs  
**Sanctusm, Sask.**  
**EMPIRE (wva)**  
1st half only  
Victoria S  
O'Hrine Chaloner Co  
Kittie Flynn  
Crimoline Girls  
**Savannah, Ga.**  
**ELIJAH (sbo)**  
Jacksonville (ube)  
1st half  
Kelly & Pollock  
Kerr & Weston  
Nichols Sisters  
Frank Crumit  
Page Hack & M  
**Schenectady, N. Y.**  
**PROCTOR'S (ube)**  
Kalkie & Billie  
Adelaide Boothby Co  
Hymal Adler Co  
Ash & Shaw  
Clark's Hawaiians  
2d half  
Girard's Mocks  
Coxner & Kleider  
Haywood Stafford Co  
Joe Towie  
Haviland & Thornton  
Dunn Redoxy Tr  
**Sheraton, Pa.**  
**POLI'S (ubo)**  
(Wilkes Barre split)  
1st half  
The Fritches  
Bras Nuts  
John G Sparks Co  
Church Trainer Co  
Dahl & Gillen  
Peterson Bros  
**Seattle**  
**ORPHEUM**  
(Sunday opening)  
Phyllis N Terry  
Dune & Stewart  
Burdell Peterson  
J & W Henning  
Milt Collins  
Flying Henrys  
Irwin & Henry  
**PANTAGES (p)**  
Sunday Palmer  
Metro S  
Wilson Brothers  
Gruber's Animals  
R & E Dean  
**Stoux City, Ia.**  
**ORPHEUM (wva)**  
(Sunday Opening)  
"Four Husbands"  
2d half  
Salon Singers  
Dickinson Deagon  
(Three to all)  
**Stoux Falls, S. D.**  
**ORPHEUM (wva)**  
(Full week)  
Lassalle Musical  
Comedy  
**South Bend, Ind.**  
**ORPHEUM (wva)**  
(Sunday opening)  
"Vanity Fair"  
2d half  
Ovonda Duo  
Norton & Earl  
The O'Learys  
Kline & Herman  
Merrian's Cantines  
Spokane  
**STANFORDS (p)**  
(Sunday Opening)  
Raymond

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance  
or Reappearance in or Around

New York

Dorothy Shoemaker and Co. (New Act), Palace.  
Ota Gygi and Maryon Vadie, Orpheum.

Mlle Bianca and Co. (2).

Classical Dancing.

16 Mins.; Full Stage (Special Drops).  
Fifth Ave.

Mlle. Bianca assisted by a girl and a man, are presenting a series of dances on the classical order with the outstanding feature, the remarkable toe work of the star. The opening dance is a semi-gavotte by the company, before a drop illustrating a midsummer scene, after which the star does an effective toe dance of the straight ballet order. This is followed by a Harlequin and Columbine offering before another drop. A Russian peasant dance by the company and a Cossack dance by Bianca bring the applause. After some working the act will be ready for any bill up to the Palace standard. The production end has been most lavishly attended to and the whole bespeaks class. Fred.

Dave Genaro and Ann Gold.

Comedy Songs and Dances.

17 Mins.; One. (Special Drop).

Fifth Avenue.

Had Dave Genaro and Ann Gold held to the comedy idea apparent at first, there might have been a different story. If Mr. Genaro is going to dance he should do the comedy Italian up to the finish, and then, after he is fired by the department store, do his few steps and be caught by the girl lingerie saleswoman, who for the occasion might also be a failure, and the two form a dancing team to revive the cakewalk. Just the cakewalk and that is all, for it is something that is identified with Genaro and will do for an encore applause winner almost anywhere. Fred.

Barney Gilmore and Marion Shelly.  
Songs and Talk.

16 Mins.; One. (Special Drop).

Fifth Avenue.

Barney Gilmore and Marion Shelly have a comedy taking turn good enough for any small time bill and it will be strong enough to hold its own on a number of the bigger shows in an early spot. The act is short both on comedy and song. The only bit of the latter is an Irish comedy number by Mr. Gilmore. A comedy wedding lyric might make the closing stronger. Fred.

O'Connor and Dixon.

Comedians.

18 Mins.; One.

Jefferson.

O'Connor and Dixon have an old idea, but it will still get laughs on the small time. The straight comes on and starts a recitation when he is interrupted by the comedian appearing as a "boob" stage hand, with a bucket of water and a brush, who starts to scrub the stage. The cross fire, making an actor of the scrub hand, is the act. For the close a number is offered that gets over. Fred.

Murray and Barry.

Dancers.

12 Mins.; One.

Jefferson.

These two boys do dancing with a couple of numbers interpolated that put them in line for an early spot on any small time show. The boys execute their stepping nicely and dress neatly. Fred.

Betty Fields.

Songs.

13 Mins.; One.

Jefferson.

Betty Fields is a "single" that is

going along rather late to expect to land anywhere with the material she has. Four songs are her repertoire. An Italian number has no place in the act nor Miss Fields' dialect, for it is Yiddish. The Yiddish song used as the third number is very well put over, and with the aid of a lot of "jaz" she scores with "Too High" at the finish. The act is very small time. Fred.

Millo Picco.

Baritone.

10 Mins.; One.

Orpheum, New Orleans.

New Orleans, Dec. 27.

Millo Picco is a discovery of Charles E. Bray. Picco was formerly of the Silingardi Opera Co. He has a voice of good quality, and is enough of a showman to employ it to its best advantage. Picco should swing 'round the circuit once. Samuel.

## NORA BAYES' OWN SHOW.

Nora Bayes gave her own show last Sunday evening at the Elitine theatre. It was the first attempt by Miss Bayes to provide an evening's entertainment all alone, and all of song. Whether the large audience, many there by invitation, thought well or otherwise of the Bayes try, they all admitted that young woman was ambitious in the effort.

It was a different sort of a song recital Miss Bayes had designed. All songs of the popular sort, divided into classes and all pertaining to the certain class heaped into one section or "scene." The scenes were brought about by an Urban scheme of setting, the background of which looked like childish mosaic blocks, changed about for each set until they grew tiresome to the eye. The songs were either of the original lyric or rewritten for parody or satire.

Miss Bayes' evening might be divided three ways, into material, Bayes and clothes, in that order. Her songs, remarks or recitations were always bright. The program credited Harry Clarke with all lyrics (other than originals). Miss Bayes' delivery was secondary and her clothes to the women might have outshone all else. She dressed and dressed, even as she sang and sang.

In an Indian number a horse and rider were uselessly used, with about nine "picks" also who sang the number. The scene became Negroes, Indians, Arabs and Hawaiians as the occasion or set demanded.

The opening number was of the south and all colored songs of the repertoire were let loose there. The next was "California," and the California songs, all of 'em, were sung in that section. So it led on to the Indian, with comedy verse that with another on "automobiles" made the best things in Miss Bayes' personal performance, with a "Cakewalk" festival closing the first of the three sections. In the second were the farm yard, the farmhouse and the Oriental bit, with a third opening with a verse about current New York or Broadway.

Written for the Allie Ball recited by Miss Bayes, the last section going into an Hawaiian turn, closing with Miss Bayes singing "Hikev Hoi," that Hawaiian love song she first sang around New York before Honolulu broke in so strong with melodies. The one thing attached to the show business could express no definite opinion as to how the Bayes' experiment might strike the general public. "Two hours of Bayes!" is the first thought within, and without, how they may care for the hard working Bayes and her inimitable style of popular song singing is apt to be an altogether different proposition.

Anyway it gives a pleasant entertainment, but Bayes charges \$2 for the two hours. For the same money one can see at the Century or other houses ever so many singers and choruses, besides other things, and the public looks for a lot for two.

Had Miss Bayes framed the present turn for vaudeville, keeping it within the vaudeville limit up to 50 minutes, she would have scored a hit of so decided proportions it would have been unnecessary to request song invitations from an audience. That is what Miss Bayes has now, a corking vaudeville act. So it led on to the Indian, with comedy verse that with another on "automobiles" made the best things in Miss Bayes' personal performance, with a "Cakewalk" festival closing the first of the three sections. In the second were the farm yard, the farmhouse and the Oriental bit, with a third opening with a verse about current New York or Broadway.

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The Elitine has Bayes three matinees this week and again next Sunday night. Whatever the outcome Miss Bayes has worked no harm to her reputation and again proven that as a singer of pop songs, she stands about without a peer in the feminine division. Her recital, based on the vaudeville, may be responsible for the present song recital.

Grace La Rue tried something along the same general scheme but with a different principal idea. Other vaudeville single women have had the "whole evening" in their minds for some time. Single women for 20 minutes is a new thing.

The difference in the attendance may or may not have been considered by each. It should be. Vaudeville is very good to some people.

The Bayes performance started at nine, ending at 11. Miss Bayes' only assistants were a small orchestra, the "picks" and two

people from the copy act of the California Orange Packers. The latter provided a bit of atmosphere in the California episode by making orange boxes and packing them, neither speaking meanwhile, thereby removing themselves from the "copy" classification, in that show. Sims.

## BRINGING UP FATHER.

(INTERNATIONAL.)

It was unfortunate Gus Hill's cartoon extravaganza "Bringing Up Father in Politics," based on the McManus series in the New York "American," did not come to the city during a normal week. Of course, during the period before the holidays it played under a heavy handicap. Wednesday night the audience was considerably less than half capacity.

The show's attendance for an ordinary week would have furnished some sort of basis for gauging the demand for musical shows on the International, for this is the first of that classification on the International Circuit to reach the metropolitan district. The comedies and dramas have had a plentiful test in this territory and the response of the neighborhood pop audiences has been pretty emphatically against them. Of the three styles of offering, then—melodrama, comedy and extravaganza—the call seems to be for the comedies. The attraction so far have disclosed only two substantial successes and both of them were of that sort, i. e., "The Daughter of Mother Macree" and "Gracie Emmet's company."

It is not difficult to understand why "Bringing Up Father" has not won a more cordial response. The style follows pretty evenly that of an average burlesque show—one of those shows that is over-burdened with "bits"—except that it has not the brightness of frequent numbers, the more or less spicy, girly complexion of the Wheel organizations, and the comedy bits are not as freely scattered through the entertainment.

The burlesque show has many advantages over the extravaganza in small production cost and unless it has more "meat" in its bones than the Hill place has, the extravaganza has nothing that a burlesque show does not offer.

"Bringing Up Father" has 15 principals listed and a chorus of 10 girls. Johnny Jess plays the principal part of Iggy Lee, the "father" of the cartoons. He tries to make the role funny, but he has not much to work with. As a matter of fact, the comedy honors, such as they are, go to Robert C. Rice, as Oswald, the butler, who gets most of his laughs because he is lean and lanky to the last extreme and he plays his stringy beans shape to the last limit of low comedy.

Much of the fun of the newspaper sketches arises from the relations of Mrs. Mahoney, but this element is absent from the stage version, partly because Isabel Winlocke, who plays Maggie, plays listlessly and without a single flash of fun. There are half a dozen characters, but they contribute little to the effectiveness of the piece, being mostly fillers.

Lisette Hedges and Frederick Hedges, juvenile and soubrette, did more to pull the evening out of the glooms than any one present, thanks to the several specialties they contributed. One of them was a simple series of songs, Miss Hedges sang, and the piano and the pair, doing a variety of dialect numbers. Mr. Hedges somewhat resembles in appearance Harry Fox, and without in any way copying the methods of the latter, manages to get his songs and lines across the footlights. Elizabeth Fuller did nicely with a dancing turn during the same act. In these early scenes, in which the audience showed interest were those of the specialties.

The numbers involving the chorus were not staged with any brilliancy and, at least to one accustomed to the flash and brilliancy of the Wheel shows, the dressing was not attractive.

## HIP, HIP HOORAY GIRLS.

The title expresses it neatly, particularly as to the first two words. The arrangement makes an amusing, typical burlesque show, both in its dressing and in the comedy business of the comedians. The opening is a little slow, but the fun works up from the low level to an uproarious climax in the afternoon and in the intervals there is a wealth of lively chorus evolutions, numbers and specialties. If the show has a besetting weakness it is the absence of lively principal women.

There are three principal women, none of whom at any time wears tights and none of whom appears to have any lift in the direction of spirited dancing. Helen Vreeland has something of a voice, with a good high note, but she does not bring any singer to the song-leading business of a soubrette. Maybelle Mabum was rather a pale sort of singer, and although both she and Miss Vreeland contributed plenty of good looks, they did not add greatly to the life of the evening.

So the support of the feminine division rested on the chorus. They (20 of them) were amply sufficient to make a number late in the proceedings brought individuals out of the rank to do a solo verse, and this incident proved the unqualified hit of the evening. Ben Pierce led this number and to his credit it must be said that he handled it better than it has been done at the Columbia for a long time back.

He managed to make the by-play amusing without rough-housing the girls. Half a dozen or more of them had a whirl at the specialty "The Girl Who Said 'No' to the Doctor," and the audience on their own merit. He even hinted them instead of as most burlesque comedians do making them the butt of his own crude clowning.

Pierce is principal comedian. As a German in the first part he did not particularly shine, but when it came to the bedroom stuff

## NEW SHOWS NEXT WEEK

Legitimate Productions Announced for  
Metropolitan Premiere.

"Serenonda," Criterion, Jan. 1.

"Gamblers All," Maxine Elliott's,  
Jan. 1 (Mat.)

In the burlesque he was genuinely funny in the accepted Wheel fashion. The burlesque brought rather a novel arrangement. The stage was cut in three bedrooms for the purposes of the burlesque, called "Triple Beds." Here some of the fun revolving around the situation of a hotel bedroom mixup with three flirtatious husbands and their wives could have been made pretty risqué. It was broad at times but never offensive and always really laughable. Pierce was particularly funny in a grotesque, low comedy way.

The feature of the organization is the specialty of the Diving Belles, six, with a capital routine of tank dives. The girls are a fine looking lot, running a good deal to sumptuous lines, but working with speed and style.

The other old number, aside from the simple single singing turn of Miss Vreeland, designed to permit the removal of the tank, was the musical offering of the Five Kings and Queens of Melody. They open in a business office set, the various fittings, such as filing cabinets, etc., becoming musical instruments. There were several surprises in this, and at the end a bit of musical effect, resembling an organ concealed in a letter file. The intermission split the turn, the second half consisting of a quintet on what the program called the Guatemalan Marimba (a sort of xylophone except that its tone was softer and more melodious).

But after all the chorus carried the show. They were one of the most smartly dressed and best drilled collection of willing workers the Columbia has disclosed this year. The dressing of the principal women, although it was all parts of the attractive was pale in comparison to some of the startling displays on the merry-merries.

Junie McCree wrote the pieces and George F. Belfrage staged them. The program mentions the Burlesque Producing Operating Co. as sponsor for the organization, whatever that may be. Anyhow it has a live spoke in the Columbia wheel.

## A NEW YORK GIRL.

(COLUMBIA.)

"Ninety in the Shade" is the programed title of the show Shadell at the Columbia last week, but where it applied only the author of the book will ever tell. As a matter of fact the plot was wisely draped with other more necessary attributes to entertainment and therefore, rightly for burlesque, the second act found it evaporated into thin air.

The first four numbers were topped chiefly because no real laughs were registered. It remained for Mills and Lockwood, the "two singing rubes," to give the show a real start. They appeared in one to allow of a change of set and went over immediately with a really humorous dialogue and excellent characterizations. Then for a finish came Johnny Miller's "yodeling," it built like a bomb on the house strongly. It came within an ace of starting things and it seems certain that had the pair been on later in the show, they would have stopped the proceedings.

The first act finale was quite effective, even though the oft-employed patriotic stuff was in evidence. But there was a clever bit by the chorus, in a chorus of playing trap drums and doing it so well that tone was given the number.

Harry Bentley and Mlle. Babette were featured. In Bentley's case it was not until the second act that he really got started. But when he delivered his specialty, which was largely parodies, he scored one of the show's hits. Working with Bentley was Clara Evans, who also got some from his specialty than in the regular course of the show.

"A New York Girl" is really a show of specialties and as all its cast seemed able to deliver individually, a rather good though not unusual entertainment was provided. Babette had a number of them, and although taken to eccentric dressing and linking the finger nails up to the first knuckle, she works with a certain spiciness that attracts attention.

Irving Sands, a tall, lanky youth, was the third comic. He did a Hebrew characterization along new lines and there is little doubt but that he will arrive in the near future. A season or two more and given the right material, he is bound to make a name for himself. Sands provided laughs upon the occasions he was on the stage, and he too made good with a specialty, getting the most with "When Sarah Saw Theda Bara."

Frances Tait Botsford had the prima donna role which was made secondary to Babette. Miss Botsford handled several numbers capably, but drew attention from her work by having her ear tips colored a brilliant carmine.

Sylvia Brody was another to pink her nails to the knuckle, but she did not wear clothes nicely, most of the dolls being abbreviated to show a rather shapely pair of legs. Mamie McNeil, too, made a good appearance, making an acceptable lead for the act finale. Walter Pearson was a rather good straight and dressed his part in the act. The very well dressed chorus and that proved true throughout. In fact a good deal of attention was paid to that very important feature. A male chorus of six was used to advantage. In an Indian number, however, a distinctly feminine whoop came from that sextette and those who heard it giggled.

talky acts ahead, had (blinks soft with some) fresh comedy and topical numbers, the whole delivered in dialect. The Empire Comedy Four were next to closing and although they are not particularly strong on voices had no trouble. Then came the bike riders.



THE

# Vaudeville Managers' Protective Association

Extends its very best wishes for a  
Happy and Prosperous New Year to the

## Vaudeville Profession

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and the

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## National Vaudeville Artists

We, as vaudeville managers, are pleased to record our gratification at the attitude of the vaudeville artists during 1916, as represented by their membership in the National Vaudeville Artists.

Also, we trust the National Vaudeville Artists and its members will make 1917 memorable through a co-operation with the vaudeville managers that will be enduring, and we shall lend our every effort for that organization to accomplish it, in the hope the vaudeville of the future as between the artist and the manager shall be free from unpleasantness in our mutual business relations.

To those artists whose only wish is that there will be trouble always between the artist and the manager, we cannot too strongly say that we as managers believe their careers should lie outside of vaudeville. We do not believe the standard vaudeville artist wants them nor is the agitator wanted. As for ourselves, we want neither, and as far as we are able we will see to it the artists who play in our theatres during 1917 and thereafter will be only those of some material use to vaudeville, not those who retard it and aim to injure vaudeville and the artists and managers in it.

Vaudeville Managers' Protective Association



## \$20,000 WAR FUND IS PLEDGED IN LIBERAL SUNDAY CAMPAIGN

**City and State Exhibitors to Pay Tax of 3 Cents a Seat to Finance Legislative and Court Battle. May Try Test Case Free from Features Involved in Bender Decision.**

A large gathering of motion picture exhibitors and others interested in the Sunday closing fight assembled last Friday in the Wurlitzer Hall to discuss ways and means of making an effective fight.

Lee Ochs, president of the New York State League, presided and touched on the history of the fight, explaining that it was not of the exhibitors' seeking, but that a rank outsider, Bender, who tried to conduct Sunday shows in Albany, was responsible for the situation in which they found themselves. He further explained that attempts had been made to have the special counsel for the league, Samuel Seabury and John Stanchfield, represent Bender in the matter, but that Gus Rogers, Bender's counsel, declined the invitation.

Fear was expressed that the Court of Appeals, which will hear the case Jan. 8, would confirm the ruling of the Appellate Division of the Supreme Court of the third district, who held that Sunday pictures were illegal.

Many lawyers have expressed an opinion that this ruling was found because of the peculiar character of the case, a nuisance being alleged, and for that reason the upper court would have to find the same verdict, in which event

all the theatres in the state would have to close.

Ochs stated a test case would be made on the strict question of Sunday closing not involving the complicated questions arising in the Bender case.

Fire Commissioner Adamson, present as Mayor Mitchell's personal representative, pledged the support of the city administration to the exhibitors in aid of the fight, after which Senator Boylan and Assembly Minority Leader Callahan spoke and also offered their support. Other speakers representing civic and public bodies also spoke, all offering their services in support of a Sunday measure if brought before the legislature.

A motion to tax the theatres three cents a seat was carried unanimously, the fund derived from this tax to be employed to pay the legitimate expenses incurred in the fight. It is hoped to raise about \$10,000 in Greater New York, the rest of the state making a like contribution.

The fight has spread to New Jersey, and a determined effort will be made at the next legislature to enact a liberal Sunday law. The New York Civic League sent an appeal to all the churches asking for \$25,000 with which to conduct the "terrible battle that must ensue with the forthcoming session of the legislature." An opinion is expected to be handed down by the Court of Appeals Jan. 15.

### ROTHAPFEL RESIGNS.

With the final signing on Wednesday of the contracts and leases by G. M. Heckacher and his associates, who are to build a motion picture palace to be called the "Temple" on the Barney estate site at Broadway and 49th street, S. L. Rothapfel tendered his resignation to the directors of the Rialto Theatre Corporation, and it was formally accepted at a meeting held that afternoon. Mr. Rothapfel was the third director of the Rialto concern, the others being Crawford Livingston and Felix Kahn, the latter now controlling the majority of the stock.

Rothapfel resigned as manager of the Rialto with the idea of signing in a similar capacity for the "Temple," but it was understood that up until Wednesday night he had received no contract from the Heckscher group. The date of his withdrawal from active charge at the Rialto has not been made definite.

There had been a slight hitch in the "Temple" plans when the building department served notice upon the builder, Russell B. Smith, C. E., that two eleven foot alleyways must be provided on either side of the house, since it would not be situated upon the corner. With that proviso there was left a frontage on Broadway of 84 feet (the total frontage of the Barney site is 106 feet), and it was decided to go ahead.

The reason the Heckscher company did not acquire the 49th street corner was that between that parcel and the Barney site there is a two-inch strip which extends through to Seventh avenue, for which no one has title, and rather than risk holding up their project by a court action, the corner was eliminated from the plans.

### WARWICK GETS ANOTHER.

Robert Warwick has acquired the film rights to the E. Phillips Oppenheim story, "The Court of St. Simon," which his own company will make and release through Lewis J. Selznick. This is one of the earliest of the Oppenheim stories and was published when the writer was using the nom de plume of "Anthony Partridge."

### K. & B HAVE CHAPLIN.

It has been circumstantially rumored along Broadway for the past few weeks that Messrs. Kessel & Bauman have signed Charlie Chaplin to return to their direction at the conclusion of the film star's contract for one year with Mutual. It is understood Chaplin will be starred in a series of spectacular eight reel features.

According to the report Chaplin is to receive a large salary with a guarantee his share shall not be less than \$1,000,000 a year.

If this be true, Mutual is probably aware of it, for they have notified exhibitors the next Chaplin release will not be according to announced schedule, the reason given being that it is impossible for the comedian to turn out a good picture every month, and that they will be placed on the market every six weeks hereafter. This may be done to enable Mutual to have a number of pictures on the shelf at the conclusion of the present Chaplin contract.

### FAMOUS HAS LOUISE GLAUM.

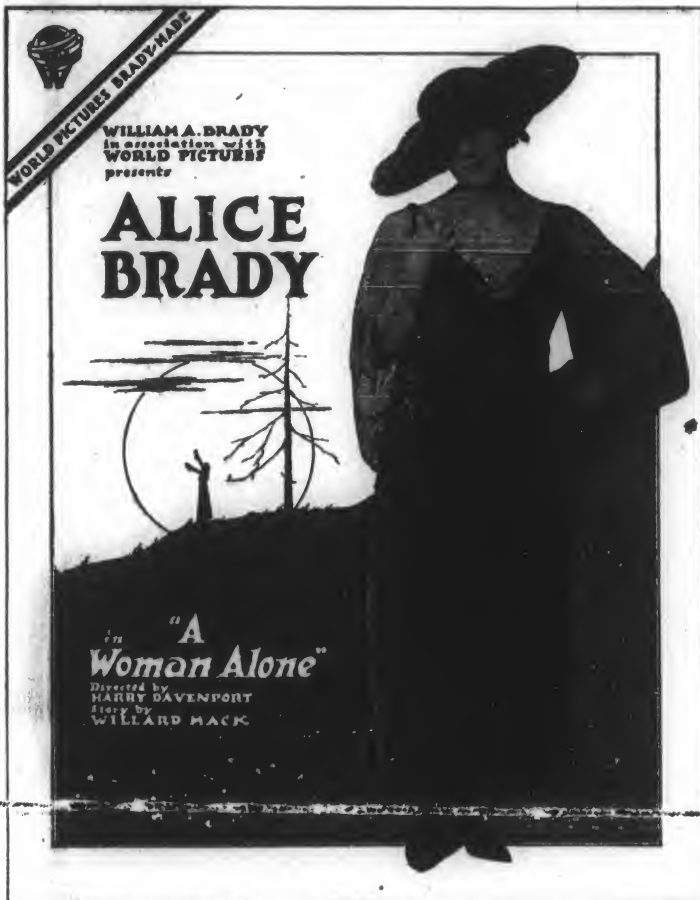
Famous Players-Lasky-Morosco-Pallas Co. has signed Louise Glaum, now under the Triangle banner.

They recently had some negotiation with Douglas Fairbanks and are said to have made him a very alluring proposition, said to be something like \$7,500 a week. But the comedian is under a three-year contract with Kessel & Bauman and there is small chance of his being able to secure a cancellation of it.

### WORLD SELLS ENGLISH RIGHTS

World Film has just concluded arrangements with the Gaumont Company of London for the distribution of Brady-made picture plays throughout Great Britain.

This is the first time the World company has seriously considered the invasion of the foreign market, mainly on account of the greatly disturbed situation produced by the war, holding out little encouragement for the importation of film plays from any quarter.



**FANCHON AND MARCO.**

Offering this week at the Palace, New York, for the first time in Metropolitan vaudeville, their "DANSE DE VIOLINE," which they have successfully presented at many fashionable entertainments.

The couple do a highly entertaining series of society dances, Mr. Marco playing brilliantly upon the violin while he and his willowy partner go through their graceful steps. They played the Pacific Coast Orpheum houses, following with a successful tour of the Antipodes and the Far East, and before that established a record engagement at Tait's, San Francisco, where they were for a year and a half the feature of that resort's Peacock Room.

Direction, JENIE JACOBS.

# MOVING PICTURES

## PATCHING LEAGUE FEUD.

Early last week indications pointed to an amicable adjustment of the controversy between Fleishman & Goldreyer and Lee Ochs, attorneys for both having held several conferences the past few days toward that end.

The charges preferred by each against the other will be dropped and the entire matter hushed up. Several officials of the League think the airing of the charges, and the matter brought out before the investigating committee has been a good thing for the League, inasmuch as it disclosed the weakness of membership, the League having about 5 per cent. of the total number of exhibitors in the country in its ranks, a fact not generally known. They contend the League will gain greatly in new membership, especially when it is known that no officer is immune from an investigation of his official conduct.

On Saturday last Messrs. Ochs and Goldreyer "split a bottle" at luncheon at Jack's.

## METRO OFFERING REISSUES.

Metro is the latest concern to offer reissues on the open market. "Tillie's Punctured Romance," with Charlie Chaplin, "The Painted Soul," with Olga Petrova; and "The Soul of a Woman," with Emily Stevens are the reissued ones.

Indications point to a deluge of reissues as it costs only four cents to print a foot of film and renting prices are almost the same. The cost of printing without the cost of the original production makes it very attractive for the exchanges who do the reissuing.

## KENNEDY OPERATED ON.

A. M. Kennedy, who recently returned from abroad, is a patient in St. Elizabeth's Hospital, where he was operated on a week ago by Dr. Melvin Wolk for appendicitis. He is recovering rapidly.

## TO CENSOR "INTOLERANCE."

Chicago, Dec. 27.

The Cook County commissioners, notwithstanding that the board of censors have passed favorably upon the picture, "Intolerance," now playing at the Colonial, have decided to do some censoring of the film just the same. Commissioner Ragan, on Dec. 22, introduced a resolution that was passed unanimously directing the county board to see the picture exhibited and if there is any criticism directed toward reformers on the theory that down through the ages the world has been made to suffer by small groups of reformers who wanted to impose their ideas upon the mass of the people, it will be banned immediately. It was reported to the board that there were such phases in "Intolerance."

## BIG CHICAGO FILM HOUSE.

Chicago, Dec. 27.

A new picture theatre is in course of construction at Howard street and North Ashland avenue (North Side) which, when completed by June 1 will be claimed as the largest of its type in Chicago. Charles W. Ferguson, a real estate man, is the builder and its estimated cost is \$500,000. The seating capacity will be 2,000 and the stage of such dimensions that the house can play legitimate attractions. It is the first theatre to be built as far north in the city limits and occupies a plot that two years ago was pasture land.

Warren C. Seaver and Louis Zohler have leased the house for ten years, the yearly rental to be \$12,800.

## U. BUYS LUBIN SCRIPTS.

Through Hiller & Wilk, scenario brokers, Universal has purchased all the one, two and three reel manuscripts owned by the Lubin company, which has retired from business.

## KERRIGAN FILM CO.

New Orleans, Dec. 27.

Rumors that J. Warren Kerrigan would appear at the head of his own film company were confirmed when the star affixed his signature to a contract that runs for a period of five years. Kerrigan will receive a stipulated salary, and part of the profits of the J. Warren Kerrigan Film Co., the name selected by the corporation which will exploit him.

Other than Kerrigan, those interested are Herman Fichtenberg and Bob Kane. Oscar Apfel has been engaged to direct all of the productions. The first will be released in September.

Questioned as to the class of 'script to be used, Herman Fichtenberg, speaking for the new company, said: "We will produce nothing that will run under six reels. It will be 'big league' stuff."

## RAYS IN COMIC REELERS.

The Consolidated has secured John and Emma Ray to star in one-reel comic films. Eddie Radway will direct the comedies, with Lowell Stark writing the scenarios.

Jack Goldberg placed the Rays with the company, in which he is interested.

## NEW OHIO CINEMA.

Youngstown, O., Dec. 27.

The Federal Holding Co., a \$200,000 corporation, is going to build a \$250,000 moving picture theatre at Federal and Hazel streets, in the heart of the shopping district. C. Howard Crane of Detroit has already prepared the plans, and work is to go forward in the early spring. C. W. Deibel, who promoted the Dome theatre, and who later disavowed of his interests in a stock company, is active in the new enterprise. The new house will seat 2,000.

## BIG HOUSE FOR FILMS.

Portland, Ore., Dec. 27.

The Broadway theatre, formerly known as the T. & D. theatre, with a capacity of 2,000, was opened to moving picture entertainment a few days ago. It will show the biggest features at the 10 cent scale afternoons and 15 cents at night.

Edwin F. James, Majestic manager, has a ten-year lease on the Broadway, involving a total of \$400,000 in rental. The house was built three years ago by John J. Considine and cost about \$350,000.

The first attraction was "Bought and Paid For." The house will not offer a program of the same manufacturer but will try to pick its own features.

## ESSANAY HAS C. & H. PLAYS.

Chicago, Dec. 27.

Essanay has obtained the picture rights from Cohan & Harris for "Hawthorne of the U. S. A.," "On Trial" and "Young America," which will be given special screen production under the direction of James Young.

## NEW STEWART CONTRACT.

Anita Stewart has signed a new contract with Greater Vitagraph, which goes into effect Jan. 1. Vitagraph had an option on her services for two years more, which Miss Stewart did not deem binding. A compromise was arrived at by which she signed a new agreement for one year at an increase of salary and a percentage.

## "THE WHIP" COMPLETED.

The big ten-reel special feature of "The Whip" has been completed by Maurice Tourneur, after eight months' labor, and is to be released on a state right basis, aided by a big publicity campaign. The four principals of the cast are Dion Titheradge, Paul McAllister, Alma Hanlon, June Elvidge.

**MUTUAL**

**American Film Co., Inc., Presents**

*The Noted Star*

**RICHARD BENNETT**

IN

**"THE GILDED YOUTH"**

A quaint story of happy-go-lucky John Slocum, and his love for Mary, a waitress in a New York boarding-house. It contains real heart-throbs, a tear or two, and more than a few smiles.

Fourth of the Richard Bennett Series of Mutual Star Productions. Five Acts. Released the Week of January 1st.

**MUTUAL STAR PRODUCTIONS**

Featuring **RICHARD BENNETT**

**NOW Playing:**


"PHILIP HOLDEN, Waster"

"—AND THE LAW SAYS"


"THE VALLEY OF DECISION"

**Bookings NOW at any MUTUAL EXCHANGE**

**SELZNICK PICTURES**



Harry Rapf Presents  
**ROBERT WARWICK**  
in  
(by Arrangement with Klaw and Erlanger)  
**"THE ARGYLE CASE"**  
By Harvey J. Higgins, Harriet Ford, and William J. Burns  
A GREAT DETECTIVE STORY WITH A BIG LOVE INTEREST  
DIRECTED BY  
**RALPH WINCE**



Joseph M. Schenck Presents  
**NORMA TALMADGE**  
in  
**"PANTHEA"**  
By Monckton Hoffe  
THE STORY OF A LOVE THAT WAS GREATER THAN LIFE OR DEATH  
DIRECTED BY  
**ALLAN DWAN**

**LEWIS J. SELZNICK**  
SOLE DISTRIBUTOR

## NEWS OF THE FILM WORLD

"The Romantic Journey" was produced by Astra under the direction of George Fitzmaurice, and will be released Dec. 24.

"A Wife by Proxy" is the title of the Metro Wonderplay with Mabel Taliaferro as star which will be released Jan. 8.

The Pathe News is now being shown in every picture theatre of New York's theatrical district.

Bennie Zeldman retired from the Yorke studio at Hollywood, Cal., last Saturday and is coming east with Douglas Fairbanks as a special representative.

The 14th chapter of Pathe's Wonder Serial, "The Shielding Shadow," is entitled "Absolute Black," and is announced for release the week of Dec. 31.

In an effort to oppose the police censorship, recently favored by the mayor, the San Francisco moving picture managers of Stockton reunited in an endeavor to repeal the ordinance, if passed. He has the power to prohibit the showing of any picture thought to be improper.

William C. Parke has been engaged by the Astra Film Corporation to direct "The Double Cross," a serial which is now being made for Pathe.

A proposal of Governor-elect Gardner of Missouri to tax theatres and moving picture theatres was voted down unanimously by his tax conference last week.

Prince Piero Troubetzkoy, the noted artist, has invited Viola Dana, the charming little Metro star, to pose for him for a portrait of herself as a Madonna.

The employees of the Strand, New York, were the recipients of a division of ten percent of the profits of the house for the past year.

William Fox has signed two stars who are one. They are Mr. and Mrs. Ralph Lewis. Mrs. Lewis is known professionally as Vera Lewis.

Margaret Mayo, as the head of the scenario department of Goldwyn Pictures, is seeking to create a powerful literary organization for the new company.

Gertrude Maitland, who has been under Morosco's direction for the past seven months, at the Morosco theatre in Los Angeles, has signed with the Laaky studio for a picture starting the first of the year.

The Cinema Camera Club now has an official organ of its own. Vol. 1, No. 1 of the Cinema News was issued Dec. 15, and contains eight pages of live items of interest to the photographers.

Leon Schlesinger, the well-known house manager, last with the Butterfield Circuit, and located at Bay City, Mich., is now general manager of the Radium Gold Fibre Screen Co.

E. H. Sothern will make his third screen appearance, Jan. 8, in "The Man of Mystery," a new Vitagraph-V-L-S-E Blue Ribbon feature adapted from the book by Archibald Claverling Gunter.

Robert Rendel has been engaged to play an important part in Mabel Taliaferro's support in her forthcoming Metro-Rolle feature screen play, "The Key to Possession," being directed by Edwin Carewe.

Frank Powell has engaged Robert Elliott as leading man for Nance O'Neill in the first of the series of O'Neill pictures which will be produced by the Powell Co. and distributed through Mutual.

The Marie Dressler Motion Picture Corporation has been formed for the making of twelve two-reel feature pictures, starring Miss Dressler. They will be released through the Mutual.

"The Girl Philippa," an eight-reel photoplay presentation of Robert W. Chambers' serial story of the same name in The Cosmopolitan, will have its American premiere at the Rialto Theatre during the week beginning Dec. 31.

Among the writers of stories that are being dramatized for release under the Edison Conquest Pictures brand are Robert Lewis Stevenson, Richard Harding Davis, Ralph Henry Baile, John Bennett, Kirk Munroe, Rex Beach and Ellis Parker Butler.

The Screen Club of Buffalo announces that its second annual ball will be held at Elmwood Music Hall on the evening of Jan. 23. This ball will be planned along the same lines as last year, that is, the appearance of many of the movie favorites as guests of the club.

William Hartman, formerly stage manager with Augustus Thomas and later attached to the acting forces of Popular Plays and Players, has been engaged by Apollo Pictures, Inc., as assistant to General Director Richard Ridgely.

Rubitt Tsang, a Chinese Girl born in the United States, is the plaintiff in a suit for damages for \$10,000 brought against the Reno Amusement Co., operating a theatre in Sausalito, which recently objected her presence in the house. The defendant claims she was ejected from the theatre.

Winifred Kingston, who has appeared in support of Dustin Farnum in photoplays during the last three years, will continue in her "playing-opposite" capacity with Mr. Farnum for Miss Kingston also has been added to the William Fox forces in the California studios.

Sidney Cohen, who is being sued by Raymond Hitchcock for an accounting respecting the purchase of some war pictures, says the reason the deal hasn't gone through is that "Hitchy" failed to put up the money promised, and that he (Cohen) is still willing to carry out his part of the verbal agreement.

Roy Shilton has sold out part of his interest in the Strand theatre, Nashville, to the Peeries Amusement Co. of that city, and retired from the management of that house. He is now associated with Herbert Brenon as his assistant, with the idea of becoming a picture director.

Apollo Pictures, Inc., has taken over the U. S. Amusement Corp. studio at Fort Lee, N. J., for the production of its pictures. The property was formerly known as Solax Studios, but has been since enlarged by the addition of a new glass structure, 100 by 250 feet and a number of other improvements.

As a special feature to inaugurate its new policy of offering to its exchanges at least one special feature picture per month, Unity will release during the early part of the year a most attractive drama, under the title of "Glory," starring Juanita Hansen, and the well-known comedians Kolb and Dill.

'Al Santelli is the latest scenario writer to turn director at the studios of the American-Mutual company at Santa Barbara, Cal. Mr. Santelli has been a member of the scenario staff for over a year, and has created a great deal of original stuff at the same time he has put many of the stories purchased by the company into scenario form.

George W. Lederer, Jr., who represents the Masterpiece Film Attractions in Cleveland sends the following interesting paragraph: "As you probably know the Frohman family comes from Sandusky, Ohio, and there are still several branches of the family living there. Chas. E. Frohman is a boy fifteen years and a second cousin of the late Charles. He is employed by George Schade, who runs one of the best picture houses in the state and is one of the liveliest exhibitors that it has ever been my pleasure to meet, as press representative. He has his own little office in the theatre and the way that kid turns out copy is really great. He can sit down at that desk of his and turn out copy faster than ninety per cent of the boys and at the same time it is regular honest-to-God class copy. He has followed the biography of his cousin as it ran in the Cosmopolitan magazine and in all seriousness says that he is determined to follow as closely as possible in the footsteps of his cousin."

Because of a mistaken impression created by an advertisement in the trade papers of last week concerning Keystone comedies, Mr. Charles Kessel, speaking for Messrs. Kessel & Baumann, said: "Since the advertisement of last week concerning the open booking policy for Keystone comedies has seemingly caused the belief that Keystone comedies would be released independently of the Triangle offices, I wish to state that there is no ground whatever for this impression. As heretofore, Keystone comedies may be had only through the Triangle exchanges, and by arrangement with the Triangle Film Corporation or its associated organizations. The new releasing plan is created in reference to the demand for Keystone comedies on the part of exhibitors who may have contractual arrangements with other programs. Under the new plan, as stated in the advertisement referred to, these comedies may be had quite independently of any programme arrangement that may exist or may have existed. If an exhibitor wishes to arrange for Keystone it will be his privilege to do so, but the arrangements must be made through the Triangle exchanges, for our product will only reach the exhibitor through these channels. We believe that the new arrangement is a distinct step in advance, and one that will work for the advantage of the exhibitor throughout the country. All inquiries for bookings for the Keystone comedies should be addressed to the Triangle Branch Offices."

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# FILM REVIEWS

## HELENA RITCHIE.

Helena Ritchie.....Ethel Barrymore  
Lloyd Pryor.....Robert Cummings  
Benjamin Wright.....Frank Montgomery  
Dr. Lavendar.....J. A. Furey  
Little David.....Maury Stewart  
Sam Wright.....Hassan Mussallil  
Deacon Wright.....William Williams  
Frederick Ritchie.....Robert Whittier  
Dr. King.....Charles Goodrich  
Mrs. King.....Hattie Delano  
Mrs. Wright.....Mary Aquith  
Five part feature by B. A. Rolfe Co. (Metro) from Margaret Deland's novel of the same name, directed by John W. Noble, photography by H. O. Carlton. Ethel Barrymore is the star. An emotional play with a touching story of human appeal is here worked out with truly unusual sincerity. For once, at least, a novel has been adapted to the screen without the usual drawbacks of scattered interest and sacrifice of clarity. The whole complex tale is brought together and made cohesive by the device known as a "fadeback." Another advantage of this artifice is that it permits the scenarist to begin his story at the point where its intense interest starts, and it is not until later that the introductory passages, which doubtless occupied much of the early chapters of the book, are brought forward. The interest of the film is thus made climatic and its final reel is intensely absorbing. The plot has to do with the adventures of Helena Ritchie, driven from her home by a drunken husband who has killed the baby in which her life is centered, into the arms of an insistent lover, Lloyd Pryor. She lives quietly in the distant city of Chester, posing as Pryor's sister, and adopts David, an orphan boy, under the care of a venerable churchman. When her liaison with Pryor is disclosed, the minister determines she fit to be the boy's guardian. She explains the circumstances of her relations with Pryor and prepares to depart, giving up the boy for his own good. This sacrifice persuades the preacher that her heart is guileless of sin and when she enters the coach the boy is restored to her. The scenes are laid in the middle of the 19th century and the costumes are picturesque. The players are uniformly excellent.

## THE WEAKER SEX.

Ruth Tilden.....Dorothy Dalton  
Jack Harding.....Charles Ray  
Annette Lott.....Louise Glaum  
Raoul Bosen.....Robert McKim  
John Harding.....Charles K. French  
Marjory Lawton.....Margaret Thompson  
Edward Tilden.....J. Barney Sherry  
Mary Wheeler.....Nona Thomas  
Some picture with some cast. There is a wallop, a punch and a heap of suspense. It is a picture the fans will just about eat up, is this Triangle-Kay Bee feature which is entitled "The Weaker Sex," written by Alice C. Brown, adapted for the screen by Monte M. Ketterjohn and directed by Raymond E. West. There is enough story and action jammed into the first reel of this feature to make a usual five reeler. Starred in the production are Dorothy Dalton, Charles Ray and Louise Glaum. Some trio. But the supporting cast is just as excellent. There are two threads of story, both are closely interwoven and the action carries to a logical conclusion. The court room scene at the finish is as thrilling as any that was ever depicted on the screen, and there is but one within recollection that touches it, the scene in "The Cheat." Dorothy Dalton is seen in the role of a famous woman lawyer, who has won a mark for herself in criminal cases. The District Attorney (Charles K. French), a man very much her senior, with a son practically her own age, marries her. The son, who has a fortune in his own right, is wild and becomes mixed up with a cabaret queen (Louise Glaum) whose specialty is Oriental dancing. The latter really loves the boy and when the time comes for her to lose him she consoles herself by would rather kill him than let another have him. The "protector" of the dancer enters the room, and in the darkness several shots are fired. The dancer is killed. The District Attorney's son is accused of the crime and on trial for his life with his own father as prosecutor. At the last minute the boy's stepmother takes a hand in the proceedings and the "protector" is found guilty of the crime and the boy freed. The last reel of the feature is certainly a thriller that will get over in great shape. Prod.

## THE BRIDE OF HATE.

Dr. Dudley Dupres.....Frank Keenan  
Marcelle Mendosa.....Margery Wilson  
Paul Crenshaw.....Jerome Storm  
Judge Shone.....David M. Hartford  
Sose Dupres.....Elvira Well  
Mammy Lou.....Mrs. J. Hunt  
The exhibitors below the Mason and Dixon line had better watch out regarding this picture, for there are certain phases of the story that are sure to offend some of the people of the South. The feature is a Triangle-Kay Bee, with Frank Keenan and Margery Wilson co-starring. The story was written by John Lynch and directed by Walter Edwards. It is one of those "befo" the war tales. A Southern doctor seeks to become revenged on the seducer of his grand-niece, an orphan, and arranges for the meeting of the man and a slave that he has won at cards. He fosters the love between the two, and after they have wedded, the doctor completes his revenge by revealing that the bridegroom is "the husband of a nigger." Thus his revenge is completed. The bridegroom then takes to drink and wanders in a section of the town that is quarantined against yellow fever, and in attempting to get out is shot by one of the guards. Then the doctor lifts the veil from the girl's birth and states that she is a child of a Spanish mother and an American father. It is barely possible that the South will utilize the form of revenge that Dr. Dupres concocted. For other sections of the country the picture will get by nicely due to the splendid acting of Mr. Keenan. Prod.

stinted in his outlay of money to do things in a big way. There are two occasions where they could have "piked" easily, but instead that have given the scenes more than was needed. This will go a long way toward winning popularity for the offering. The camera work is also particularly worthy of mention. The trick dissolves are corking, especially the one in the first reel. The opening of the picture showing the troops on the Mexican border will be good for a hand anywhere. The author of the tale evidently tried to pull a punch every few feet and while it makes the telling slightly forced, the effect is there. During the mobilization last spring on the border, Capt. Arthur Boyce (Alan Hale) is ordered there with his regiment. He leaves his sweetheart, Clare Nelson (Frances Burnham), in California. With the constant stream of refugees from across the border comes Juanita (Gretchen Hartman), who is at the head of a band of guerillas. Accompanying her is a first lieutenant, Costa (Edwin Cecil), who poses as her brother. Their mission is to buy arms. In Boyce she recognizes the officer that ordered her brother shot as a spy. She has sworn vengeance. At the home of Clare Nelson's guardian, who is selling arms to Mexican revolutionists, Juanita and the captain meet again, but instead of carrying out her oath, she falls in love with him and when he spurns her she decides that a murder that has just been conveniently committed in the next room of the hotel shall serve her purpose. She drags the body into her room, dresses it in her clothes and then escapes from the hotel. Result is that the captain is charged with the murder and sentenced. In the meantime the Secret Service obtains evidence that Clare Nelson's guardian has been selling arms and he and his ward escape to Mexico. They fall into Juanita's hands and are to be executed. But in the U. S. the real murderer has confessed, the captain has been released and arrives in time to help Clare escape, and while in a tight corner, the mounted troopers come to their rescue. It is a thriller all right, and one that they will go wild over in certain localities. Prod.

## THE LOVE THIEF.

This is a fairly strong feature of the melodramatic type with the Mexican border as its locale. The picture is a Fox release and in it Gretchen Hartman and Alan Hale are featured. The story is by N. P. Niessen and has been directed by Richard Stanton. There is one thing about this picture that stands out, and it is that the director has not been

## TRIANGLE

RELEASES FOR WEEK OF JANUARY 7<sup>TH</sup>

WILLIAM S. HART

in

"TRUTHFUL TULLIVER"

KAY BEE

An appealing, plausible, powerful drama of the old West. William S. Hart's physical energy and force, his intense personality have full sway in this, one of the strongest plays he has ever had. The whole picture throbs with life and people, with big problems and manly deeds.

Exhibitors Know That Hart is a 100%  
Box Office Attraction

DOROTHY DALTON

CHARLES RAY and

LOUISE GLAUM

in

"THE WEAKER SEX"

KAY BEE

A thrilling and convincing drama with a vital theme. Such a cast! Every role of importance is filled by an artist.

The Moving Picture World says:

"The whole release constitutes a valuable contribution to the art of motion-picture production."

Beginning the week of January 14th, the Triangle Program will consist of six reels released on Sunday and six reels released on Thursday. There will be two five-reel subjects made by Kay Bee or the Film Arts Company, as before, each accompanied by a one-reel Triangle Komedie.



What was the dark and sinister shadow pursuing the "Purple Mask"? Why did it pursue so relentlessly? What was the object of the pursuit? Why did "The Purple Mask" operate so cautiously? All these questions, fully explained in that great Universal Serial photoplay—

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## TRUTHFUL TULLIVER.

"Truthful" Tulliver.....W. S. Hart  
Grace Burton.....Alma Reuben  
York Cantrell.....Norbert A. Miles  
Daisy Burton.....Nina Byron  
"Bliver Lode" Thompson.....Walter Perry  
"Deacon" Doyle.....Milton Ross  
William S. Hart appears at his best in the five-part Triangle by J. G. Wells, produced under the supervision of Thomas H. Ince. Once more he is the rough and ready reformer of an iniquitous western mining camp. The dramatic incident of this new chapter to the series of wild and woolly pictures in which the best representative of the cowboy type on the screen has appeared, is brought about this way: Tulliver has warned "Deacon" Doyle, gambler and bad man, that he must leave town. "The Deacon" has dared Tulliver to make him. "The Deacon" holds the fort in his gambling "hell" surrounded by his tough associates when Tulliver rides up to look the land over. Instead of entering the saloon with guns leveled, he rides his pony at break-neck speed into the crowd, lassos the Deacon, and, jumping his mount through a big glass window, drags him out of town at rope end. Of course, there is a love interest, and an uncommonly well managed story supplies this element. Interest is kept alive to the very end where the climax comes neatly when Tulliver pursues the Deacon on horseback, catches him on a moving train and brings him back, as he supposes to make reparation to the girl he has wronged. Tulliver supposes the girl is the one he himself is in love with, but it turns out to be her sister who was involved with the Deacon. And thus the hero is rewarded. The scenario probably was the handiwork of an expert. Certainly the story shows the marks of having been handled by one who knows the film-story technique.

## VANITY.

Phyllis Lord.....Emmy Wehlen  
James Burke.....Tom O'Keefe  
Robert Armstrong.....Edward Martindell  
Dick Armstrong.....Paul Gordon  
Lieutenant of Police.....W. W. Black  
Tom Mason.....J. W. Hartman  
Bessie Allen.....Esther Evans  
Crandell.....Norman Kaiser  
Butler.....Tom Cameron  
Mrs. Scott.....Dixie Marshall  
Mabel.....Emile Argout  
Emmy Wehlen is the star of this five-part Popular Plays & Players (Metro) release with story by Aaron Hoffman, scenario by Wallace C. Clifton, direction by John B. O'Brien, and

photography by Harry B. Harris. The plot may have been made convincing in story form but on the screen it works out into a preposterous tale such as a family story paper might contain. The motives of the characters are not reasonable or consistent. There was one absurd slip when a character dipped his pen into an empty transparent inkwell and solemnly presented it to another character to sign a paper with. This was no more absurd than was the act of the Chief of Police picking out a shop girl and handing her enough money to buy Packard cars by the flock and furs to match them in return for her services as "stool pigeon." The whole picture is artificial and does not ring true. Miss Wehlen makes a lovely heroine, and the others of the cast play satisfactorily. Also the feature has been fairly well staged—some of the scenes in which the actors are grouped are splendid, but the plot will not bear analysis or even examination. The story revolves around the murder of a blackmailer by a wealthy banker. Phyllis Lord, a sleek model, is forced to aid the police in solving the mystery. She gets a confession from the banker's son, whom she has tricked, but discovering that she is in love with him she plots against the police and by one of those long-shot coincidences learns that the chief of police is a bigamist. With this evidence she is able to force him to give up the pursuit of the murder, which, it turns out, was committed justifiably anyway.

## THE VICTIM.

Ruth Merrill.....Valeska Suratt  
Dr. Boulden.....Herbert Hayes  
Edna Boulden.....Claire Whitney  
Jack Higgins.....John Charles  
Roy Barker.....Joseph Granby  
Doc Burns.....Charles Edwards  
Dugan.....Oscar Nye  
It isn't a love story that has been supplied to the spectacular, if not clever Valeska Suratt in William Fox's five-reeler, "The Victim"—not that it is immoral, but that it is unamoral, since it deals in its major portion with the undercrust of society and police methods. At first Ruth Merrill (Miss Suratt) is a poor cashier in a restaurant. Her father is one of a band of crooks who plan the robbery of a bank, close to the Merrill's shabby home. The police are on the scent of the band and manage to catch them in the act. Ruth, although innocent, is enmeshed and sent "up the river for six years." Upon her release she finds it hard going, and one day, on the verge of collapse, she is taken home from the streets by the young and wealthy Dr. Boulden (Herbert Hayes) and

his sister Anna (Claire Whitney). Ruth becomes a model in the rich home, then later the doctor falls in love with her. Finally they are married and the honeymoon seems to Ruth to be typical of the passing of the old life and memories. But a detective, Higgins (John Charles) comes upon the pair. He plans blackmail and calls one evening to exact a large sum. Her father has escaped from jail and accidentally enters the house to pilfer. So when Higgins makes his demand, the convict is behind the curtains. While Ruth goes upstairs for the money the escaped man and Higgins clash, and in the struggle the latter is killed, the other making a getaway. Naturally Ruth is incarcerated and there follows an apparent expose of some third degree methods, which while they may be dramatic are not pretty to see. Of course Ruth is freed upon the confession of her father, who is killed in the burning of a barn. Miss Suratt has a chance to display, late in the picture, several fetching costumes, as is to be expected of her, though in the early sections the part calls for just the opposite. Her make-up (especially the first half) is abominable. With eyes and lips too heavily coated, a ghastly effect is the result. The direction is good, aside from the fact that a prisoner is not locked in a cell and allowed to keep jewelry, which Miss Suratt does, and aside from bad make-up allowed.

## THE CHALLENGE.

A. H. Woods presents, the Astra Co. produces, and Pathe releases "The Challenge," a combination of eastern and western melodrama that is altogether up to date in its treatment of what would ordinarily be a time-worn plot. An excellent acting organization has been utilized and the story is ingeniously worked out to the inevitable happy conclusion. There is, however, one surprise. All through you feel certain the villain will come to an untimely finish. True, he doesn't marry the girl, doesn't get the money; but there is one thing he should logically secure, i. e., a bullet in his anatomy. Instead, he merely packs his bag and departs for the state east. The hero is an eastern engineer and the "girl" is of the "wild west" type, riding astride in trousers and "chaps," but when it comes to facing the hero with a gun he simply looks at her and she relinquishes her "drop" on him, falls into his arms and cries: "I'm licked—you're too strong for me." A most interesting photo-play that falls down only once (in the details of prison life), and is sure to serve as an acceptable offering as the feature of any program bill anywhere. Jels.

## SNOW WHITE.

Snow White.....Marguerite Clark  
Prince Florimond.....Creighton Hale  
Queen Branomar.....Dorothy G. Cummins  
Berthold (Hurdman).....Lionel Braham  
Witch Hex.....Alice Washburn  
The Famous Players billed this picture as a special Christmas Holiday Attraction. They should have added the line "as a special entertainment for children only," and then they would have been doing something worth while. The picture is an adaptation of the fairy play in which Marguerite Clark appeared some years ago under the management of Winthrop Ames, but one cannot conceive the whifor of the favor that it achieved on the spoken stage, if the screen version is anything like the stage version. How anyone could expect those possessing adult minds to sit through this feature is a mystery. At the Strand on Sunday of this week a number of people who had arrived evidently to see the feature got up and left the theatre before it was entirely projected. As a special entertainment for children the feature will do, but as a regular program feature it won't do. The picturization was directed by J. Searle Dawley, while H. Lyman Breeland was the camera man. Fred.

## A CHILD OF MYSTERY.

Carlotta.....Gertrude Selby  
Guiseppe.....Thomas Jefferson  
Tom.....Paul Byron  
Michael Gavotti.....Alfred Allen  
Judge Andrews.....Mark Fenton  
His Wife.....Nanine Wright  
Tony.....Hobart Henley  
Willard Mack has supplied Universal with its Redfeather five-reeler, "A Child of Mystery," which was costed with Thomas Jefferson, Hobart Henley, Paul Byron, and Gertrude Selby in the leads. As Tony, Mr. Henley here does some very good work and his direction of the feature is also good. Some of the scenes are laid in New York's downtown East Side, known as "Little Italy," and there the story begins. Carlotta (Miss Selby) is the belle of the district and with the elderly Guiseppe (Mr. Jefferson), who is supposed to be her uncle, but who really is her guardian, they earn a living by street music and dancing. The girl is really the granddaughter of Judge Andrews (Mark Fenton), whose daughter had run away many years previously and had married an Italian nobleman. Carlotta had been born in Naples, but upon the death of her mother, had been stolen and finally reached America with Guiseppe. A district "bad man," Gavotti (Alfred Allen) knows of Carlotta's antecedents and informs the judge that he will turn the girl over for \$10,000, which the judge agrees to pay. Carlotta, who has been abducted by Allen and his crew, is rescued by Tony, who adores her. Then Tony, Guiseppe and Carlotta plan to flee the city after she has performed at a social affair. This she had promised Tom, a wealthy young clubman who had seen her perform on the street. At the affair is Judge Andrews and his wife, who are quick to see the resemblance to their daughter. As Carlotta leaves the house she is set upon by Allen's crowd, but the villains are run down by Tony, who had been waiting outside for her, the judge and Tom. A rescue is effected, Carlotta is established in the home of her grandfather and she and Tom are married. The finale shows Carlotta visiting her old friends down in "Little Italy" directly after her honeymoon, telling of the wonderful new life. The picture has action and is above the Redfeather average.

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With

Cleo Madison

"The Love Affairs of a Heartless Woman"

Produced by Rex Ingram.

Watch for "GOD'S CRUCIBLE"

Booked through your local BLUEBIRD EXCHANGE or  
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1600 Broadway, New York

## BLACK ORCHIDS.

Marie De Severac.....Cleo Madison  
Emile De Severac.....Richard La Reme  
George Renoir.....Francis McDonald  
Zoraida.....Cleo Madison  
Marquis De Chantal.....Wedgewood Nowell  
Sebastien De Maupain.....Howard Crumpton  
Ivan De Maupain.....Francis McDonald  
Proprietor of L'Hibour Blanc.....Wm. J. Dyer

Bluebird here offers a five-part subject with splendid dramatic features, a wealth of smashing picture effects, and once again, for no purpose that is apparent, fairly ruins a fine work by entirely unnecessary violation of literary ethics. In the early chapters the edifying spectacle is presented of a father and son knowingly making amorous advances to the same woman. That short and ugly statement should be sufficient to damn any piece of fiction. It is possible that a French

writer might have handled such a situation with sufficient subtlety to save it from offense, but the screen is not subtle. The thing is quite uncalled for, for the story would have been improved by its absence. The central plot concerns the love affairs of Zoraida, described as a "fortune teller," but in plain fact a member of an equally odd if not older profession. To her come father and son, the youth bearing symbolic lilies, the father roses red. Father sends the son to the trenches to get him out of the way of his amours, but Zoraida marries Ivan De Maupain, another of her light loves. The son, unknowing, returns and resumes his love affair with the now married woman. Husband and lover fight a duel. The husband falls apparently mortally wounded and the returning lover is about to wed the supposed widow when the husband returns to wreck vengeance upon the pair. He locks the woman in a dungeon, then kills the lover and drags his body to

the cell to keep her company. Here are presented a series of scenes that for fine, artistic horror have seldom been outside, in which the woman is shown gradually going mad. Rex Ingram is credited with the production, and no literary source being mentioned, the presumption stands that the work is original. The story itself is in the form of a "fadeout." Marie de Severac, a school girl, manifests a flirtatious disposition and her father tells her the story of the "Black Orchids" to point a moral. The staging of the film is an almost perfect example of all that moving picture backgrounds should be, and the photography by Duke Hayward, the lighting effects, handling of light and shadow, grouping of characters for stunning picture compositions, are notably good even for Bluebird, whose output has been distinguished for these virtues. For these reasons the error in judgment and good taste referred to is all the more regrettable.

## JOAN THE WOMAN.

Joan of Arc.....Geraldine Farrar  
Charles VII.....Raymond Hatton  
General La Hire.....Robert Bosworth  
Cauchon.....Theodore Roberts  
Erio Trent.....Wallace Reid  
Is Thymouriv.....Charles Clay  
Lazari.....Charles Neill  
L'Oiseleur.....Tully Marshall  
Gaspard.....Larry Peyton  
Jacques d'Arc.....H. B. Carpenter  
Isambau.....Lillian Leighton  
Katherine.....Marjorie Daw  
Pierre.....Stephen Gray  
Robert de Beaudricourt.....Ernest Joy  
Jean de Metz.....John Oaker  
The Duke of Burgundy.....Hugo B. Koch  
John of Luxembourg.....Wm. Conklin  
The Executioner.....Walter Long  
Guy Townes.....William Elmer  
Michael.....Emilius Jorgensen

Hardened motion picture and dramatic critics, who imagined they were proof against any possible surprise from the other side of the footlights, came out of the 44th Street theatre last Saturday afternoon in a state of bewilderment. They had just witnessed a special performance of a photoplay in two parts, based on the life of Joan of Arc, and entitled "Joan the Woman." The surprise was two-fold, but altogether pleasurable, in that it left nothing was sent out in advance other than the fact that "somewhere in the West" Geraldine Farrar was engaged in the making of a Joan of Arc moving picture, under the direction of Cecil B. DeMille. Nothing in the form of the usual moving picture press agent's announcements preceded the showing, not even the facts that the scenario was a classic by Jeanie Macpherson, the music by that "King" of incidental composers, William Furst, or that many original ideas in photography by Alvin Wyckoff would be offered for critical review. Whoever was responsible for this piece of "showmanship" is possessed of more than ordinary intelligence, and it only remains for him, or her, or them, to complete such a campaign of business acumen by entering upon a campaign of booming such as has never before been attempted for a motion picture exploitation, based upon the certainty that any claims that could possibly be made for the production in type will scarcely do justice to the entertainment. The scenario has put forward an idealized version of the life of what the program describes as "the girl patriot, who fought with men, was loved by men, and killed by men, yet withal retained the heart of a woman." That was a fine piece of dramatic composition—the surrounding of the battle scenes with a love story as pure and noble as the divine inspiration which guided the physically and spiritually enticing young French peasant girl to lead the men of her country to victory and save the throne for Charles VII of France. It is impossible to describe in detail what producer DeMille accomplished with such a wealth of material. Suffice it to say that no one else could have done more and few, if any, could have done as much. *JoJo.*

## THE AMERICANO.

Fine Arts (Triangle) has one of its biggest winners in "The Americano" with Douglas Fairbanks in the title role. It is a story patterned after Richard Harding Davis' "The Dictator," with the scene of the activities laid in Patagonia, South America. Fairbanks plays a young American mining engineer who falls in love with the daughter of the despot, Frederick, rescues the executive from prison and restores him to that high office, marrying the girl and being appointed head of the army. It is all told in a humorous vein, despite the melodramatic action. Somehow or other we never seem able to look upon South American revolutions with any degree of seriousness. Fairbanks performs many of his famous feats of agility, thereby earning a goodly share of applause, and is given any quantity of facetious captions such as (on meeting "Senor de Castile"): "I've often used your soap." The vast majority—yes, the entire horde of picture fans—are sure to look upon "The Americano" as a photoplay treat. *JoJo.*

## THE TRAVELING SALESMAN.

Bob Blake.....Frank McIntyre  
Beth Elliott.....Doris Kenyon  
Franklin Royce.....Harry Northrup  
Mrs. Babbitt.....Julia Stewart  
Martin Drury.....Russell Bassett  
Pulvis, the Porter.....Harry Blakemore  
Watts.....James O'Neill, Jr.

Frank McIntyre in a picturization of his stage success, "The Traveling Salesman," is this week's Famous Players (Paramount) release. It makes an excellent comedy feature and was ably directed by Joe. Kaufman, with but a single faux pas. Nobody in real life ever went into a stable in the middle of a cold winter's night and started a Ford auto by turning the crank once. If anyone doubts that statement he can secure a little bet. The name part is natural "fat" comedy that fits the unctuous personality of McIntyre, and Doris Kenyon made a sweet and lovable Beth Elliott. The titles are humorously written and this, with the melodramatic story, running through the picture, makes for acceptable entertainment. *JoJo.*

## RIALTO

8way & 42nd Street  
Continues from noon till 10:00 P.M.

THE TEMPLE OF THE MOTION PICTURE  
ANITA STEWART in "THE GIRL PHILLIPA"  
and Selected Keystone Comedy



## LOVE AND PEARLS—IN SOUTH SEAS.

*Freebooters attempting to steal priceless gems from a young girl are foiled by the bravery of one man. See the*

# WILLIAM FOX-

PHOTOPLAY WITH THAT MATCHLESS STAR

# GEORGE WALSH

IN

# The Island of Desire-

STORY BY J. ALLEN DUNN  
SCENARIOIZED AND DIRECTED BY OTIS TURNER

# FOX FILM CORPORATION

## ENLIGHTEN THY DAUGHTER.

Daniel Stevens.....Frank Sheridan  
His wife.....Lillian  
Lillian, their daughter.....Zena Keefe  
Richard Stevens.....Arthur Donaldson  
Minna, his wife.....Marie Shotwell  
Ruth, their daughter.....Ruby De Reimer  
Mrs. Winthrop.....Mathilda Brundage  
Harold, her son.....James Morrison  
Bob Laurence.....Bernhard Neimyer  
His wife.....Violet  
Nina.....Walter J. Gould  
Walter's Children.....Rune Hodges

"Enlighten Thy Daughter" is a problem photoplay—one that should meet with the distinct approval of numerous uplift societies throughout the country. It does not ask the question: "Should I Tell My Daughter?" but answers the query in the affirmative by placing before your vision a specific case, such as might happen in any family any day. It is a case of two girls, cousins. One meets a nice young man, goes driving with him, is caught in a storm and remains out over night. Her mother, who is addicted to gambling, etc., does not know she has been away from home. Later the youth meets the girl's cousin, falls in love with her and wants to marry her. At this juncture the girl who made the mis-step is compelled to confide in her mother, who takes her to an illegal practitioner and the unfortunate young woman dies as a result. The engagement is broken and the innocent girl is therefore made to suffer for the ignorance of her cousin. There are several counterplots of a delicate family nature, all of them handled with tact and with a nicety that should not offend any but an uncompromisingly prudish individual that refuses to face the facts of life. It is uncommonly well acted throughout, not a single member of the company being miscast or better than a carefully selected artist of suitable type. There is but one fault with the feature as shown last week—it is too long. A judicious excision of some of the harrowing details would hasten the action and bring the moral lesson to a speedier and more desirable conclusion. Then the picture should be in proper shape for sensational exploitation. *Jolo.*

## 20,000 LEAGUES UNDER SEA.

Universal has a sensationally effective two-hour feature in its Williamson Bros. production of Jules Verne's "Twenty Thousand Leagues Under the Sea." It is at once educational, scenic and melodramatic, not to mention its value as a film spectacle, and heretofore untried novelty of showing innumerable scenes under water. With regard to its drawing power it will probably partake very much of the nature of the annual spring visit of the circus. Parents feel it incumbent upon themselves to "take the children," which is really an excuse for attending themselves. We have all read Jules Verne's masterpiece of imagination in our early youth, little dreaming that the day of practical submarining would come to pass. It is now given us, not only to read of these wonderful underwater vessels, but to actually see them visualized at the bottom of the sea. To describe in detail the marvellous workings as depicted by the Messrs. Williamson would consume columns of space and more columns to give even a synopsis of the melodramatic plot. suffice it to hazard the statement that Universal's "Twenty Thousand Leagues Under the Sea" photoplay will prove an unqualified artistic and financial success. *Jolo.*

## JUST A SONG AT TWILIGHT.

Lucy Winter.....Evelyn Greasley  
Lucy Lee.....Evelyn Greasley  
Carlyle Turner.....Pedro de Cordoba  
George Turner.....Richard Barthelmess  
Stephen Winter.....Charles Wellensley  
Mrs. Lee.....Nellie Grant  
John Mallory.....Frank Lyons

Dixie Films has issued a five reel feature entitled "Just a Song at Twilight," written by Henry Phillips and directed by Carlton S. King, with Evelyn Greasley as star. It is a pretty heart-interest tale, well acted and photographed, with excellent direction throughout. But the titles are not always sufficiently explanatory—especially in the first reel—enable one to follow the story with the proper degree of certainty. This could be easily remedied. The drama is described as "retrospective," in that the second, third and fourth reels are a flashback of what transpired 18 years previously, taking the form of a dream in which the conscience of the man who committed a wrong is awakened to a realization of evil and his efforts to make every restitution possible. *Jolo.*

## ON DANGEROUS GROUND.

Bradford Stewart.....Carlyle Blackwell  
Little Comrade.....Gail Kane  
Ritter Bolem.....William Bally  
Hugo Crossman.....Stanhope Wheatcroft  
M. Trapadoux.....Frank Leigh  
Frau Bertha Schanne.....Florence Ashbrook  
Hans.....John Burckell  
Peerless (World) release, adopted from the novel "Little Comrade," by Burton E. Stevenson, directed by Robert Thornby, starring Carlyle Blackwell and Gail Kane, photography handled by Lucien Andriot. The plot is more or less of a paraphrase of the story of "My Official Wife," and laid in Germany at the outbreak of the present European hostilities. There is a lot of excellent atmosphere, detail of locale, etc. It has to do with the operations of a spy and, like all secret service plots—the good ones at least—it is absorbingly interesting. Yet it gets to moving. One or two faults might be discovered in a critical analysis of the plot, but on the whole it is an excellent program feature and ranks with the best of the World releases. *Jolo.*

## A HOUSE BUILT ON SAND.

In this Triangle-Fine Arts picture starring Lillian Gish, a new twist is given to the caveman-husband story and it gets over with a punch that makes the feature an enjoyable one for almost any type of audience. The story unfolds in consistent manner and it contains enough of the high society atmosphere to please those on the outer social fringe, and enough of thrill for those that are a little further within the circle. Evelyn Dare (Lillian Gish) has been reared in the atmosphere of insincerity, all her ambitions are centered on the social whirl. Her fiancée is David Westbrooke (Roy Stuart) who, though wealthy, is a worker, deeply interested in sociology and is working out several of his pet theories in one of his fac-

tories, where he is acting as manager under an assumed name. The attorney for the estates of the parents of both David and Evelyn calls the two into conference at his office and explains that it was the wishes of the parents that they marry and that the will calls for the distribution of the estates contingent upon the youngsters carrying out those wishes. Evelyn, the society butterfly, makes her plans for an elaborate social wedding, but David believes that there is necessity of her knowing of a few of the more vital things in life, and therefore he elopes with her after a civil marriage and carries her to his humble factory town cottage, where they spend the first six months of their wedded life, estranged at first; but the wife finally coming to the realization that the social whirl was not everything in life and being a better life mate for it. The photog-

raphy is good, the direction splendid and it is an interesting feature. *Fred.*

## POLLY PUT THE KETTLE ON.

"Polly Put the Kettle On" is a Red Feather (Universal) feature, story by Grace Helen Bailey, scenario by Elisabeth O. Houdrix, produced by Douglas Gurdard. It is a clean but conventional story of life as it actually is, carefully visualized and well acted. After a series of trials and tribulations the poor, sweet little girl who has worked hard and "mothered" her little brothers and sisters, marries the playwright who has struggled for fame and fortune and eventually acquires it. The combined talent of the author, producer and actors makes for a first-rate Red Feather feature. *Jolo.*



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729 SEVENTH AVENUE, NEW YORK



# OBITUARY

Nelson Burns, age 28, died Dec. 27 at his home on Tappan avenue in the Bronx. An incurable heart malady caused his death, after an illness of about a year. Mr. Burns was very popular in vaudeville booking circles. He was assistant to P. Alonzo, general booking manager of the Poli Circuit, for five years, and previously had been in the booking department of the United Booking Offices. The deceased was unmarried.

Blanche Shirley, age about 34, was killed by a fall from a sixth story window, where she was living in New York last week. Miss Shirley was well known throughout New England as a stock leading woman. In private life her name was Mrs. James Crane. Her husband survives. Her last engagement was with Edmund Breece in "Scapegoats," a vaudeville sketch.

## Sacred to the Memory of JOSEPH F. GASSMAN

Father of  
JOSEPHINE GASSMAN  
(PHINA)

Who departed this life  
Dec. 15th, 1914, age 57,  
at Alameda, Cal.

Jennie Calef, a noted soubrette years ago and who was a star in melodrama in later years, died suddenly of heart trouble in Chicago at 4.30 p. m. Tuesday, Dec. 19. She had just returned home from a visit with theatrical friends at the Hotel Clarendon when the attack came. A husband, Andrew Waldron, survives, Waldron being a well-known actor and manager.

J. H. Alpuente, formerly connected with the club booking office of Gotschalk & Alpuente, and later running an agency of the same order of his own, died Dec. 23 after a lingering illness. He was about 50 years old and is survived by a widow (Aurie Dagwell). Cremation took place Monday at Freshpond, L. I.

## In Memory of J. H. ALPUENTE

(Gotschalk and Alpuente)  
Beloved Husband of  
Aurie Dagwell Alpuente  
Who passed away  
December 23, 1914.

Lee M. Hart, for many years secretary-treasurer of the International Alliance of Theatrical Stage Employees, died in Peoria, Ill., Christmas Day, from complications. The body was taken to Chicago for burial services there.

Mrs. James Leonard died Dec. 16 in Detroit, following an operation for appendicitis, which brought on peritonitis. Mr. Leonard is the vaudeville travesty player. There is one child three years old.

Eddy Collins, former vaudevillian, leaped to his death from the second story window of his apartment in Los Angeles last week. Ill health was the cause. He had been doing bits in the pictures the past year.

"Jim" Kidd, the most famous and likewise the oldest cowboy appearing in pictures, died in Los Angeles last week. Kidd was 70 years old, but up to his death was as active as though 19.

Clara Louise Ramsey (Ramsey Sisters, died Dec. 23 at her home in New York City. Her sister, Mary Ramsey, survives her.

The father and mother of Walter K. Hill (with Alice Donaldson in "What

Every Man Needs") both died during the week of Dec. 11.

The father of Babe and Betty Mills died at his home in Brooklyn, N. Y., Dec. 13, from complications of diseases. He was 79 years old.

Lee M. Hart, for 15 years secretary and treasurer of the I. A. T. S. E., died Dec. 24 at a western sanitarium after a lingering illness.

W. S. Perkins, a stage hand at the Playhouse, New York, died Dec. 16 at his home in Coney Island of pneumonia. He was 60 years old.

W. J. Grogan, a stage electrician, died Dec. 24 after a long illness. A widow and three children survive.

The father of Bert Wilcox died Dec. 23 at his home in Mount Vernon, N. Y. He was 60 years old.

Lee De Bondy, aged 38, died Dec. 26 at Saranac Lake, N. Y. His brother is Fred De Bondy.

## ASKING EXHIBITORS' HELP.

The Triangle Film Corp. is asking its exhibitors to help them turn out better pictures by giving them a report on each of the releases for the month of January. The exhibitors are furnished with report cards asking whether the title is good or bad, if the picture was liked by the audience, if so, was it the story or the star who favored, or both. If it failed, the same questions are asked, with a blank space asking if there is any other reason, and also if the picture is good enough for a repeat.

## MOSS SELLS EXCHANGE.

B. S. Moss has sold his New York exchange to the Walter Greene interests, and will hereafter devote his entire attention to the production end of the business.

## Fox Adds Another Floor.

William Fox has taken another floor in the Leavitt building on West 46th street for his vaudeville and picture executive offices. This gives the Fox film five whole floors in the building.

## BILLS NEXT WEEK.

(Continued from page 13.)

Jubilee 4  
Herbert & Dennis  
"Red Herd"  
Vera Mercereau Co  
Springfield, Ill.  
MAJESTIC (wva)  
(Sunday Opening)  
Adroit Bros  
Dale & Boyle  
Gaylord & Lancton  
Chas Mason Co  
(One to fill)  
2d half  
Transfield Sisters  
"Junior Follies"  
Springfield, Mass.  
PALACE (ubo)  
J. Singer & Dolls  
Beale Lester  
Vessie Farrell Co  
Madison & Winchester  
Florentine Singers  
Tiny May Circus  
2d half  
Hill & Ecker  
Elliot & Mullen  
Porter J White Co  
Junie Mills Co  
"Sports in Alps"  
PLAZA (loew)  
Stetson & Huber  
Tracey & Vincent  
Camille Personi Co  
Alice Hanson  
Karlton & Kilford  
2d half  
Lee Tong Foo  
Brown & Jackson  
(Three to fill)  
Stamford, Conn.  
ALHAMBRA (ubo)  
2d half (28-30)  
Jean Moore  
"Petticoats"  
Joffe & Arnold  
Swift Current, Can.  
PRINCESS ROYAL  
(wva)  
(Jan & only)

Same Bill playing  
Moose Jaw 1st half  
Syracuse, N. Y.

TEMPLE (ubo)  
Gerard's Monks  
Cooper & Richards  
Hayward Stafford Co  
Joe Towle  
Haviland & Thornton  
Duffin Redox Tr  
2d half  
Harry Fisher Co  
Ellmore & Carleton  
Adelaide Boothby Co  
Gladys Alexander Co  
Ash & Shaw  
Clark's Hawaiians

Tacoma  
PANTAGES (p)  
Willard Bros  
What 4?  
Correll & Gillette  
Military Maids  
Herbert Brooks Co

Terre Haute  
HIP (ubo)  
Cross & Doris  
Leo Hoffman  
Mr & Mrs C. Bigford  
Oscar Lorraine  
"Revue Leverage"  
2d half  
Emmett Canines  
Chas Gibbs  
Gorman Bros  
"School Playgrounds"  
"Cheaters"

Toledo, O.  
KEITH'S (ubo)  
Bicknell  
Francis & Ross  
J C Nugent Co  
Wood & Wyde  
Be Ho Grey Co  
Al Herman  
"America First"  
Toledo  
SHES (ubo)  
W & M Outty

Lovenberg Sis Co  
Johnson & Harry  
Watson Sisters  
Bonita & Hearn  
Duffy & Lorenz  
"Follies D'Armour"  
(One to fill)  
HIP (ubo)  
O'Neill Sisters  
Phil Dwyer  
Johnny Neff  
Ed Farrell Co  
Fisher Luckie & G  
Cox's Army  
YONGE (loew)  
Harvey DeVora 8  
Lepier 8  
Bily Hall Co  
Lew Hawkins  
Laypo & Benjamin  
(Two to fill)

Trenton, N. J.  
TAYLOR O H (ubo)  
2d half (28-30)  
Barton Smith & S  
Great Johnson  
Jonks & Allen  
Flange Wallace Co  
Mable Roberts & H  
Swain's Animals

Troy, N. Y.  
PROCTOR'S (ubo)  
Alvin Bros  
Dan Casey  
Marguerite Farrell  
Worcester, Mass.  
POLI'S (ubo)  
La France Rose Tr  
Junie Mills Co  
Baseball 4  
Lillian Steele Co  
"Fashion Shop"  
2d half

McCormack & Wallace  
Dorian  
Minstrel Revue  
PLAZA (ubo)  
Hill & Acker  
Amedeo  
Mysterious Will  
Elliot & Mullen  
Dollies Dolls  
2d half  
Vivian Cahill  
Mr & Mrs Allison  
Mitchell Griswold & M  
"In Mexico"

Yonkers, N. Y.  
PROCTOR'S (ubo)  
Great Johnsons  
Loughlin & West  
Ethel Clifton Co  
"Girl from Amsterdam"  
(Two to fill)  
"Double Exposure"  
Knapp & Cornalia  
Diamond & Grand-  
daughter

2d half  
Sid Baxter & Bro  
Burnham & Dove  
Tom Mahoney  
"Meadowbrook Lane"  
Lloyd & Britt  
Carl Eugene Tr  
Utica, N. Y.  
COLONIAL (ubo)  
2d half (28-30)  
Pate Family  
Ellmore & Carleton  
Jarvis & Harrison

Vancouver, B. C.  
ORPHEUM  
Orville Harold  
Willing & Jordan  
Valletta's Leopards  
Imhoff Conn & C  
Martin & Fabrin  
Cressy & Dayne  
PANTAGES (p)  
Portia Sis 4  
Book Girls  
"Sufragette Court"  
Chisholm & Breen  
Daniels & Conrad

Victoria, B. C.  
PANTAGES (p)  
Sterling & Marguerite  
Joe Roberts  
La Scala 6  
Le Maire & Dawson  
Winston's Sea Lions

Vinecanes, Ind.  
LYRIC (ubo)  
(Sunday opening)  
Bert Howard  
6 Serenaders  
(One to fill)  
Virginia, Minn.  
LYRIC (wva)  
(5-7 only)  
Yunsey & A Low  
Wright & Davis

Harry Sterling  
"Check Baggage"  
Washington, D. C.  
KEITH'S (ubo)  
Herbert's Dogs  
Renee Florigny  
Wilson & McNallys  
WILL Morrissey Co  
Olive Wyndham Co  
"Song Hits"  
Dooley & Rugel  
M Macomber Co  
Waterbury, Conn.  
POLI'S (ubo)

Frank Shields  
Singing Ushers  
"Finders Keepers"  
Dorian  
Conlin Park 3  
5 Kantons  
2d half  
J. Singer & Dolls  
Beale Lester  
Vessie Farrell Co  
Quinn & Lee  
L Steele & Chums  
Navassar Girls

Waukegan, Ill.  
MAJESTIC (wva)  
(Sunday Opening)  
Casting Campbells  
Barry Girls  
Hope Vernon  
Morgan & Gray  
Alvin Lander Co  
Mm Paula  
Bob Hall  
Caesar Rivell  
Magazine Girls  
Catts Bros  
Wilkes-Barre, Pa.  
POLI'S (ubo)  
(Scranton split)  
City  
1st half

Bob & Tip  
Naha & Phillips  
Granville & Mack  
"Love in Suburbs"  
Willie Solar  
Melody Maids  
Wm's Sam Show, Del.  
DOCKTADDER'S  
(ubo)

Darle Co  
Gertrude Barnes  
Gibson & Guinan  
5 Emmigrants  
Dorothy  
Mabelle Fonda  
Stevens & Brunelle  
Martinet & Sylvester  
Waukegan  
ORPHEUM  
Mme Chidson Orman  
Forster Ball Co  
Willard  
Farber Girls  
Geo Nash Co  
Dore & Halperia  
Howard's Ponies

STRAND (wva)  
Jack & Forie  
Wm's Sam Show  
Burton Hahn & M  
Howard's Animals  
PANTAGES (p)  
Gix & Dixie  
Grace Edmonds  
Maude Leone Co  
Ferry Party  
Berio Girls  
Mack & Veimar  
Woonsocket, R. I.  
BIJOU (ubo)  
2d half (28-30)  
Leona Le Mar  
Walton & Delberg  
Nalnoa

2d half  
Gladys Lockwood  
"Double Exposure"  
The Stantons  
Diamond & Grand-  
daughter  
(Two to fill)  
York, Pa.  
O H (ubo)  
Earl & Curtis  
Davenport & Ruffery  
Griet Harris & M  
Roches Monks  
(One to fill)  
2d half  
"B'way Review"  
Fields & Bernie  
Bard Bros  
(Two to fill)

Youngstown, O.  
HIP (ubo)  
3 Alce  
McDonald & Rowland  
Canaris & Cleo  
Daisy Jean  
Loney Haskel  
Jean Adair Co  
Hayden & Hayden  
Bert Melrose

"Bostapians" 1 Columbia New York 8 Casino  
Brooklyn  
"Bowery Burlesquers" 1 People's Philadelphia  
8 Palace Baltimore Md.  
"Broadway Belles" 1-2 Holyoke Holyoke 8-6  
Gilmere Springfield 8 Howard Boston Mass.  
"Burlesque Revue" 1 Palace Baltimore 8  
Gayety Washington  
"Carnegie" 1-2 Bethlehem 2 Boston 2-6  
Majestic Wilkes-Barre Pa. 8 Star Brooklyn  
"Charming Widows" 1 Gayety Brooklyn 8  
Academy Jersey City  
"Cherry Blossoms" 1 New Castle 2 Johnstown  
8 Altoona 4 Harrisburg 5 York 6 Reading  
Pa 8 Gayety Baltimore  
"Darlings of Paris" 8-12 Lyceum Duluth 8  
Century Kansas City Mo.  
"Follies of Day" 1 Gayety Boston 8 Grand  
Hartford  
"Follies of 1917" 1 Century Kansas City 8  
Standard St Louis  
"French Follies" 1 Star Brooklyn 8-9 Holyoke  
Holyoke 10-13 Gilmere Springfield Mass.  
"Follies of 1917" 1 Grand Trenton 8  
Bethlehem 8 Boston 10-13 Majestic Wilkes-  
Barre Pa.  
"Ginger Girls" 1 Newark 2 Zanesville 8 Canton  
4-6 Akron 8 Empire Cleveland O.  
"Girls from Follies" 1 Gayety Milwaukee 8  
Gayety Minneapolis  
"Girl from Jerseyland" 1 Cadillac Detroit 8  
L O  
"Globe Trotters" 1 Columbia Chicago 8 Ber-  
chel Des Moines Ia.  
"Golden Crook" 1 Gayety Montreal 8 Empire  
Albany  
"Grown Up Babies" 8-12 O H Terre Haute 8  
Gayety Chicago  
"Hasting's Big Show" 1 Jacques Waterbury  
8-10 Cohen's Newburg 11-13 Cohen's Pough-  
keepsie N Y.  
"Hello Girls" 1 Academy Jersey City 8 Gayety  
Philadelphia  
"Hello New York" 1 L O 8 Gayety Kansas  
City  
"Hello Paris" 1 Buckingham Louisville 8  
Lyceum Columbus  
"High Life Girls" 1 Gayety Baltimore 8 Tre-  
cadore Philadelphia  
"Hip Hip Hooray Girls" 1 Casino Brooklyn 8  
Empire Newark  
"Hoots Sam Show" 4-6 Park Bridgeport 8  
Colonial Providence  
"Irwin's Big Show" 1 Orpheum Paterson 8  
Empire Hoboken  
"Lady Buccaneers" 1 Lyceum Columbus 4  
Newark 9 Zanesville 10 Canton 11-13 Akron  
O.

"Liberty Girls" 1 Empire Albany 8 Gayety  
Boston  
"Lionel" 1 Standard St Louis 7-9 O H  
Terre Haute Ind  
"Majestic" 1 New Hurlig & Seamon's New  
York 8 Orpheum Paterson  
"Maids of America" 1 Star Cleveland 8 Em-  
pire Toledo  
"Marion Dave Show" 1 Miner's Bronx New  
York 8 Empire Brooklyn  
"Merry Rounders" 1 Lyceum Dayton 8 Olymp-  
ic Cincinnati  
"Midnight Maidens" 1 Star & Garter Chi-  
cago 8 Gayety Detroit  
"Military Maids" 1 Majestic Ft Wayne Ind  
8 Buckingham Louisville  
"Million Dollar Dolls" 1 Berchel Des Moines  
Ia 8 Gayety Omaha Neb  
"Mischief Makers" 8-10 Orpheum New Bed-  
ford 4-6 Worcester Worcester 8-9 Amster-  
dam Amsterdam 10-13 Hudson Schenectady  
N Y.  
"Monte Carlo Girls" 1 Howard Boston 8-10  
Orpheum New Bedford 11-13 Worcester  
Worcester Mass  
"Pace Makers" 1 Majestic Scranton 8 Gayety  
Brooklyn  
"Parisian Flirts" 1-2 Erie 8 Ashtabula 4-6  
Park Youngstown O 8 New Castle 9 John-  
stown 10 Altoona 11 Harrisburg 12 York 13  
Reading Pa.  
"Puss Pass" 1 Gayety Toronto 8 Gayety Buf-  
falo  
"Record Breakers" 1 Star Toronto 8 Savoy  
Hamilton Ont.  
"Reveries" 1 Gayety St Louis 8 Columbia  
Chicago  
"Review of 1917" 1 Trocadore Philadelphia 8  
Olympic New York  
"Rosebud Girls" 1 Grand Hartford 8 Jacques  
Waterbury  
"September Morning Glories" 1 Englewood  
Chicago 8 Gayety Milwaukee  
"Singing Sam Show" 1 Gayety Kansas City  
8 L O  
"Sightseers" 1 Gayety Detroit 8 Gayety To-  
ronto  
"Social Follies" 1-2 Binghamton 3 Oneida 4-6  
International Niagara Falls N Y 8 Star  
Toronto  
"Sun Show" 1 Empire Brooklyn 11-13 Park  
Bridgeport  
"Spiegel's Review" 1 Gayety Pittsburgh 8  
Star Cleveland  
"Sporting Widows" 1 Empire Hoboken Peo-  
ple's Philadelphia  
"Star & Garter" 1 Colonial Providence 8  
Casino Boston  
"Step lively Girls" 1 Casino Philadelphia 8  
New Hurlig Seamon's New York  
"Stone & Pillard" 1 Empire Toledo 8 Lyceum  
Dayton

"Sydell Rose" 1-3 Eastable Syracuse 4-6 Lum-  
berg Utica N Y 8 Gayety Montreal  
"Tango Queens" 1 Savoy Hamilton Ont 8  
Cadillac Detroit  
"Tempters" 1 Star St Paul 7-9 Lyceum  
Duluth  
"Thoroughbreds" 1-2 Amsterdam Amsterdam  
3-6 Hudson Schenectady 8-9 Binghamton 10  
Oneida 11-13 International Niagara Falls  
N Y  
"Tourists" 1 Empire Cleveland 8-9 Erie 10  
Ashtabula 11-13 Park Youngstown O  
"U S Beauties" 1 Gayety Minneapolis 8 Star  
St Paul  
"Watson Billy" 1 Casino Boston 8 Columbia  
New York  
"Watson Wrothe" 1 Gayety Washington 8  
Gayety Pittsburgh

## BURLESQUE ROUTES

Jan. 1 and Jan. 8  
"A New York Girl" 1 Empire Newark 8  
Casino Philadelphia  
"Americans" 1 L O 8 Englewood Chicago  
"Auto Girls" 1 Olympic New York 8 Ma-  
jestic Scranton  
"Beauty, Youth & Folly" 1 Gayety Philadel-  
phia 8 Grand Trenton  
"Behman Show" 1 Olympic Cincinnati 8 Star  
& Garter Chicago  
"Bon Tons" 1 Corinthian Rochester 8-10  
Eastable Syracuse 11-13 Lumberg Utica  
N Y



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"Welch Ben" 1 Gayety Buffalo 8 Corinthian Rochester N. Y.  
"White Pat" 1 Gayety Chicago 8 Majestic Ft. Wayne Ind.  
"Williams Mollie" 1-3 Cohen's Newburg 4-6 Cohen's Foughkeepsie 8 Miner's Bronx New York.

### LETTERS

Where G follows name, letter is in Variety's Chicago office.  
Where P follows name, letter is in Variety's San Francisco office.  
Admirable or circular letters will not be sent.  
Same indicates postal, address change only.  
New name indicates registration.

A  
Abbott Billy  
Adams Don  
Adams Sam J  
Alarcon Rosa (C)  
Alarcon S (P) (SF)  
Albright Frank  
Alexander Manuel A  
Alla R (C)  
Allen Richard (C)  
Almond Mrs  
Alvarez & Martell (C)  
Alvin Mr & Mrs M  
Anderson Hilma (C)  
Anderson L & Co (P)  
Anderson Sla (C)  
Anglin Thelma  
Ansley Geo

Anson Joe  
Argyle Wm  
Armada Miss (SF)  
Armata (C)  
Armend Grace (C)  
Armon Von G (C)  
Armstrong Lucille  
Arnold Dick  
Arnold Rena  
Astor Edith  
Atherton Paul  
Atwood Vera (P)

B

Babbett Blanche  
Baker Mr & Mrs Bert  
Bardon Frank  
Barker T H  
Barnes & Hamilton  
Barnes & Robinson (C)  
Barnette Camille  
Barring Nancy  
Barry Mrs Frank  
Barton Jack  
Bauler Henry (C)  
Bean J W (P)  
Beatty Kathryn (C)  
Beaumont A (C)  
Beaumont & Arnold (P)  
Beaumont Bertill (P)  
Becker Lucille  
Beck Hal  
Bell Jessie (C)  
Bellmontes Aerial (P)  
Belmont Harold  
Belmont M (C)  
Beltrah R & Belle  
Bennett A (C)  
Bennett Edna  
Bennett Eva  
Bennett J H (C)  
Bennett Laura (C)  
Bennett Laura (P)  
Berlin Dean (C)  
Bernard & Meyers (P)  
Bernard Amy (P)  
Bernard Bert  
Bernard Dean (C)  
Bernard May (C)  
Berry & Berry (P)  
Bertland Dixie  
Besley Daisy  
Bestry Harry  
Blinn Frank  
Black Rose  
Blanches The (C)  
Bodsworth Teddy  
Bohannon Marlon (C)  
Boland Myrtle (P)  
Bolton N C  
Booth Walter E  
Bostelle Jessie (C)  
Bouden Geo W  
Bova & Darley (P)  
Boyle & Patsy (C)

Boyle Jack  
Bradley & Ardine  
Bradley Katie M  
Brahim Mulay  
Branner M (C)  
Branscomb Mina  
Brehm Kathryn (C)  
Briery M E (C)  
Brisson Alex Mrs (C)  
Britton Anna (Reg) (C)  
Broggie Jean  
Broilier Gabe  
Brooks Billie  
Brosius Harry  
Brough & Lyons (C)  
Brown Ada (P)  
Brown Harry  
Brown Mac

Brown Pete  
Bruce Madge  
Buchman Wm (C)  
Buenos Sisters  
Bullowa Clementine  
Burke & Burke  
Burke Bros & K (C)  
Burke Eddie  
Burke Joe (C)  
Burnett Geo R  
Burton H B (P)  
Burton Mrs Ray (P)  
Bush E Pirlie  
C  
Cahill Vivian  
Camille Trio (P)  
Camp Shep  
Campbell Marian

Cane Blanche  
Carew Mabel  
Carey & Stampe (P)  
Cary James T  
Carr Harold  
Cartmell Mrs C L  
Cassidy Billy (C)  
Cate Walter H  
Cecarelli V (P)  
Chabot & Dixon (P)  
Chattres & Holiday  
Chester C F (SF)  
Claire Doris  
Clancy Ted  
Clare Frances  
Clarke Hazel  
Clark & Levere  
Clark Billy  
Clark Maggie  
Clayman Gertrude

Clayton Una (P)  
Cleveland Anna  
Cleveland O & M  
Clifford R S (C)  
Clifford T H (C)  
Coate Miss C (P)  
Cohen Manny  
Cole & Denahy  
Cole B  
Cole Florence (C)  
Cole Jessie  
Cole Mr & Mrs Joe (P)  
Collie Chas  
Coleman Claudia (C)  
Coleman Harry H (P)  
Collins Billie J  
Collins Mrs Fred  
Collins Guy

## Mr. Professional

You read our page in last week's issue of VARIETY about "FACTS NOT BUNK," well it was all facts and nothing but the truth. We specialize in clothes and nothing but clothes.

We haven't the time to spare in haberdashery or hats BUT we have lots of time to fit and fit you over and over again until you say it's perfect.

We can afford to do this as our rents are about a quarter that of the Broadway clothier and therefore our prices fifteen to thirty dollars are real values just what the clothes cost us with a small profit.

We are going to specialize in clothes for the professional so we ask you to look us over, if we can't give you a better run for your money than you are now getting it's our loss.

We will make up anything special for you. If we cannot do it, one of the large wholesalers will for us.

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# MAX HART

***A  
Happy  
New  
Year  
to  
All***

**MANAGER  
AND  
PRODUCER  
OF  
FUTURE  
STARS**

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City**

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At the Royal Theatre This Week (Dec. 25)

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A HAPPY NEW YEAR

DIRECTION, HARRY WEBER.



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"THE R. B. FUR  
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TO

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Here's some news that will sound good to many of you. We are going to offer for sale over \$20,000 of our samples of numbers which we are to discard. These include the latest creations in Ladies' Hudson Seal, Mink and Musk Rat Coats, sets of every description and style; men's fur-lined coats and animal rugs. These will be sacrificed at prices far below the original cost of manufacture. You can make appointments by phone or mail.

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Cooper Mr  
Cornell Pete  
Cott Armory Cor (C)  
Costello Bartley C  
Courtney Sisters  
Cox Eddie  
Cox Mildred  
Cracker Jack 4  
Creco Will (C)  
Creighton J (C)  
Crooks Agnes  
Crosby Mr & Mrs J  
Cullen Lucille (P)  
Curtain Dick (P)  
Curtin Dick (C)

D  
Dacre Miss L  
Dalley Bob  
Dale Fred (C)  
Daly Dan  
Damerel Geo  
Dane N E  
Dareval James (C)  
Darley Brian  
Dargell Emily  
Davidson Mr & Mrs H  
Davis Jack E  
Davis Mr & Mrs M  
(P)  
Davis Warren (C)  
De Coe Harry

De Costa Leon  
De Daux Edmee  
De Schon Cuba (C)  
Deetjen Henry (P)  
Del Rio Mona  
De Trickey Miss  
Diamond Jas  
Dickens Bert (C)  
Dillon Lillian  
Dolan Joe (P)  
Donlon Mike  
Don Arthur (P)  
Donnelley Miss  
Donovan Lucille  
Dooley Mrs F  
Doria Mlle  
Douglas Marlon T  
Dual Clara (C)  
Du Bois Wilfred (C)  
Dunbar W E  
Dupont Brownie  
Du Pres Miss L  
Du Tell Frank  
Dwyer Rena

E  
Edison Miss P J  
Edney Bros  
Educated Monkey Co  
Edwards Gus (C)  
Eicherbough C C (C)  
Eliot Opal Miss (C)  
Elliott Jack  
Elliott Louise (C)  
Ellis Miss  
Emerson Eddie  
Emerson J E  
Ennis Geo  
Errico Joseph

Esmeralda Miss  
Espe Al  
Eugene Bob (P)  
Evans Edwin  
Evans Elsie  
Evans Emmie  
Evelyn Fay (C)  
Everett Louise  
Everetts Mrs  
F  
Fairchild Mattie (C)  
Fairfax Anna  
Farnsworth Jane (C)  
Farnsworth Robt J  
Fawn Bertha  
Fellows Emie  
Ferguson Dick  
Fern Richellen & Fern  
Fielding Romaline  
First Barney  
Flske Fern  
Flath P Hans  
Fleming Kathleen  
Flinn Florence  
Florence Mable (P)  
Fogarty Johnny  
Foley Jimmie (P)  
Follett Bros  
Fonda M Trio (P)  
Ford Capt B C

Francis Araline (P)  
Francis Carl  
Francis Mr & Mrs  
Milt  
Frank Lillian  
Frankel Ethel C  
Franklin & Violette  
(C)  
Franklin Trizie  
Frey Lewis (P)  
Fritkin Troupe (P)  
Fritsches The  
G  
Gallon Mr & Mrs J  
Gallon Mrs J (SF)  
Gardner Jack E  
Gardner Jimmie  
Gasman Josephine  
George Al D (P)  
Gibson Hardy  
Gillen Tom  
Gillman Mrs  
Gilmore Alice (P)  
Gilmore Barney  
Gilmore Eleanor  
Gilmour Earl (C)  
Gibson Hardy (C)  
Goldenberg Mr  
Golding & Keating (C)  
Gomes Trio (C)

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# 1916 Ring Out the Old Songs 1916 1917 Ring in the New 1917

We wish to take this opportunity of thanking you for your many past favors and we sincerely hope to be able to give you more hits in 1917 than we have given you in 1916.

H  
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START  
THE NEW YEAR  
WITH A NEW HIT

**"WAY DOWN  
IN IOWA"**

THAT GREAT SINGLE  
OR DOUBLE  
SONG

THIS  
IS THE NEW YEAR  
HIT

**"WHEN THE SUN  
GOES DOWN IN  
ROMANY"**

THE SONG THAT  
THE  
PUBLIC LOVE

THE NEW  
LOVE SONG  
FOR THE NEW YEAR

**"LOVE ME AT  
TWILIGHT"**

THE HIGH CLASS  
ONE STEP OF THE  
NEW YEAR

THE  
BALLAD THAT STRIKES  
HOME

**"WHEN THE  
BLACK SHEEP RETURNS  
TO THE FOLD"**

EACH LINE A PICTURE  
EACH PICTURE A THOUGHT

CHASE THE  
BLUES AWAY  
WITH

**"HOME SICKNESS  
BLUES"**

THAT GREAT  
INSTRUMENTAL  
NUMBER AND SONG

THIS IS  
OUR NEW YEAR  
IRISH SONG

**"SINCE MAGGIE  
DOOLEY DOES THE  
HOOLEY HOOLEY"**

A BETTER SONG THAN  
"KELLY" AND "OREGON"  
NUFF SED.

MAKE  
THEM LAUGH

**"YADDIE KADDIE  
KIDDIE KADDIE  
KOU"**

More laughs to the minute than  
there are seconds.  
SOME DOUBLE

IF WE HAD more space we would make more circles and tell you about the new ditties we have up our sleeves. Come in and hear them if you are in town—if not write for them. Again we wish you a Happy New Year.

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Gordon Blanche  
Gordon Elmer  
Gordon Paul  
Gould Fred  
Granville Jack  
Graves John C  
Gray Trio  
Gray Fred  
Grew Wm A  
Grey Marie (C)  
Griffin Gerald (SF)

Graft De F (C)  
Grouch Mrs  
Grover F R (C)  
Gulse Johnnie  
Gumm F A (C)  
H  
Hackett Margie  
Haines Mr & Mrs R T  
Hake G (C)  
Hale Frank  
Hallfax Daniel F  
Hallen & Hunter  
Hallen Jack

Hall Ethel M & Co  
Hanley Norman  
Hanson Alex  
Harsh Roy  
Harmont Sallie (C)  
Harris Geo F  
Harris M Grace  
Harris Miss R D  
Hart Billy (P)  
Hart Marie (P)  
Hart Weber & H (C)  
Hatfield Miss K (P)  
Haun Marie  
Haush & Le Velle (C)

Havel Arthur  
Havel Tommy  
Hawthorne Mr & Mrs  
B (P)  
Hayes Geo F  
Henery Claire  
Henning Leo  
Herman Adelaide  
Herman Adelaide (P)  
Herman Mr (P)  
Hepper Harry  
Herford Miss B  
Hicks & Seymour  
Hicks Gilbert (P)  
Hicks Tricie

Higgins Eddie  
Hill Walter  
Hill Molly  
Hilton May (P)  
Hite Agnes  
Hodge James C  
Hoffman Daisy  
Hoffman Frances  
Holden Max  
Holden & Graham  
Mollister & Stephens  
Holmes Earl  
Holmes Mr & Mrs H  
(P)  
Holmes Roy (P)  
Holton Geo A  
Hooker Chas  
Howard Martin  
Hoyt Add  
Huberth & Huberth  
Hunt Miss M  
Hurley Billie  
Hutchinson J (C)  
Hyde Jenny (C)  
Hyland Grant & H  
(P)

I  
Ingalls & Duffield (C)  
Ingersol Florence  
Innes Wm  
Ivanhoff Wally  
Ivy & Ivy (C)

J  
Jackson F C  
Jameson Edw  
James T (P)  
Jarrett Mr & Mrs G E  
Jarvis & Harrison (P)  
Jennings Helen I  
Jerome Daisy  
Jewell Madam  
Jinks Geo  
Johnson David (P)  
Joline Florence  
Joline Grace  
Jones Mabelle  
Jones Willie  
Jourdon Randall (C)  
K  
Kaiser Bert  
Kapp Lucian S

Karlton & Kilford  
Karlton Avery  
Kar-Mi Prince (P)  
Kay Lillian  
Keane Robert W  
Kearney John  
Keating Larry (C)  
Keller Marjorie (P)  
Kelso Boys  
Kennedy & Burt  
Kennedy Thomas  
Kennedy Mr & Mrs  
Vio  
Kenny Marion  
Keno Keys & Melrose  
King Bros  
King & Harvey (P)  
King Mrs A H  
King Blanche  
Kirby & Rome  
Kirk Ethel  
Kitchner S (C)  
Klein & Clifton  
Kleinberg H H (C)  
Kline Sam (C)  
Knight Bertha (C)  
Knight & Ransom  
Knight Frank (C)  
Kotha Gerdas (SF)  
Kramer Miss M

L  
La Croix & Dixon (P)  
Lafayette Samuel S  
La Forge Ray  
La France Fred (P)  
LaMar Thelma (C)  
Lang Ed  
La Politta Miss  
La Rue Ethel (P)  
Laurie Joe (C)  
Lavender Geo  
Lavare Chas (C)  
La Vine Mrs Arthur  
Lawless Mazie  
Leach Wallen Trio  
(P)  
Le Compte Nell  
Le Compte Olive (P)  
Le Duke Mr & Mrs  
Fred  
Lee & Bennett (P)  
Lees Jas  
Lefter Edith  
Leighton Chas (SF)  
Le Maire Geo (P)  
Leonard & Louie (C)  
Leonard Grace (P)  
Leon Anna  
Le Roy & Hall  
Leslie Geo W  
Lester Doris Trio (P)  
Lester H B (C)  
Lester Harry J  
Levy Jack & Girls  
Lewis Ed (P)  
Lewis Andy (C)  
Lewis Anna  
Lewis Jack (C)  
Lewis Jack M  
Lewis Lloyd (P)  
Libby & Barton (P)  
Libby J Aldrich (C)  
Lichter James  
Lindsay Roy (C)  
Linton Harry (P)  
Littlejohn F P  
Littlejohn Mrs P (P)  
Lloyd K B  
Loffis Arthur  
Long L C (C)  
Lorense Bert  
Loretto Musical  
Louden Janet (C)  
Louise Mlle  
Love & Wilbur (P)  
Lowry Ed & Irene  
Lucier Mr & Mrs Fred  
Luckie & Test (P)  
Lusby Ruby  
Luts C T (P)  
Lyden Audrey (C)

M  
MacBann Andy  
MacCarton Margaret  
MacClennan Kenneth  
Mack Mr & Mrs Kel-  
lar  
Mack Mr & Mrs Roy  
Macon Elsie (C)  
Mahony Dick  
Males Martin  
Mangels John W (P)  
Mansfield Dick  
Marba Jessie  
Marble Gems (P)  
Mardo & Hunter (P)  
Marion Sabel  
Marston Harry  
Marshall Betty  
Martin Bradley C (C)  
Martin Mr & Mrs B  
Martin John  
Martin Margie  
Massey John D (C)  
Mawds Donald Mrs  
(C)  
Maybell Snowie (P)  
Mayer Lottie  
Mayne Elisabeth  
May Margaret  
McAuley Phyllis  
McBride Carl  
McBride Jack  
McCormack & Wallace  
McCormack Joe  
McCullough Carl  
McHale Marty  
McHan Virgil (P)  
McIntyre Thelma  
McKinley Neil  
McLean Alma  
McNamara Nellie (SF)  
McNamara Teddie (C)  
McNamee Noram (C)  
McNaughton C  
McWat's & Tysch (P)  
Meade Thomas  
Melville Paul (C)

Melville W J (C)  
Mercedes LaPetite (C)  
Merkel Esther (P)  
Miller Jessie  
Miller B P (C)  
Miller Mrs R B  
Miller Rent (C)  
Miller Rose  
Miller Miss R W  
Millette Ed  
Millette Mrs G  
Millette  
Minton Mrs M  
Mitchell B A (C)  
Mitchell John (C)  
Mooney Jack (C)  
Moore Billy K  
Moore Geo W  
Moore Irene (SF)  
Moore Miss  
Moore Suits  
Moran Hazel  
Morehart Hortense  
Morehouse D (C)  
Morgan Jimmy & B  
Morrill Frank  
Morrison James L (P)  
Morrison Livingstone  
Muller Della S  
Munroe Mrs Roy  
Murphy Mr & Mrs J A  
Murphy Margaret  
Murphy Sen Fran (C)  
Musette  
Myers Edw (C)  
Mykioff (C)

N  
Navin & Navin (C)  
Nawa Tom (C)  
Naylor Ethel (SF)  
Newcomb Miss J  
Newman W H (C)  
Newsboys' Sextette (P)  
Nicholas & Croix  
Nicholas Sisters (O)  
Nichols Sisters  
Nickerson Ed C (C)  
Noble's Verna (P)  
Nodel Edith (C)  
North Olive  
Norton & Noble  
Norton Thomas W  
O  
Oakland Dagmar  
O'Connor Nora  
Ohrman L G (C)  
Oklahoma Four  
Old Florence (P)  
Oldfield J C (C)  
O'Neill Twins  
O'Neill Mae  
O'Neill Rhea  
Opal Miss M (P)  
Ordway Gena  
O'Rourke Bert  
Osborne Miss T (P)  
Overall Jane  
Overing Ethel & R  
P  
Pagot Lola (C)  
Parillo & Frabito  
Parillo Tom  
Parmelee Lee (C)  
Patterson Grace  
(Reg) (C)  
Patty Don (C)  
Paula Miss  
Payson Herbert  
Pearce Arthur H  
Pell Robert  
Pendleton P  
Perkins Guy  
Pesce Joe  
Phillips Mr & Mrs O  
Pingree Helen  
Pique Harry  
Pisano & Bingham  
Pitman Keith  
Poe Allen  
Potanek John Mrs  
Primrose Geo H  
Prince & Deerie (O)  
Preslar Miss V  
Prince Miss A  
Provost Ed (P)

Q  
Quinlan Dan  
Quinn & MacGill  
R  
Rambler Sisters  
Ramona Natasha (C)  
Ramsey & Kline  
Rapoli Great  
Raymond & Temple  
Raymond Claire  
Raymond Frank & M  
Raymond Joe (P)  
Rayms Al  
Reedick Mr & Mrs F  
Reavis Ruth  
Redwood & Gordon  
Reeves Mr & Mrs B  
Reid Sisters (P)  
Reid Chas (C)  
Reinhart Miss (C)  
Renshaw J Miss  
Revere Eleanor  
Revere Jack (P)  
Reynolds Jesse (P)  
Rhoads Mrs B  
Ricardo Irene (P)  
Rice L & Elsie  
Richards C (C)  
Richardson Bert  
Richards Great  
Richmond Dorothy  
Richmond No-  
Ripley Raymond R (P)  
Rivers Dollie (P)  
Roach & Hart  
Roberts C J (C)  
Robertson Helen  
Robertson Wm C (C)  
Robbs C N  
Rocca Frank  
Rodway Joseph (P)

THE OPENING NIGHT AT KEITH'S RIVERSIDE  
AT 11:15 P. M.

EVERYONE REMAINED SEATED FOR

## MEEHAN'S DOGS

THE GREATEST DOG ACT EVER PRESENTED



**DOWN HONOLULU WAY**

—By DEMPSEY-BURTNETT-BURKE

A song with a wonderful melody. A world-wide hit with a sweet Hawaiian tune.

**MAMMY'S LITTLE COAL BLACK ROSE**—By EGAN & WHITING

The song hit of the Country

**JUST A WORD OF SYMPATHY**

—By KAHN & VAN ALSTYNE

A sensational Ballad

**HOW'S EVERY LITTLE THING IN DIXIE**—By YELLEN & GUMBLE

A new Dixie song

**WHOSE PRETTY BABY ARE YOU NOW**—By KAHN & VAN ALSTYNE

Just like our Pretty Baby song hit

**IF YOU EVER GET LONELY**

—By KAHN & MARSHALL

A corking good single or double number

**I'M GLAD YOU'RE SORRY**

—By DAVE RADFORD and RICHARD WHITING

**WHERE THE BLACK EYED SUSANS GROW**

A NEW SONG—By DAVE RADFORD and RICHARD WHITING

**BECAUSE YOU'RE IRISH**

—By GUS KAHN and EGBERT VAN ALSTYNE

A new number by the writers of Underneath the Stars

**THERE'S EGYPT IN YOUR DREAMY EYES**

—By FLETA JAN BROWN and HERBERT SPENCER

**SHE'S DIXIE ALL THE TIME**

—By AL BRYAN and HARRY TIERNEY

**INSTRUMENTAL HITS**

**WHISPERING HEARTS**—Waltz. SAMUEL S. ARONSON

**POZZO**—Fox Trot. VINCENT ROSE.

**TIDDLE-DE-WINKS**—Fox Trot. MELVILLE MORRIS.

**JEROME H. REMICK & CO.**

219 West 46<sup>th</sup> St. New York City | 137 West Fort St. Detroit | Majestic Theatre Bldg Chicago



# GET IT NOW! THE GREAT PEACE SONG

# "GOD SAVE US ALL"

BY

**Alfred Bryan and Harry Tierney**

**Alfred Bryan wrote:**

**"I Didn't Raise My Boy to be a Soldier"**

**NUF SED**

The tramp of armies marching  
Now shakes the earth again;  
Two years they have been fighting, all in vain;  
Ten million men have fallen,  
Ten thousand more each day.  
For ev'ry one a mother kneels to pray,  
The burden of her prayer just seems to say:

**CHORUS.**

When England, France and Germany,  
Will all advance in peace and harmony,  
Friends on the land—friends on the sea,  
Noble and grand and contented and free;  
When love will rule this whole creation  
And the world will be one happy nation,  
Singing "heart to heart" and "hand to hand,"  
United to stand or to fall,  
Then we'll all get together and loudly sing—  
"God Save Us All."

## JEROME H. REMICK & CO.

137 West Fort St.  
Detroit

219 West 46th St.  
New York

Majestic Theatre Bldg.  
Chicago

228 Tremont St.  
Boston

906 Market St.  
San Francisco

Roit A. A.  
Rolland Jos  
Rosedale P & Co (P)  
Ross & Ladue  
Ross & Stuart (P)  
Ross Walter  
Ruswell Earle R  
Rulston T E  
Russell & Held  
Russell Miss G  
Ryan Mr & Mrs B H (P)

Sabel Josephine  
Sabaya  
Salmo Juno  
Samson & Douglas (P)  
Sauer Claude  
Santell Rudolph (C)  
Scanlon & Press  
Schwartz Fred  
Seymour O G  
Shay Allen B (C)  
Shea & Barrett  
Shea Jack  
Sheldon Marie  
Shelley Wm (P)  
Sherman D & Co (P)  
Sherron Bertha (C)  
Sherry Blanche (P)  
Shields Frank  
Shoemaker Dorothy  
Shone Madelyn  
Sidonias The (P)  
Silberman Helen I  
Silton Edw  
Simmons James (C)  
Simmonds Murray (C)  
Simpson & Dean  
Simpson Georgia (C)  
Simpson Mr (C)  
Simpson Mr & Mrs R  
Sinclair Horace  
Smith & Farmer  
Smith J & B

Smith L. A.  
Smith Marga (C)  
Sprague & McNeece  
Sprick John  
Stach Mr & Mrs L  
Stains Lieut R H  
Stafford J M (SF)  
Stanley Billy  
Startup Harry (P)  
Steeley Guy F  
Stembler Ballie  
Sterling & Love (C)  
Sterling Nana  
Stevens Josephine E  
Steward Fred (C)  
Stewart Miss D  
Stewart Miss Jean  
Stirk Cliff  
St John S Reed (C)  
St John Wm  
Stokes Mel  
Stramel H B (P)  
Stuart Austen  
Sutherland Jessie  
Sutton & Sutton  
Sylvester & Vance  
Sylvester Mr & Mrs L

T  
Tanner Harry (P)  
Tanner Mr & Mrs J  
Tassinavi Chas  
Teederowits (C)  
Terry A & Grace  
Thomson Constantine (P)  
Thompson Frank  
Thompson Herbert  
Tilton Lucille  
Tokio Japs (C)  
Totten Joe Byron  
Totten J & Leslie  
Trevellie  
Tucker Nelson  
Tuite Billy

U  
Una Mlle (C)  
Usher Claude & Fan's  
V  
Vadie Maryon (P)  
Valli Arthur (C)  
Valli Murial & A  
Vayne Miss Dal  
Vernon Benjamin  
Vincent Lottie (P)  
Violinsky  
Vivian Edith (C)  
Von Bergen Gretta

W  
W & Van Sicken (C)  
Wakefield Miss W H  
Wallace Hazel & Co  
Walmer Carl (C)  
Walsh May (P)  
Ward Harry  
Warren Bob  
Warren Ruth (C)  
Wartana Miss Erna  
Washburn Lillian  
Waterman Teddy  
Watson Pearl G (C)  
Watson Toddy  
Watson Walter  
Wayne & Marshall  
Wellington Miss R.  
Wells Billy K  
Wentworth Lola (C)  
Wentworth Lola  
Westley Ruth  
Weston M  
Weston Sammy  
West Irene  
West Joe Boyer (C)  
Western Mary (C)  
Whaite J A (C)  
Whaite John  
White Bobbie (C)  
White Sisters  
White Eleanor (P)

White Junie  
White Porter J  
Whiteside E & Co (P)  
Whitney Mrs E M  
Wiggins C M (P)  
Wilbur Juggling (P)  
Wilke & Tecla (P)  
Wilhelm Fred (P)  
Wilkes Ruth (C)  
Williams Delle (C)  
Williams & Held  
Williams Harry  
Williams Jean  
Will & Kemp  
Wilson Daisy (SF)  
Wilson E (C)  
Wilson Frank (P)  
Wilson Lottie  
Wilson Maud  
Windsor Walter D  
Winthrop Madeline  
Wood Mr & Mrs A E  
Wood Ed  
Woodman E P  
Woods Norma  
Woods Ralph  
Worth Madlyn (P)  
Worth Muriel  
Wright Mrs Geo W  
Wright Jitney  
Wurmella (C)  
Wyer Forest

Y  
Yeoman Geo  
Young Pearl (P)  
Yuir Mae (C)

Z  
Zarrow Zeb  
Zatterfield (C)  
Zell Mrs Herman  
Zella Vina (C)  
Zora Gara (C)  
Zovell Albert

## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.  
Mark Vance, in charge.

"Any Man's Sister" started a road tour through the Northwest this week.

The Auditorium, Kildeer, N. D., was recently destroyed by fire.

The K-theatre is a new one on the Association's books (Walter Downie).

Norman Hillard continues to play the smaller vaudeville houses with his Enterprise stock and is away ahead on the season.

Dot Phillips (Mrs. Nat Phillips) has gone to Atlanta to attend the wedding of her sister and to remain there at least a month.

## CORRESPONDENCE

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

William Stuart (Mrs. Joseph Roberts), who has been quite ill, is reported improved.

Billy Watkins and Gladys Williams go with the new Woolfolk tab, "20th Century Whirl."

George Tinton will call his road show "The Darktown Frolics," and will send Frank Prescott in advance.

The Fuller Circuit may engage Raymond Teal to go to Australia and direct some of the new productions.

Around the Majestic office section the Christmas presents this year were not as thick and heavy as in the days gone by.

J. J. Rubens, manager of Thelen's Fox theatre, Aurora, Ill., went to an Aurora hospital last week to have his tonsils removed.

FOURTH WEEK TRIUMPH SUCCESS AT THOMAS HEALY'S GOLDEN GLADES

BROADWAY'S  
NEWEST  
STAR

# HARRY JOLSON

THE TALK OF NEW YORK

FOR VAUDEVILLE, FRANK EVANS

FOR PRODUCTIONS, A. E. JOHNSON



The Happiest of All Bears  
to you in



AL  
JOLSON

(Touring)

# Swear Off on Secrecy and Start the New Year Right

Lay out a campaign of advertising within your means and take advantage of Variety's special rates for players, as scheduled below.

This will keep you in the professional public's eye continually. That is as it should be.

Hiding away through not giving publicity to your name or goods is not good business.

It's rare to hear of anyone in theatricals regretting they advertised. In a paper like Variety advertising has always one distinct feature that cannot be denied—it gives the fullest circulation and through that, publicity, to the advertiser. It is bound to bring something sooner or later.

Variety advertising also saves the advertiser from the expense of using any other theatrical publication. Variety covers the whole field.

## For 1917 Use Variety!

If there are to be good times, make yourself known early as an entry. Have your name become familiar in the profession. Variety can do that for you. You need nothing else.

The rates below are in effect for players' advertising, with a special 12-time rate at the lowest price, considering Variety's circulation, universal publicity has ever been offered at.

### FOR THE PLAYERS ONLY

#### On a Strictly Cash Prepaid Basis

(For Players Only)

|                                |          |
|--------------------------------|----------|
| Full Page, One Insertion.....  | \$125.00 |
| Half Page .....                | 65.00    |
| Quarter Page .....             | 35.00    |
| (Preferred position 20% Extra) |          |

| Space                                      | 12 times (issues) | Amount   |
|--|-------------------|----------|
| 12 ins. (1/4 p.) (single or double column) |                   | \$225.00 |
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| 1 " (across page)                          |                   | 27.00    |
| 1/4 "                                      |                   | 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—provided at ordering for 48 times, 10% discount allowed. Rates as above for 12 times, not, 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.

**1/2 inch One Column**  
21 Weeks, \$14.00      One Time, \$1.40

**1 inch One Column**  
12 Weeks.....\$25.00  
One Time..... 2.00

**2 inches One Column**  
12 Weeks.....\$45.00  
One Time..... 5.00

**1/2 inch Two Columns**  
12 Weeks.....\$27.50      One Time.....\$3.30

**1 inch Two Columns**  
12 Weeks.....\$45.00  
One Time..... 5.00

**2 inches Two Columns**  
12 Weeks.....\$90.00  
One Time..... 11.20

#### ONE INCH ACROSS PAGE

12 Weeks.....\$95.00

One Time..... 12.50

#### LARGER SPACE PRO RATA

THE SURVIVAL OF THE FITTEST

# "Over The Hills To Virginia"

This is the "Virginia" song that begins where all others leave off. Featured by Tom Edwards, Hager & Goodwin, Those Five Girls, Du For Boys, Dore and Halperin, Jo Allyn and Bobby, Temple Quartette, Quaker City Four, Dixie Harris and All Star Four, Fields, Keane and Walsh, Spencer and Williams, Julia Curtis and a host of other big time acts.

We Also Publish the Big Waltz Sensation: "MISSOURI WALTZ"

**FORSTER MUSIC PUBLISHER, Inc.**

42 Cohan's Grand Opera House, CHICAGO, ILL.  
MARVIN LEE, Mgr. Prof. Dept.

New York Office: 62 W. 45th STREET

Note: Watch for announcements of our new songs in preparation

## JULIUS LENZBERG

EXTENDS NEW YEAR'S GREETINGS TO ALL

MUSICAL DIRECTOR, KEITH'S RIVERSIDE, NEW YORK

"OUR LAWYERS"

## Henry J. <sup>AND</sup> Frederick E. GOLDSMITH

Extend Their Wishes for a Happy and Prosperous New Year to the Entire Theatrical Profession.

Leo Greenwood took advantage of a several days' layoff on the road, to run into Chicago last week to visit local friends.

Will Fields is again doing a "double" with his wife, La Adella. The latter was forced to leave the stage for some time, owing to sickness.

Paul Case, who has been in vaudeville for some time, offering the sketch, "The New Minister," has joined the Keystone Film company in Los Angeles.

Marion Arnold, connected with the Sun circus, is taking out a road show in January

that will play mostly for lodge benefits en route.

Some of the acts playing those one-two and three-day dates up north are carrying side lines. When off duty they make the rounds selling articles. One woman sold hair tonic, while a "single" peddled razors.

The Mtch Lacalsi-Lester Cuneo interests, owning the Wilson Avenue theatre (north side), are having plans and specifications drawn for a new vaudeville house in the Wilson avenue-Sheridan road neighborhood.

Some of the hotels on the North Side, catering to the profession, have the room electric attached to the ceiling. This prevents

the acts from using the juice to cook ham and eggs.

Joe Wilton has come from New York to

handle the stock productions for the Haymarket Burlesque company, a new piece being produced each week under his direction.

## PHINA AND HER "PICKS"

THE GREATEST STAR IN HER LINE

On the OPENING BILL at B. F. KEITH'S RIVERSIDE, THIS WEEK (Dec. 25)

# B. F. Keith's Circuit United Booking Offices

(Agency)

A. PAUL KEITH, President

E. F. ALBEE, Vice-President and General Manager

FOR BOOKING ADDRESS

## S. K. HODGDON

Palace Theatre Building

New York City

# Marcus Loew's Enterprises

General Executive Offices  
Putnam Building Times Square  
New York

## JOSEPH M. SCHENCK

General Booking Manager

Mr. Schenck Personally Interviews Artists Daily  
Between 11 and 1

Chicago Office:  
North American Building  
FRANK Q. DOYLE, in charge

Boston Office:  
Tremont Theatre Building  
FRED MARDON, in charge

Acts laying off in Southern territory  
wire this office

# WILLIAM FOX CIRCUIT

OF THEATRES

WILLIAM FOX, President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB  
General Booking Manager

EDGAR ALLEN  
Manager

Personal interviews with artists from 12 to 6, or by appointment

# BERT LEVEY INDEPENDENT CIRCUIT VAUDEVILLE

The Best Small Time in the Far West. Steady Consecutive Work for Novelty Feature Acts.  
EXECUTIVE OFFICES—ALCAZAR THEATRE BLDG., SAN FRANCISCO  
Can arrange from three to five weeks between sailings of boats for Australia for all first class acts. Communicate by wire or letter.

Friend and Dowling, who have been in Chicago awaiting some action on the Rats' threatened "strike," signed up to play the Pantages Circuit again last week, opening Jan. 16.

January shows underlined: 8th, John Drew in "Major Pendennis," at the Blackstone; 14th, "Turn to the Right," at the Grand; 22d, "Arms and the Girl," with Cyril Scott and Fay Bainter, at the Blackstone.

Irene Brown, of the "Whirl of the World," had all of her letters that she wrote Louis Schultze, a local dentist, printed Dec. 20, when Mrs. Byrde S. Schultze started a suit against her husband for divorce.

Bob Matthews, after playing the Palace week before last, laid off here last week with his "Dreamland" act. Bob plans to send his "Dreamland" offering over the Loew Circuit down east and hereafter appear as a "single."

# Feiber & Shea

1493 Broadway  
(Putnam Building)  
New York City

**95%** of all performers going to Europe make their steamship arrangements through us. The following have:  
Emerson and Baldwin, Franz Ebert, Edgertons, Sam Elton, Elgona Bros., The Florimonds, Frey Twins, Ford Sisters, Fay, Cooleys and Fay, Elsie Fay Trio, Elfie Fay, Mort Fox, Melle Fregolia, The Falcons, and The Finneys.

PAUL TAUSIG & SON, 104 E. 14th St., New York City

German Savings Bank Bldg.

Telephone—Stuyvesant 1340

The Jeffers, Saginaw, remodeled and renovated, reopened Dec. 24 with a bill that include Willie Hale and Brother, Wilton Sisters, John T. Ray and Co., Victoria Four and the Fillis Family.

E. J. Latimore, after a vacation, is back at the managerial helm of the Bijou, Battle Creek, Mich., which C. E. Momand, who has been looking after the house, has been transferred to the management of the Bijou, Saginaw, Mich.

Although the Kehosua fire damaged scenery and wardrobe of the Max Bloom "Sunnyside of Broadway" company last week, quick repairs and replacement enabled the company to open at Racine, Wis., the first half of the week.

Arrangements are being made by Nan Halperin and her father, Samuel Halperin, brother, Isadore and sister, Sophia, to furnish a room in the American Hospital, which will be dedicated to the memory of Nan's sister, Bess Halperin, who died about eight years ago.

The Jones-Linick-Schaefer offices last week sent out a statement, signed by Aaron Jones, stating that Sid Gumpertz, formerly in charge of the Vaudeville Year Book for the W. V. M. A., was in no way connected with the J-L-S firm.

An act returner from the northwest reported that Bismarck, N. D., Dec. 20 recorded 42 degrees below zero, the lowest December temperature Bismarck has ever



# RIALTO BOOKING OFFICES

1465 Broadway, New York.

Telephone—Bryant 9781

Booking, one attraction each week in seventy of the South's finest moving picture theaters.

Can use few more Head Line Acts, who can work without special stage settings. Solid consecutive work without a lay off.

ANYTHING PERTAINING TO VAUDEVILLE  
Merry Xmas and  
Happy New Year

NEW AND EXCLUSIVE MATERIAL  
LET'S BRUSH UP YOUR ACT

ROEHM & RICHARDS CO., Inc.

216 Strand Theatre Bldg  
Broadway at 47th Street, New York City

AFFILIATED WITH WILLIS & INGLIS, Los Angeles, Cal.

## FULLER'S VAUDEVILLE AUSTRALIA and NEW ZEALAND

ACTS DESIRING AUSTRALIAN BOOKINGS

ROY D. MURPHY, American Booking Manager

Can Be Seen or Communicated With Any Time in His Chicago Office

BEN. J. FULLER'S CHICAGO BOOKING DEPT.

WESTERN VAUDEVILLE MANAGERS' ASSOCIATION, 11th Floor, CHICAGO, ILL.

## Harry Rickard's Tivoli Theatres LTD. AUSTRALIA

And AFFILIATED CIRCUITS, INDIA and AFRICA  
Combined Capital, \$2,000,000

## HUGH McINTOSH, Governing Director

Registered Cable Address: "HUGHMAC," Sydney  
Head Office, TIVOLI THEATRE, SYDNEY, AUSTRALIA  
NEW YORK OFFICES: 31 Strand Theatre Bldg.

## VAUDEVILLE ACTS

WIRE, WIRE or PHONE

## J. M. ALOZ

BOOKING AGENCY

Orpheum Theatre Bldg., Montreal, Canada

Had. Many Nebraska towns last week reported 15 and 25 below zero

Harry Lorch had a long story in the Flint (Mich.) "Daily Journal" recently, in which he took occasion of Zenia's booking at that town to revive the famous Harold case in 1909 was such that the "disappearance" was all cleared up.

Mercedes Crane, formerly of Lovett's Concentration, now in Chicago attending to some affairs pertaining to the estate of her aunt, who died recently, has a number of new stage productions, but is undecided just what course she will pursue at present.

A kidding bee in the Majestic recently started the report that Ben Deoley was married to Florence Briscoe. Ben writes in that he is married—but not to Miss Briscoe. He states that Miss Briscoe is engaged to wed a soldier now at the front fighting for his country.

The Strand has another tenant. On Christmas Day a pageant play, entitled "The Mission Play," with Indians and Spaniards, according to the press sheets, taking part, was offered, the advertising carrying the line "not a motion picture." "The Mission Play" is called "America's Oberammergau."

The hearts of the players on the William B. Friedlander company payroll were made glad last week by the announcement the Friedlander firm would pay all companies full salaries for the week before Christmas and the week before New Year's. The contracts had been signed for half-week salaries on these dates, so the full payment comes as an unexpected holiday gift.

More trouble for E. P. Churchill. Not only does he have to move his office from the road and disband the troupe, but in a small town recently one of his tabs was attached upon its arrival by the sheriff, who leveled against the scenery and wardrobe. The sheriff had a bill against Churchill which was reported as having been unpaid.

The Association was notified last Friday the Virginia theatre, Kenosha, Wis., had caught fire early that morning and had damaged the stage so that the engagement of the Max Bloom company in "The Sunnyside of Broadway" for the last half had been cancelled. The Bloom company also had some costumes and scenery damaged. Immediate repairs were made and the house resumed Christmas day.

The Thielen offices via Sam Tishman enter a denial the Orpheum, Galesburg, is playing a seven-day show and that the acts are forced to play the Grand, Kewanee, the Sunday before opening in Galesburg. Tishman says the acts know playing conditions in both towns and that it is entirely optional with them whether they accept the Kewanee date. Tishman has taken out acts of the Kewanee bill late Saturday nights where it was found that the engagement interfered with any of the weekly or half week bookings.

The Rialto opens Jan. 8, according to Jones-Linck-Schaefer. Harry Earl, now at the LaSalle, will be manager, with William Rosenblum, now at McVicker's as assistant manager. Louis J. Jones will act as treasurer and still retain the management of both the Studebaker and Lyric. Norman E. Field, in addition to managing the Colonial, will temporarily look after the LaSalle. Mike Simons, for several years at the Colonial as assistant manager, becomes Field's assistant at the LaSalle. Ben Anderson, assistant manager at the Studebaker, goes to McVicker's as assistant manager. Chester Amberg has assumed the assistant management of the Studebaker.

A decision in the now famous "billboard case" is expected to be handed down shortly by the Supreme Court of the United States. Loring R. Hoover, former assistant corporation counsel and special counsel for the City of Chicago, representing the Windy City in the "billboard case," returned from Washington,

## AMALGAMATED

## VAUDEVILLE AGENCY

B. S. MOSS

President

General Executive Offices:

729 7th AVE. AT FORTY-NINTH ST.

M. D. SIMMONS

General Booking Manager

ARTISTS can secure long engagements by booking direct with us

## The Western Vaudeville Managers' Association

MORT SINGER, General Manager

Majestic Theatre Building, CHICAGO, ILL.

D. C., this week, where last week he presented Chicago's "evidence." Several years ago an ordinance was passed prohibiting billboards in residence blocks unless approved by the owners of a majority of the property frontage. Under a decision by Judge Foell an order was issued enjoining the city from enforcing the ordinance, which the court held invalid. This decision was later set aside by the Supreme Court of Illinois, which upheld Hoover's contention for the city that the ordinance was valid.

AUDITORIUM (Cleofonte Campanini, gen. dir.).—Grand opera (seventh week).  
BLACKSTONE (Edwin Wappler, mgr.).—E. H. Sothorn in "If I Were King" (second week).

COHAN'S GRAND (Harry Riddings, mgr.).—"Hit the Trail Holiday" (Fred Niblo). Doing nicely (second week).

COLONIAL (Norman Field, mgr.).—"Griffith's Intolerance" (film), drawing big business (fifth week).

CHICAGO (Frank O. Miller, mgr.).—"Go to It," reported doing fairly well since shift from the Princess (fifth week).

CORT (U. J. Hermann, mgr.).—"Fair and Warner," getting its share holiday crowds (twentieth week).

COLUMBIA (E. A. Wood, mgr.).—"The Sightseers" (with Will J. Kennedy).

ENGLEWOOD (J. D. Whitehead, mgr.).—"Girls from the Folies" (burlesque).

GARRICK (Frank O. Miller, mgr.).—"Katinika" (T. Roy Barnes), drawing splendidly last week Chicago engagement (sixth week).

GAYETY (Robt. Schoenecker, mgr.).—"Military Jinks" (burlesque).

HAYMARKET (Art. H. Moeller, mgr.).—"City Sports" (stock burlesque).

LA SALLE (Harry Earl, mgr.).—"Idle Wives" (film).

LITTLE THEATRE (Maurice Browne, dir.).

—Little theatre stock.

NATIONAL (John Barrett, mgr.).—"Bringing Up Father in Politics."

OLYMPIA (George Warren, mgr.).—"His Bridal Night" (Dolly Sisters), got away to nice start Sunday night.

PLAYHOUSE (Guy Hardy, mgr.).—"Washington Square Players" (second week).

POWERS' (Harry Powers, mgr.).—"The Boomerang," drawing unusually well (seventh week).

PRINCESS (Sam Gerson, mgr.).—"Firing Sister" (William Hodge), opened auspiciously last Saturday night.

STAR AND GARTER (Charles Walters, mgr.).—"Million Dollar Dolls."

STUDEBAKER (Louis Jones, mgr.).—"Annette Kellermann "Daughter of the Gods" (film) opens Dec. 30.

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—Individually, the women were far in the background on Monday's bill, yet collectively, they were well represented, one turn alone filling the stage up with nicely dressed femininity. One can imagine where the women would have a chance with the men arrayed in this fashion: Marshall Montgomery, Ray Raymond (with the "Four Husbands"), Harry A. Ellis, Alan Brooks and Ralph Herz. There was no dodging the fact that the men were greatly in the majority with the entertainment thing. They did well notwithstanding that everything they did ran to songs and talk. Come to think about it, that show was the talkiest one that has been seen at the Majestic in moons. But thanks to a festive season and a crowd full of Christmas cheer and other things, the bill pleased immensely. Judge and

yet held the attention of those assembled when the curtain went up with their feats of strength and skill. Helen Trix was "second." Ordinarily a "tagger" for most artists, yet Miss Trix made the best of it and scored. "The Four Husbands" was far better received

**MINERS**  
**MAKE-UP**  
HENRY C. MINER, Inc.

## THE REAL RESTAURANTS AND CABARETS

**REKIN** THE SHOW PLACE OF BROADWAY

RESTAURANT—B'WAY at 47th ST.

Dan Dody Presents

**"Fads and Fashions"**

Stunning Girls 1917 Creation  
Gorgeous Costumes Second Edition  
Continuous 6:30 to 9 P. M.  
and 11 to Closing  
Afternoon Teas, 3 to 6  
Instructors in Attendance.  
Dancing Nightly  
Wonderful Music

**DINNER \$1.25** Served 4 to 4:30

WITH POMMARD

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than at the Palace, where it closed the show. At the Majestic it had the "fourth position," following Marshall Montgomery and his irresistible ventriloquial offering. Marshall seems

to be acquiring flesh, but taking on fat in no wise affects his "voice-deception." The act which still has Edna Courtney filling in acceptably, appeared to be in A1 shape, and the

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audience laughed one minute and applauded heartily the next. Montgomery was a large-sized hit and the score was never in doubt the moment he started that little dummy of his to work. Montgomery is one of the recognized favorites in Chicago vaudeville houses. "The Four Husbands" moved along like clockwork and pleased immeasurably. Raymond and Bain appeared to good advantage and Margaret Schaller held her place in the cast with credit. Raymond's voice seemed in unusually fine fettle and his songs were a feature. That chorus, this turn carries, sure stacks up like a million dollars and the costuming stands out as a walking testimonial for the Chicago modiste who made them. Harry A. Ellis did not seem feazed a bit when he walked out to sing after such a prolonged session of songs and talk ahead. Ellis is a

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some of the grand opera warblers that stick to the classics, offered a varied program that resulted in Ellis scoring one of the biggest hits of the entire show. The audience went nutty over his voice and applauded for his return long after the lights had been flashed for the

# Announcement

EARLY in January, 1917, an elevator apartment house, constructed for housekeeping, furnished apartments, to be known as

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After a most successful debut at Davis', Pittsburgh; Temple, Detroit and Rochester; Shea's, Buffalo; Keith's, Washington, Boston and Philadelphia; Maryland Theatre, Baltimore, this week (Dec. 25) sharing the Top of the Bill at

Keith's, Providence, R. I.

Direction, MARINELLI

succeeding turn. Alan Brooks offered his new sketch, "Dollars and Sense," and it seemed funny not to see him skidding on that spiral staircase he used in the old act. Brooks still "does" a drunk, but along a different type. He is now seen more in the legitimate light and as the good-natured, big-hearted chap, who proves a regular Spartan, giving up money to help the man who married the girl he loved and couldn't forget. Brooks shows true Theatrical ability. Brooks gave all the evidence imaginable that some day he can step right out and play the lead in a three or four act comedy and not half try. He is of the droll, unctuous type and handles his lines most effectively. Some very bright and snappy lines in his new skit. The Majestic audience voted it tiptop entertainment. Brooks had to take a number of curtain bows. Ralph Herz was next to closing and held the spot easily. Of course his act is along the same lines as viewed before, yet "The Author" and "The Ballad of the Brand" were new to the Majestic regulars. Some worker is Herz and one not a bit stingy with his numbers. Herz is an acquisition to vaudeville, and vaudeville should try and retain him. A pretty, pleasing and effective closing turn was offered by Ernest

Brenck's bronze statue horse. Worth waiting for. Applauded.

McVICKER'S (Jones, Linck & Schaefer, mgrs.; agent Loew).—The first show was almost over Christmas Day before anything like an audience had assembled in the Madison street playhouse, and when there is about one-sixteenth of an audience in a big house like McVicker's the show is bound to resemble a rehearsal more than anything else. That's what it looked like Monday. With barely any kind of an audience in for the first show the results were not at all satisfactory and to help matters the best they could the managers ran pictures until 12:21 o'clock. By that time a handful of regulars were in the house and the vaudeville section was started. A single woman opened the bill. She was Frankie Kelcey in songs and imitations. A tough job was ahead of this lady, but she went into the day's work as though the first attempt was nothing more than a rehearsal. She caused a laugh in the J-E-S "jury box" when she remarked "No children admitted," following her little "bit" on Theda Bara. No doubt that Miss Kelcey felt greatly relieved when that first trick was finished. Following Miss Kelcey came two more women, Flood and Erna. They started out like a pair of "singing sisters," but jumped into juggling articles and performing stunts on the revolving globe and ladder that placed them in better favor. No one could blame the girls for not having any of the "proverbial pep" that early on

A HAPPY NEW YEAR TO ALL

# WETTE

Coming to New York Soon

Direction, ARTHUR KLEIN.

Christmas Day. McCloud and Carp, banjo and violin players, gave the show its first lease on life, and these boys went after that half-house as though they were going to receive medals. They play well together and have one melody that is a bear. McCloud, the fiddler, by the way, was formerly with Joe Roberts, now doing a "single banjo" act. An act that made a beautiful impression and was particularly effective for the house and season of year was offered by Henrietta Serris and Co. This company of "models" reproduced famous pictures, and the effect was so strikingly realistic and picturesque that the small army of "fallops" assembled applauded vigorously. Bully good posing turn. Seemed to be "made" for McVicker's. Then came Bob Hall with a lot of suggestive talk that included "I spoke to the Goddess of Liberty and she told me to go right to it." Someone ought to stand over Hall with a pruning knife. Admitted Bob is the biggest kind of a favorite at McVicker's and that he "repeats" at the house perhaps more than anyone else, there is absolutely no excuse for any man "pulling" some of the stuff he does. Hall might start out the new year by swearing off some of that "on the border blue" material. After Hall appeared the "North Pole Girls," with a noticeable increase in the size of the audience. Six girls and a raft of principals, including two comedians, with quite an elaborate setting representing the "Frozen north," regaled that Christmas Day audience with a line of musical comedy, songs, dances and patter that appeared to find big favor. The girls made some pleasing changes of costumes, while the men worked hard to make the comedy by-play register. Practically a whole new show, with several acts billed that had not shown up to this time, appeared after 2 o'clock.

PALACE (Harry Singer, mgr.; agent, Orpheum).—Despite a few drawbacks the Palace show rounded out pretty good entertainment Christmas Day. Tim Kirby and Joe Rome, carded to open the show, failed to show. This forced Van and Belle, originally slated for the second position, into the starting spot. They are experts in their line of stage work and scored every minute they were whizzing those flying missiles to and fro. The act is well

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worked up and proved a big novelty. Caliste Conant is not only getting thinner, but shows a decided improvement in her work. Miss Conant's numbers were applauded, and she put each one over effectively. Her pianologue was appreciated. Miss Conant is now using a banjo to the betterment of the turn. Charley Gypewin and Anna Chance in "Poughkeepsie" were a laughing hit. The audience was in a receptive mood—typical of the times—and every line and situation caused laughter. Early spot didn't appear to hurt the act a bit. Walter Brower has the same act that he offered locally earlier in the season, but put over a lot. The Palaciers seem to like Brower

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deposit, but this deposit was not put up until other stock had been sold, he taking the amount from the stock proceeds.

Chas. W. Schepp (Schepp's Circus) is con-

templating another Overland wagon show this coming spring, with intentions of making a trip across the continent. At present he is endeavoring to increase his former show and is constantly purchasing animals to further

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ORIGINAL BACK TO BACK DANCERS

## MOON and MORRIS

THIS WEEK (Dec. 25), ALHAMBRA

Direction, H. B. Marinelli.

Look for our press notices? which start in next week's issue of "Variety."

strengthen it. It will be necessary to have at least 20 wagons to carry the 40 members of the company, besides the animals.

Mindel Kingston and George Ebner have joined the Del. S. Lawrence Stock Co., at the Wigwam, being engaged for four weeks, during which time that house will be devoted to musical comedy productions.

## The Profession in Town

over the holidays.

q This is the week. MACK'S stocks are ample to care for the smart up to the minute professional.

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NEW YORK CITY, N. Y.

### BOSTON.

By RICH BARNETT.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—A "seven star bill" was featured in the advertising this week with no names mentioned on the billboards. Maxime Brothers and "Bobby" opened well; Muriel Windsor, snappy; Cartmell and Harris, new act, best this team has ever shown in Boston; Pistol and Cushing, good; "Overtones," excellent; Willie Weston, bright; Macart and Bradford, in "Love, Honor and Obedience," excellent; Wheaton and Carroll, good but held back through recent showing here; Four Hellos, closed strong.

BOSTON (Charles Harris, mgr.).—Vaudeville and pictures, headed by Lipinski's Circus. Excellent.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agent, Loew).—Pop and pictures. Big gross and fair net.

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

GLOBE (Frank Mesher, mgr.).—"War's Women." Fair.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Pop. Biggest gross in New England.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop. Good.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Pop. Excellent.

PARK (Thomas D. Soriero, mgr.).—Pictures. Big.

MAJESTIC (E. D. Smith, mgr.).—Last week of "Bunker Bean." "You're in Love" will probably come in here next Monday from the Plymouth, as it started poorly here but has been picking up steadily.

SHUBERT (E. D. Smith, mgr.).—"The Passing Show of 1916" opened Monday matinee and will pull heavy as slightly spicy.

PLYMOUTH (E. D. Smith, mgr.).—Grace George opens next Monday in "Major Barbara," replacing "You're in Love."

WILBUR (E. D. Smith, mgr.).—"The Cinderella Man" will hold over to play New Year's Day here and will then close, the company apparently having too substantial a payroll. Next Tuesday Emily Stevens opens in "The Unchastened Woman."

PARK SQUARE (Fred E. Wright, mgr.).—"The Great Lover" going well. Will be followed on January 8 by Morosco's "Canary Cottage."

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**Gowns, Suits and Wraps at**  
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lowed on January 8 by Morosco's "Canary Cottage."

COLONIAL (Charles J. Rich, mgr.).—Otis Skinner in "Mister Antonio" will be replaced on January 8 by a return fortnight of Miss Hajos in "Pom Pom."

HOLLIS (Charles J. Rich, mgr.).—"Pollyanna" opened strong at the Xmas matinee and should do an excellent business.

TREMONT (John B. Schoeffel, mgr.).—"Chin Chin" returned for a fortnight here, opening to a big house Xmas matinee. "Miss Springtime" will probably open here Jan. 8.

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—"Fiske O'Hara in 'His Heart's Desire' not doing the big business that was anticipated. The Boston National Grand Opera company opens next Monday.

CASTLE SQUARE (John Craig, mgr.).—Fourth and last week of "Peg o' My Heart" (International) which has been the real bacon winner of the local experimental season. Next Monday "Bringing Up Father" comes in.

COPLEY (G. H. Pattee, mgr.).—Oscar Wilde's "An Ideal Husband" produced by the Henry Jewett Players. Excellent. Next week brings the first production in America of "The Odd Man Out," by Harold Brighouse, author of "Hobson's Choice."

CASINO (Charles Waldron, mgr.).—"Waldron's Bostonians." Excellent.

GAIETY (Charles Batcheller, mgr.).—"The Roseland Girls." Good.

HOWARD (George E. Lothrop, mgr.).—"The Mischief Makers." Capacity.

Annette Kellermann in "A Daughter of the Gods" will come into the Majestic Jan. 8 for an indefinite booking.

For legal purposes only, the entire cast of "Bunker Bean" are to be discharged for six hours in order to make the shift from the control of the Brooks estate simpler. The company will continue.

### LOS ANGELES.

By Guy Price.

The Burbank, given a new lease on life, is planning new productions of recently released stock plays.

**George M. Rosener**

The Representative Character Actor

of American Vaudeville.

# DURKIN GIRLS

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Direction, FRANK EVANS

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**Churchill's**

Clarence Drown has recovered from a slight indisposition.

Gardner Bradford has resigned as publicist for the Western States Vaudeville Association.

Several new film houses have opened within the past few weeks.

Morosco has a dozen or more new stock releases signed up for the Burbank.

Walter Hearn, the Mason's publicity purveyor, has been laid up with the grip.



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**January 3rd, 1917**

Entertainment and Ball

Tickets 50 cents

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Mrs. Joy Ashton Root, a playwright, died at her Pasadena home last week.

Christmas week is better in the theatre than the managers anticipated.

"The Genesis," a film, is now at the Majestic for a run.

John Blackwood has come out of seclusion. He said he had been writing two new plays.

Byron Gay, the composer, has gone to New York.

## NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Charles E. Bray, Southern representative).—An all-good show. Bryce and King, suave and debonaire, were eminently successful. Charles Howard's merriment elicited applause. Leo Zar-Rell Troupe acrobatted around 400 as a batting average. Monsieur and Mademoiselle Bruch rendered classics classily. Lew Madden won appreciation ylus. Fred Hallen dances as of yore, and Mollie Fuller does well. Everett's Simians have some novel monkey business.

TULANE (T. C. Campbell, mgr.).—"Sweet-heart."

CRESCENT (T. C. Campbell, mgr.).—"Dream Girl o' Mine."

LYRIC (Lew Rose, mgr.).—Stock burlesque.

LAFAYETTE (Charles Molis, mgr.).—Vaudeville.

ALAMO (Will Gueringer, mgr.).—Jimmie Brown's Revue.

Charles Molis, formerly of the Marvelous Molis, is operating the Lafayette, continuing with small-time vaudeville where Hodkins left off.

Nearly all the local barbers did their Christmas stropping early.

Charles E. Bray is 57. He has tendered birthday dinner by the exalted ruler of the Shaks and the potentate of the local Shrine, and incidentally presented with link buttons containing emblems of the orders on either side. His birthday cake was inscribed, 52. Bray smiled as he noted they had taken off five years instead of five per cent.

# M. GELULA & CO.

**Jewelers to the Theatrical Profession**

Don't forget us when in the market for any Diamonds, Watches or Solid Gold Jewellery, as we carry a complete line.

Our Diamonds are of the finest quality, and our low prices cannot be compared with.

We specialize in remodeling your old Diamond Jewelry into new and up-to-date designs at moderate prices.

Note—We offer a special discount to the profession.

Conveniently located to all connected theatrically.

**1472 Broadway, New York City**

Cor. 42nd St., Long Acre Building

Phone: 615 Bryant

"Fair and Warmer" comes to the Tulane next week. Thurston is at the Crescent.

"The Blue Paradise" company remained here the week before Christmas.

Lew Rose celebrated his 54th birthday on the stage of the Lyric early Christmas morning. Everybody told him what a great fellow he is and some meant it.

The Tode is offering the newest Marimba band to come up from Guatemala.

The Grunewald's revue is to be called "The Cave Dwellers."

Paul Harris Tessler is now with the Cleveland Office of Pathe.

John J. Black, Sue Milford, Al Warren and Edith Graham are now members of the burlesque stock at the Lyric.

A couple of deaf and dumb fellows were standing in front of the Tulane Sunday awaiting their impediment. Tex Campbell, manager of the theatre, who understands the silent language and the silent drama, walked over to where they were standing and told them in sign lingo they were a very fortunate duo. "And why?" mentioned one of the quiet boys. "Well," Campbell returned, "You might have lost your fingers, also!"

## PHILADELPHIA, PA.

By JUVENILE.

B. F. KNITH'S (H. T. Jordan, mgr.).—The management succeeded admirably in building up a big comedy show for Christmas week. There was plenty of it and of all kinds, some a lot better than others, but averaging up to a smart bill for this season of the year when those who go to a vaudeville do not care what they see as long as it makes them laugh. Eddie Foy and Foy Family were the top-liners and ran away with a high applause hit. Those seven youngsters are standing out pretty strong in this new version called "The Old Woman in the Show," which, aside from the opening, is not much different than the last vehicle he used here. But Eddie is taking things easier these days and depending a lot on his brood of Foylets, and the kids are making good. Probably Ed is thinking of the days when he worked for Henderson, which is some years ago—and believes in allowing the youngsters to help earn the kale. Mrs. Gene Hughes has a very useful playlet in "Gowns" and scored strongly with it because it was one of those sentimental bits worked in at the finish that never misses out with a holiday crowd. The sketch is not as good as either of those used by this clever artiste, but it has the advantage of skillful handling, there is a lavish display of pretty clothes to catch the eye of the woman and there is the "snapper" finish where the wife

puts one over on the "movie" actress her husband is infatuated with, and all ends happily. You couldn't beat that for a Christmas sketch. Ray and J. Gordon Dooley are slipping over a decidedly lively comedy skit. The "Moon" number is worked up for the big comedy bit of their act and the "cabaret" number which they used in Manager Jordan's production of "Made in Philly" gives them a corking finish. Dooley is a corking good eccentric comedian and his falls never fail to land a laugh. One of the biggest applause bits of the bill was "Oklahoma Bob" Albright, a singer of ballads and ragtime, who just burned things up like a prairie fire. Albright is a big, prepossessing fellow with a lot of the personality which must just ooze out of the ground down in Will Rogers' state. Albright has a lot of Rogers style—not lifted, but just natural—and one or two of his stories which "hit 'em right in the eye," as Bob says, but he ought to tie a noose on that "no soap" story, which is older than he is. Fay, Coleys and Fay got along nicely with their harmonizing and did it so well that it seems they should do a little more of it and not try so hard with their comedy talk. They handle their musical numbers fine and finished very strong. Gibson and Guinan in "Honk, Honk, Maybe," did very nicely in an early spot with their cross-fire chatter about an automobile. The wrangle made a big hit with the holiday audience and the act scored a laughing hit. Harry Antrim, who used to do a single, has a new partner in Betsy Vale, a dainty girl with a small voice and some ability as a dancer. Besides she looks cute and helps Antrim put over a likeable act. Wanda, the educated seal, gave the show a dandy opening number, and Bradna and Derrick's high class riding act put on a very pretty finishing touch. This act stands at the head of its class and goes a long way on looks, too. The switch from the Selig-Tribune pictures to the Pathe Weekly worked big improvement, there being some applause for several of the pictures, which the Selig scenes never got without the Old Glory stuff.

ALLEGHENY (Jos. E. Cohen, mgr.).—This house, which has been under the direction of the B. F. Keith theatre's interests, opened this week under a new management, Joseph E. Cohen, who also has the Broadway, a small time house downtown, being the new lessee. There was no official announcement about the terms of transfer. The policy will be pictures and vaudeville, three shows daily and the prices 10 cents at matinees and 10, 15 and 25 at night. For the opening week's bill, the Fox picture, Gretchen Hartman and Alan Hale in "The Love Thief" was featured, supported by the following vaudeville act, "The Switch from the Selig-Tribune pictures to the Pathe Weekly worked big improvement, there being some applause for several of the pictures, which the Selig scenes never got without the Old Glory stuff."

BROADWAY (Jos. E. Cohen, mgr.).—Valencia Suratt in "The Kitchen" the film feature, surrounded by the following vaudeville



*Mlle. Claire*

FIFTH AVENUE IMPORTER  
AND DESIGNER

*Clothes That  
Reflect Personalities*

are displayed in an unusually large and interesting collection, which represents all the latest developments of fashions, in modes and materials.

**GOWNS, SUITS, WRAPS  
AND MILLINERY**

at prices within easy reach of professionals.

130 West 45th Street  
New York City  
Phone Bryant 8881.

acts: Techow's cats, Ray Fern and Marion Davis, Jack Marley, Frances Nordstrom and William Pinkham, Artur Dunn and Beaumont Sisters in the Billy Van sketch, "Props." COLONIAL (H. A. Smith, mgr.).—Frosini, the accordionist, featured. Others, Bobbie Heath and his Girlish Revue, Adra Ainslee and Co. in "Kiddle," Kennedy and Kramer, Four Juvenile Kings, Three Janettes with performing dogs and pigeons, Hong Kong Mysteries and the Fox picture, "The Battle for Life."

NIXON (F. G. Nixon-Nirdlinger, mgr.).—Emily Smiley and Vivian Ray and Co. in a new playlet called "Your Daughter." Neil McKinley, Five Princetons, Stain's Comedy Circus, Jones and Sylvester, the film feature, "The Love Thief."

GRAND OPERA HOUSE (W. D. Wegfarth, mgr.).—A musical "tab" presented by juveniles was the Christmas headliner. Others, Elvra Sisters, Peppino and Perry, the Stantons in "Who Stole the Shoes?" Carlisle's Dog and Pony Circus, Philbrick and Deveau in "A Case of Soapstone" and special pictures.

WILLIAM FENN (G. W. Metzel, mgr.).—Mabel Elaine and her ragtime band in "On the Levee," featured; Billy Morse and the Bachelor Quartet in "A Night in the Trenches," Gallagher and Martin, Seymour's Happy Family, Dorothy/Gish in "The Children of the Feud," the photo feature. A complete change of bill and pictures were given for the second half of the week.

## 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 in VARIETY'S credit at the

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A JOYOUS NEW YEAR  
PEACE AND GOOD WILL TO ALL

MAX **FORD** AND **URMA** HETTY



Mr. and Mrs. Max

## AUSTRALIAN CREIGHTONS

NOVEL ECCENTRICITIES

HAPPY NEW YEAR TO ALL  
This Week (Dec. 25)—Bushwick, Brooklyn, N. Y. Next Week (Jan. 1)—Keith's, Philadelphia  
Direction, JENIE JACOBS.

## BELL-THAZER BROS.

Direction, TOM JONES

LEONA

IN VAUDEVILLE

LEONARD

**STEPHENS and HOLLISTER**  
Direction, MORRIS & FEIL.

## "WILLISON and SHERWOOD" "THE TWO CANARIES"

U. B. O. — W. V. A.

Eastern Representative, ALF. F. WILTON Western Representative, WAYNE CHRISTY

## BEN RYAN AND 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.

NEW YEAR'S GREETINGS

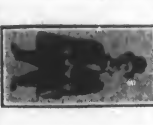
## DAISY CAMERON

Making Good on the Coast

GLOBE—Barney Williams and Co. in "The Broken Scarab," featured; others, Bonnie Sextette, LaFrance and Kennedy, Lee Begg and Co. in "Back Home," Kubelick, Rodriguez Duo, George Armstrong, Danna Cooper and Co., Grannis and Grannis, Potter, Hartwell and Co.

CROSS KEYS (Sablowsky & McGurk).—Ted Oliver's musical "tab" called "On the Roof," headlined the first half. Others, Nellie LaFerty & Co. in "The Deserter," Four Harmonists, Ollie White, Woods, Forbes and Halpern, Lucy Gillette. Second half: "Harvest Days," a musical tab feature. Others, Tracey and McBride, Hooster and Kane, Fred C. Hagen and Co. in "Spooks," Musical Avalos and Equilla Brothers.

LITTLE  
JERRY  
Wishing all a  
HAPPY  
NEW YEAR



1/2 out of the 57

## BARDELL

Juggler Supreme

"A Little Different"

### Alimony Commission

will be deducted next season by the U. B. O. So many of our most prominent actors have been neglecting this little formality, thereby losing time while in New York by hotel-ing at John Purroy Mitchell's hotel.

### Either Pay or Lay on hay.

I'll never pay alimony because I love my wife and my wife loves me. I may not be a good sight for sore eyes, but anyone who butts into my family affairs has to be a champion—fistfully, knifely, gunly.

I am a tough baby, but I certainly love my wife and child.

I never want to be headlined, because the only thing I draw into the theatre is flies; nevertheless, I am asking \$600 more to play the Palace Theatre, New York, again.

Cecilia Bloom, outside of that minstrel gag, never had a better closing act than I; but still I don't play the Interstate time, do I? Yes, I don't.

Looking at my map, a guy asked if I was a Hebrew.

I am. My mother's name was Evans, which is Scotch. My father's name was Childrey, which is Welsh. He wouldn't let me use his name and I by law changed it to Stan Stanley. My ancestors never expected I would have this face. You see, I am a business man, so I have a business face. Don't you know my business? Tweet, tweet, tweet. Gerson's Coronas are great cigars. (Say, Mayor, I'm out of 'em.)

I get \$400 a week

for the act. Save \$100. Give my partners \$300. The R. R.'s and hotels get the rest. I pay my agent a yearly salary of \$10,000. I only associate with actors who play three-cushion billiards, and we are the boys who make up the class and brains of the profession. We cheat each other with open eyes.

("Oh! I can't wait until VARIETY comes out. STAN STANLEY'S ad is so funny.")

## STAN STANLEY

FLO AND OLLIE

## SHERLOCK SISTERS

Entirely New Repertoire of Songs and Dances

See Billy Grady IN VAUDEVILLE. Ask Geo. Choos

## SCHEPP'S COMEDY CIRCUS

4 Ponies 10 Dogs 4 Monks 3 People

QUALITY QUANTITY COMEDY  
Trimming the boys in pool, billiards and poker on the Pan. Tour.  
HAPPY NEW YEAR TO ALL

## Albertina Rasch

U. B. O. and Orpheum

IN VAUDEVILLE

Direction, ARTHUR KLEIN

BRAINS AND ABILITY PLUS A MONOCLE

FOR

## Mr. PELHAM LYNTON

with MRS. LANGTRY (Lady De Bath) on her Orpheum Tour

## Prof. Pamahasika

extends greetings of the season to all friends. I am pleased to know so many of my friends attended my two performances at the Academy of Music, Brooklyn, N. Y., Saturday, December 16th.

LANG MA-Y YER  
LUM REEK

## BILLY KINKAID

A REAL SCOT IN A REAL VARIETY ACT

PLAYING BEST IN VAUDEVILLE

Direction  
**ROSE & CURTIS.**





KARMIGRAPH  
NUMBER **11**  
PRINCE  
**KAR-MI**  
VAUDEVILLE'S  
GREATEST ILLUSIONIST  
SAYS:

# RESULTS ARE WHAT COUNT

AND AS I HAVE WORKED STEADY AND HAVE HAD MORE ENGAGEMENTS OFFERED ME DURING THE PAST YEAR THAN I COULD ACCEPT, I BELIEVE THE MANAGERS ARE LOOKING FOR RESULTS AND REALIZE THAT

**"KAR-MI GETS THEM IN"**

(Address VARIETY, New York.)

## KOKOMAYNIA CLUB

A Happy New Year to all members and friends. Congratulations to Jim and Marion Harkins.

We are running short of crepe hair, so please send in your dues.

Official announcement of new members: Kahn, Walton and Henry, Lew Sharp, Sam Le Roy, Rube Goldie, Milt, Stevens and Slatko's Rollickers.

Regards to Nolan and Nolan, Sammy De Haven, Jack Mills, and Billy Schoen.

## THE ORIGINAL IDEA



Andrew A. LAST CALL FOR LUNCH—SERVICE A-LA CARTE Lemby 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 "Maid"  
Eastern Representative, Jack Flynn Western Representative, Harry W. Spingold  
Best U. S. O.—W. V. M. A. Wishes to All

YOU REMEMBER ONE

# LITTLE DIXIE HARRIS

I Wish Everybody A Happy New Year

A MUSICAL ACT OF DISTINCTIVE MERIT

## JACK LEVY

and the **FOUR SYMPHONY SISTERS**

Presenting, **"A Study in Melody"** ADDRESS VARIETY, NEW YORK.

# KATHARINE DANA'S

## "FISHERS FOLK"

UNITED TIME

GEO. W.

CARRIE

# BARBIER, THATCHER and CO.

In **"THE WAY OUT"**

Booked Solid

Direction, ARTHUR J. HORWITZ

THE CLEVER MUSICAL COMEDY TENOR

THE COMIC OPERA BASSO

# BERT WAINWRIGHT AND Wm. H. WHITE & CO.

In **"A Holland Romance"**

A MINIATURE OPERA IN ONE ACT BY GEORGE BOTSFORD  
HIGH CLASS SINGING COMEDY SPECIAL SCENERY AND COSTUMES

"A FEATURE ACT THAT IS INVARIABLY THE HIT OF THE BILL"



## MCKAY'S SOOTCH REVUE

Happy New Year and Good Wishes to all and a' also a Wee Dooch and Doris to the year that's awa'.

# HOUDINI

Permanent Address, VARIETY, New York

This Week  
(Dec. 25)  
Palace  
New York

Next Week  
(Jan. 1)  
Keith's  
Philadelphia

# HARVEY - DE VORA TRIO

Direction, ARTHUR J. HORWITZ

Address 306 Putnam Building, New York City

# WALTER DANIELS AND WALTERS MINNA

OUR GREETINGS

Peace On Earth, Good Will to All.

# MARQUE BRIERRE AND GRACE KING

Now playing Interstate Circuit

DIRECTION, ARTHUR KLEIN

Direction, MORRIS & FEIL

BOOKED SOLID.

# BELL AND FREDA

W. V. M. A. THE SINGING LABORERS

U. S. O.

Greetings to  
Everyone from  
Myself and the  
Old "Duke."

ALWAYS  
WORKING.

# BEDDIE BORDEN

Supported by "SIR" JAS. DWYER in "THE LAW BREAKER"

# KLEIN BROS.

Van and Schenck-Breen Family, thanks for the greetings; many times the same to you. Williams and Seal say the Fall River audience are too easy. Wait till tomorrow. Did you ever play Fall River on Xmas Day? Only two shows a day and one at night. Turkey dinner in the Greek restaurant. Where are Sibyl and Jim?

SEE THE POINT!

# JOHN T. DOYLE and CO.

NOW TOURING IN

**"THE DANGER LINE"** A Genuine Novelty

This Week (Dec. 25)—Pantages, Portland, Ore.

# Harry—HOLMES and LEVERE—Florrio

PRESENTING THEIR COMEDY SKIT  
**"THEMSELVES"**

By TOMMY GRAY

Booked Solid.

Direction, ARTHUR J. HORWITZ

# ELIZABETH SHIRLEY

With

RAYMOND BOND in **"REMNANTS"**

Orpheum Circuit—Booked Solid.

# CORBETT, SHEPARD AND DONOVAN

3 BOYS WHO SING

Next Week (Jan. 1)—Orpheum, St. Paul

Rep. Aaron Kessler



**Rich  
McAllister**

PRINCIPAL  
COMEDIAN

"STEP LIVELY GIRLS"  
BREAKING RECORDS—THAT'S ALL

# SAM and KITTY MORTON

With all credit to that new author, Herbert Moore, for corking new opening song and the Best Routine of Dialog we ever had.

MAX HART, Pilot.

# 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.

Gee, we're glad it's over!—Santa Claus.  
HAPPY NEW YEAR

# BESSIE MORIN SISTERS ZENA



Touring Orpheum Circuit  
Direction, HARRY WEBER

# 35

J. J. M.

E.F.A.  
E.V.D.

# BEATRICE LAMBERT

American  
Nightingale

In an Artistic Song Repertoire  
Booked Solid



# DOGSENSE LADY says:



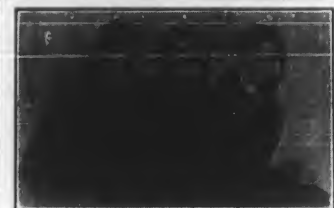
that everybody says that she is the only dog in the World doing it and without a routine and raping entirely on the spoken word.  
P. S.—Merry Xmas and Best Wishes to all Trained Dogs in the business.  
P. S.—If you don't believe me, ask my agent.

# The Pusillanimous Negro Delineator Rawls AND Von Kaufman

(His Support)

wished everyone a Merry Xmas last week, but Variety failed to change the ad. Now we wish all a "Happy New Year."

All T. C. Y. C. members in Chicago look out for a Masked night next week.  
We open for Mr. Pantages Jan. 1th, 1917, at Minneapolis, and will stop over on route.



KAHL, WALTON and HENRY

With

ALL A HAPPY NEW YEAR

Next Week (Jan. 1)—Kaysone, Philadelphia, Pa.  
Direction, JACK HENRY.

# YRRAH—ABSAR MUKOH—LLEDYS Dope This Out?

It Is Very Unlucky to Walk into a Benefit!  
"The Hoke-Alalee Expert."

**Harry Sydel**

Loew Circuit

Direction,

Mark Levy.

# JAMES (FAT) THOMPSON

"An Affair of Honor"

Playing U. S. O. Time

Direction, Harry Weber

# JANET ADAIR

"Song Definitions"

Assisted by

**EMMA ADELPHI**

Booked solid Orpheum, "U. S. O. and

Interstate

Direction, HARRY WEBER



VAUDEVILLE'S  
MOST ARTISTIC  
DANCER

# Vera Sabina

BOOKED SOLID  
ORPHEUM CIRCUIT

Direction,

Max Gordon

# WILL POWER Is King of the World The MONARCH of the ACCORDION IS

**VESPO—VESPO**

Royally yours,

# VESPO DUO

# MIKE DONLIN and MARTY McHALE

IN VAUDEVILLE



BILLY

GEORGE

# Lloyd and Britt

In a "Mixture of Vaudeville," by Ned Dandy  
This Week (Dec. 25)—Syracuse and Schenectady, N. Y.

Next Week (Jan. 1)—Albany and Troy, N. Y.  
Direction, HARRY FITZGERALD



# Mlle. La Toy's Canine Models

Vaudeville's Prettiest Offering  
Booked solid—W. V. M. A. and U. S. O.  
East. Rep., HARRY SHEA  
West. Rep., JESS FREEMAN



Smart Entertainers!  
Sammy Sidney

# Weston and Clare

A HAPPY NEW YEAR TO ALL  
This Week (Dec. 25)—Charleston, S. C.  
Next Week (Jan. 1)—Jacksonville, Fla., and Savannah, Ga.  
Week Jan. 8—Chattanooga and Knoxville, Tenn.

Direction, MAX GORDON

# THE FAYNES THE ARTISTS WITH A SUPREME OFFERING Representative, JACK FLYNN.

# CLAUDE Golding and Keating CLARA

Booked solid W. V. M. A.

Eastern Rep., ROSE & CURTIS

Western Rep., BEEHLER & JACOBS

Teddy Roosevelt  
has the punch.  
So have I.

# JOHNNIE REILLY HOOP ROLLER BALL BOUNCER

AN ACT THAT IS DIFFERENT

# DAISY JEAN

A Hit on Every Bill

U. S. O.

TRANSFIELD



SISTERS

W. V. M. A. Direction, BEEHLER & JACOBS.

### Bob Roberts, Please Note

The Harrisburg "Telegraph" says:  
"Their vocal quartet work is excellent."

Next season, 36 weeks lay-off in California,  
far from the cold and the snow.

## McINTOSH AND HIS MUSICAL MAIDS

### Obituary Notice

In Memory of our cat "MAGIC"  
Died Tuesday, Dec. 19th, 1916

Fred (Hank)

## FENTON

and

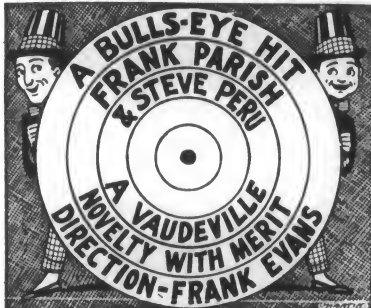
Harry (Zeke)

## GREEN

Personal Direction, MAX GORDON.

THE  
BOX OFFICE  
ATTRACTION  
**Catherine  
Crawford**  
AND HER  
FASHION  
GIRLS

Direction, **Arthur Pearson**



This Week (Dec. 25)—Keith's, Cincinnati.  
Next Week (Jan. 1)—Keith's Indianapolis.

MESSRS. HUGHES AND SMITH  
Present THE PINT-SIZE PAIR  
**JOE ALEEN**

**Laurie and Bronson**  
IN "LOST AND FOUND"

THANK

Fenton and Green  
Kelso and Leighton  
Sauty and Norton  
Howard and Clark  
Orth and Dooley  
Geno Hughes  
Jo Paige Smith

Mr. and Mrs. Harry Groen  
Nan Halperin  
Ran Scherer  
Schertz and Eldrid

AND  
the party that sent me a box of cigars—wonderful!  
And thanks to the one who sent Aleen the diamond ring!



It is no sign of a  
failure when a paper-  
hanger goes to the  
wall.

## BILLY BEARD

"The Party from  
the South"

Direction,  
**Harry Weber**



## NOLAN AND NOLAN



We have had with us for the last two weeks Knapp  
and Cornalls, and The Riels.  
Christmas night Cornalls and Riels got desperate  
and drank two beers and we had a hard time to  
get these two great artists home.

This Week (Dec. 25)—Temple, Rochester

Next Week (Jan. 1)—Montreal and Ottawa

Week Jan. 8—Temple, Hamilton, Ont.

Agent, NORMAN JEFFERIES.

A PROSPEROUS...  
PEACEFUL...  
NEW YEAR

To all Actors Managers  
and Intermediaries in the  
Greatest Business...  
on Gods Green Earth—

"VAUDEVILLE"  
sans strife, sans war talk;  
sans meddlesome outsiders.  
EDW. MARSHALL.

## "MR. MANHATTAN"

**Fred Duprez**

Says:



Judgeth not the actor by the  
way your audience receiveth  
him.

The audience may not be any  
good either.

The VENTRILOQUIST  
WITH A PRODUCTION  
**ED. F.**

## REYNARD

Permanent address, Marion Theatre, Marion, O.

## HOLDEN AND GRAHAM

Artistic Bits of Verminity  
Direction, TOM JONES



## HOWARD LANGFORD

Principal Comedian with  
"Kathika"

Direction, Chamberlain Brown

**MARTYN and FLORENCE**

V. B. O. A.

Ray, what do you think of our Agent's "Crazy  
Quilt"?  
Some Agent and Some Quilt.

Personal Direction, **Mark Levy**

Happy New Year to Everybody

## JIM and MARION HARKINS

Direction, Norman Jefferies

A Booking Man We Know Made Up a  
Hasty List of His  
Christmas Presents

### IT RAN AS FOLLOWS

2 Disappointments (In Bad)  
3 Cancellations (Outright)  
1 Neck Boil (No Matter)  
1 Routine of Sarcasm (Wife Talk)

"The Crueller Friends,"

## NEIMAN and KENNEDY

Loew Circuit

Direction, **Mark Levy.**

"The Marvelous Missing Mongolian"  
**Alsoknownas**

"The Vamping Vanishing Violinist"  
Ask, T. JONES.

All Kinds of Pool and Billiards I have

## Played Except

LIVERPOOL

where I frolic in three weeks.

Continental yours,

**JIMMY FLETCHER**

"The Knotted Knobelman."

Stoll Tour

Direction,  
**MARK LEVY**

BLACKFACE

## EDDIE ROSS

Nell O'Brien Minstrels

16-17

Permanent Address, VARIETY, New York



## Pauline Saxon

BABE  
COOK

FLO and NELL  
WALSH

## THE REYNOLDS

Watch for us in  
SONG, RHYME AND MAGIC

BOOKED SOLID  
W. V. M. A.—U. B. O.

## MARTYN and MACK

THE SINGER AND A DANCER

Playing Loew Circuit

Direction, TOM JONES.

### IF IMITATION IS FLATTERY?

Then I have been  
Flattered by

## AL JOLSON

## JACK

## WILSON



OSWALD

WOODSIDE KENNELS



With Vogel's  
merry minstrel troupe,  
I used to "kick em" daily.

I'm starting now, with the  
Follies Show  
And doing things upgaily.

**Walter Weems**  
In Furrin' Parts

J. J. M.

# 35

LEA  
E.V.D.

Clyde Phillips

Offers

That Beautiful Act

## MABEL NAYNON'S BIRDS

An American creator.  
Created in America by  
American creators. A  
revelation, a joy, a de-  
light to every spectator.

See **MARK MONROE**  
1463 BROADWAY



BILLY

## NEWELL

and

**ELSA**

## MOST

with

**Menlo Moore's**

"Joy Riders"

W.V.M.A. and U.B.O.



## KEIT and DE MONT

IRWIN'S "MAJESTICS"

## BESSIE LEONARD

The next best thing to being rich is to have  
plenty of money.

## ALFREDO

W.V.M.A. and U.B.O.

## FRANCOLINI

DAINTY SINGING SINGLE

VARIETY, New York.



# EDNA AUG

Editorial in "Commercial-Tribune," Cincinnati, Sunday, Dec. 24, 1916

**Edna Aug, Comedienne who "Topped" the B. F. Keith bill the week just closed—a Great, Impersonal, Dramatic Artist; a Worthy Rival of the Famous Frenchwoman, Yvette Guilbert. Her characterizations models of their kind and unsurpassed in Vaudeville.**

BY MONTGOMERY PHISTER.

Edna Aug.

The star supreme of the Keith program last week; the immaculate little artist who literally "stopped the show" night after night, holding the audience expectant while laughter and applause rang through every quarter of the house. Not decided, apparently, as she bowed and bowed through the thunders of acclaim, just what she would do next of her highly-multiplied repertoire of delicately limned and finely differentiated characters the performance passed. She held the orchestra at "restless ease," waiting the signal to proceed. Presently—the audience patient until she had made a change of costume—her remarkable semicaricature, semitruthful "Lady of the Hippodrome," who weeps over the supposed drowning of Neptune's daughter—limp and lifeless—at the bottom of the tank.

Smiling, then, one of her queer, indescribable little smiles with half-closed eyes, she began her recital, the shoddy aristocrat making her whining moan, as laughter again rose in furore to the farthest corner of the theater.

As you sit through one of the peculiar, strangely fascinating monodramas of this marvelous little artist—for they may be likened to plays of one character, so comprehensive is the impression she creates—you can think only of that greatest of French women, Yvette Guilbert; not that she is tall, thin, nor—though slightly angular as the Parisian comedienne is—but that she begins to exert her fascination the moment she walks upon the stage, "girlishly awkward" in a sense, and with an air of "vague distraction." Her shoulders do not droop, as Yvette's do, nor do her arms hang limply—there is too much of the nervous in her temperament for that—but she doubles forward as the great French woman's custom in an "automatic bow" in recognition of her greeting, while that curiçua Guilbert smile breaks out along her lips and rises and dances in her steel gray eyes; wide open, as Symons so delightfully describes the Parisian's, in real or well-assumed childlike astonishment.

Her hair, a luxurious brown touched with auburn, is massed in careless waves over a high, pure forehead. In a short dress of soft material, yellow in shade, with a bodice of peculiar scarlet, and without ornaments, she gives you the first example of her indisputable talent in her portraiture of the wise young woman of the counter unattended at a dance. It is an exquisite bit of character drawing, and in recognition of its delicate humor a storm of hand-clapping sweeps through the house.

The applause stops suddenly when she disappears for a moment. There is a pause of expectancy; she reappears in the plain garments of a scrub woman, a small, gray shawl of plaid pinned over her head. With her first utterance, as she kneels and begins the exercise of her brush upon the stage, you recognize the difference between Edna Aug and "all the other women you have ever seen upon the stage." She achieves the highest in vaudeville, the highest in the stage art of realism and idealism with the fine accentuating quality of a Dickens-like gentle, delicate caricature.

This scrub woman, this humble creature of brush and suds, buffeted about and described indifferently as "clever" and "effective," has about it the subtlety of the finest art. It is a creation, odd, impressive, the result of genius untrammelled, running its own free way. There are many rapid "flurries of broken words and phrases," but there is always the evidence of fidelity to a strange, original and eccentric "somebody" taken as it were instantaneously from life.

And these characters, many and various and indescribable, are all of her own making. Unlike Yvette Guilbert, she does not depend upon authors, poets and dramatists of the past or present; they are of her chaping, and all the more

admirable as they are built in imitation of nothing that has preceded them. They have never been seen, excepting as she depicts them, on the stage from the "beginning."

And this calls to the attention again that where Miss Aug is most the artist is in the partly serious characters, as in this very woman who kneels and swashes her brush and suds in such close proximity to the countenance of the leader of the orchestra. She brings before you the very life of the tenements. There is a shade of sorrow apparent in both the aspect and demeanor of this frail creature who toils as she gossips, revealing her ambitions, her disappointments, her small joys between times; and all with profoundly earnest, serious comedy, a transcript, verily, of a peculiarly low existence starving for happiness in the face of all trials. It is given in "rapid outlines," but still with a minutiae of detail as veracious as though labored over with gloss and glazing. There is no high-light neglected, no deep shadow omitted, even in the hurry of movement or the apparently gay chatter delivered, as it would seem, extempore.

Though her "gamut in the purely comic is wide"—in a way limitless—it is in the idealization, without eliminating essential truth, that Miss Aug excels. She gives you highly amusing portraits of those lowly characters, but beneath the veneer of comedy there is always the note of sadness, the subtle appeal of distress that compels your sympathy, that clutches at your heart. In the height of your laughter you recognize the force of the pathetic; you applaud the artist and yet you find your best admiration given to the plea beneath the polished surface of the comic, for the unfortunate creatures, the beings of a strange world beneath us, fraught with ills of the heart's disappointment, if not bodily distress.

Yet there is nothing of coarseness about the art that accomplishes all this. It is neither "contaminated nor contaminating;" it is simply a peculiar phase of genius, impersonal, as was said of the art of Guilbert. Its creator, the little woman who embodies it, who gives it material expression, is an unmistakably great dramatic artist; not merely clever in the conventional misuse of a conventional word, but a genius in the best sense, who gives you realism as but few have written it, gives it with the always underlying spirit of truth, which is life itself, transplanted, set before you upon the stage.

Like the great French woman, her "naivete is perfect," and perfect, too, in that strange "smile of comprehension" that always follows your applause. With a simple arching of the brows, with a gentle inflection of the voice, a graceful movement of her diminutive body, she can suggest, portray the humor that is "dry, ironical, unctuous" even, as but few are able to do. But nowhere is she conventional. Her voice can express in any and every tone the best sense of song or recital. In short, she is like Guilbert—nowhere can a comparison be found in vaudeville—a great, impersonal dramatic artist. As has been said of the French comedienne, she depends solely upon her expressive power, her dramatic capabilities, her gifts for being moved, for rendering the emotions of those in whom "we do not look for just that kind of emotion," and she "affects one all the time" as being, after all, "far removed" from the creatures she is "showing us on the stage," an "artist whose sympathy is an instinct, a divination."

Nor could Edna Aug tell you any more than Yvette Guilbert how she "happens to be a great artist;" how she "found a voice" for the "tragic comedy of cities"—for her characters are all of the crowded streets, the halls or homes of the poor—nor how she compels you to such admiration of these simple people come from such sordid surroundings. It is a secret, her own secret perhaps, as an English critic has said, "which she herself has never really fathomed."

Management JACK CURTIS

Palace Theatre Bldg., N. Y. City



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