

TEN CENTS

# VARIETY

VOL. XLVII, No. 1

NEW YORK CITY, SATURDAY, JUNE 2, 1917

PRICE TEN CENTS



# "STOP THE SHOW"

That is the dream of every artist and we have got the song that will STOP ANY SHOW. We have seen it done night after night, day after day. All over the Country Singers are Stopping the Show with

# "AMERICA, HERE'S MY BOY"

THE GREATEST OF ALL PATRIOTIC SONGS

# "FROM ME TO MANDY LEE"

A swingy-singy idea song. With a wonderful lyric and the dandiest tune you ever heard. With a corking double and great male and female version.

YOU CAN'T MISS—WITH THIS ONE

We were going to hold this "Bird" back, but circumstances compel us to publish it. Your gain.

# "LET'S ALL DO SOMETHING"

A new patriotic song by the writers of "America, Here's My Boy." It's a riot. Here's the chorus:

## CHORUS

Let's all do something,  
We can all do something;  
Ev'ry little bit helps, so do it now.  
We want the man with the sword, the man with the gun,  
The man with the hoe, and the plow;  
Girls, you don't need rehearsing  
To go Red Cross nursing,  
Your hand can soothe a soldier's brow,  
Ev'ry boy can be a scout,  
Ev'ry body must turn out,  
And do their little bit of something;  
Let's all do something,  
UNCLE SAMMY WANTS US NOW.

## "RELEASED"

THE HIT OF ANNA HELD'S SHOW, "FOLLOW ME"

# "There's Something About You Makes Me Love You"

A HIT..NUFF SED

# JOE MORRIS MUSIC CO.

MIKE MORRIS  
General Manager

145 West 45th Street, New York City

JOE HOLLANDER  
Professional Manager

CHICAGO

BOSTON

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Grand Opera House Building  
WALTER WILSON

230 Tremont Street  
JACK MENDEHLSSON

136 West 9th Street  
ARCHIE FLETCHER



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## \$1,000,000 CHARITY SHOW; AIDING RED CROSS FUND

**Walter F. Wanger Proposes to Present "Once Upon a Time".  
Under Auspices of Red Cross Organization. All Profits  
to Go to Charity. Maxfield Parrish Painting  
Scene. Models.**

Plans are underway for the launching next season of a tremendous production of the fairy tale "Once Upon a Time," under the direction of Walter F. Wanger, which will be one of the most magnificent adjuncts to the Red Cross fund-raising campaign of which it is hoped that \$1,000,000 annually for that society will be secured. Each season it will return to the stage with a new fairy tale.

Eugene Walter is to produce the original fairy tales and adapt them to the stage productions. Each of the four seasons are to be done on a scale that will mean the outlay of over \$1,000,000. The initial curtain goes up on a scene of melodrama, ballet, incantation and a large chorus. It is the producer's intention to carry a heavy load.

Maxfield Parrish is to paint the last two sets to complete the total of five for the production. There are to be nine tremendous scenes. Four are to be dropped. The scenic models alone will have a cost of \$50,000. Those already done are of veritable master works of the artist, carried out to the utmost by Mr. Parrish, who has painted in oil on wood, instead of the wash painting on paper used in scenic models. One of the sets alone completed took six weeks. After they have been used in the stage sets completed, Mr. Parrish will dispose of them. He has placed a price of \$10,000 each upon the sets. The drop designs will also be sold.

Mr. Wanger has made a offer to Marion Davies and John Johnson to appear in the piece.

"Jack and the Beanstalk" is the fairy tale that is under consideration for the second season. Some time ago a musical extravaganza of the same title was produced at the Casino.

At present the plans for the production are being held in abeyance until the big Capitol theatre on Broadway and 51st street is completed. It is figured "Once Upon a Time" will be the opening attraction at the new house.

### AMERICAN TURN OF MIND

The Chicago, formerly known as the American music hall, has been abandoned by the Shuberts and turned

back to its owner, Charles Herman. When the house was converted from a cafe and dance hall, William Morris took charge and made it a money maker. However since the Shuberts took it over four or five years ago, the theatre has proven a loadstone and its managers have lost a small fortune trying to put it on a paying basis. The last attraction to play the house was "Very Good Eddie."

### WOODS RELEASES ELTINGER

The agreement between Julian Eltinge and A. H. Woods, expiring Nov. 15 next was canceled by mutual consent Tuesday, with Mr. Eltinge reported to be taking up picture playing over the summer.

This is the sixth year of Eltinge's phenomenally successful tours under the Woods management, the Woods office having been the first to present the famous impersonator as an individual star in a legitimate attraction.

While Eltinge somehow never connected in New York for a marked run, out of town he was a box office furore and often had to give extra and morning matinees to accommodate the rush.

### SAWYER AND BARRIE AGAIN.

The dancing act of Joan Sawyer and Nigel Barrie has again been formed, and will be placed for immediate time in vaudeville by Arthur Klein.

Mr. Barrie was Miss Sawyer's first dancing partner on the stage. Of late he has been playing in pictures. Before taking up dancing Mr. Barrie was quite well known as a player on the legit stage.

### CIRCUS LOTS CULTIVATED.

An advance agent for a circus who has just been through the Illinois and Indiana territory reports that there is extreme difficulty in obtaining lots for the shows to play, because local communities have placed all of the available ground under cultivation.

### SIR GILBERT PARKER'S DRAMA.

While in Arizona the past winter for his health, Sir Gilbert Parker, who has returned east, finished a new drama, which will probably be produced by the Charles Frohman Co.

### SOLDIERS DRAWING SHOWS.

Chicago, May 31.

A possible reason why several eastern managers have suddenly decided to send shows to the coast this summer, lies in the fact that at a number of cities there are now army and navy concentration points.

A showman in discussing the situation pointed out the recent army order making it illegal to serve or sell alcoholic liquors to men in uniform is good for theatricals since the average pay per month is \$42, figuring the officers' pay with that of his men.

The latest addition to the shows going coastward is "Very Good Eddie," which leaves the Garrick here this week, breaking its two-week journey with one-nighters. Ernest Truex remains with the show, but there are to be a number of cast changes, the No. 2 "Eddie" filling the places of those not making the trip.

Oscar Shaw returns to New York to start rehearsals for the musical version of "The College Widow."

### WAR NOT A JOKE.

Fred Hildebrand, formerly appearing in vaudeville with Boland and Hildebrand, called the other day at the Aviation Corps to enlist. Mr. Hildebrand stands over six feet and is quite thin.

Prepared to undergo the physical examination, a sergeant standing near-by looked him over, then felt of his arm, and remarked, "Say, young fellow, do you know that this war is on the level?"

### CRITIC AND P. A. MARRYING.

Heywood Brown, until a few weeks ago the dramatic critic of the "Tribune," and Ruth Hale, press representative for Arthur Hopkins, are to be married shortly according to intimate friends.

Mr. Brown has left "the Trib." to become the chief of staff of the press censorship bureau in Washington.

### DENVER UNION PROVIDING.

Denver, May 31.

The Denver Stage Employees Union, No. 7, will pay \$1 a day to every single and \$2 a day to every married member who enlists or is drafted, during the entire term of his enlistment.

The union has also subscribed for \$1,000 worth of Liberty loan bonds and has provided the entire equipment of a room for a Red Cross base hospital.

### MOOSER PRODUCING.

George Mooser, formerly general manager for the Oliver Morosco offices, is arranging to produce at least two new shows under his own management next season.

Mooser plans to remain on Broadway and already has started in on his new production plans.

### FAIRS EXEMPT?

Cincinnati, May 31.

Congressman A. W. Overmyer, of the Committee on Agriculture, has notified Myers Y. Cooper, of this city, president of the Ohio Fair Managers' Association, consisting of 80 agricultural societies, that in his opinion Ohio fairs will be exempt from having their admission fees taxed during the war.

Cooper stated that the fairs will prove valuable to the government's proposed food increased food production campaign. Liberal prizes are being offered by fair boards to stimulate interest in vegetable and stock raising.

### PASS TAX BOTHERSOME.

Call it a "broad," "ducket," "skull" or just plain pass, for no matter what you call it, it is the wherewith to "crash" past the door keeper, but the same wherewith is to carry a burden from this time forth. It has been written down and set forth in the new War Tax measure that each free ticket to a place of amusement must carry a stamp and the stamp must be paid for by the user of the ticket who must cancel it by writing his name across the face of the stamp.

The management of the Orpheum, Brooklyn (one of the Keith houses) is the first to send a notification to the daily papers regularly receiving passes that in the future none would be sent out, but that those authorized may call for the seats at the box office.

In a measure the idea of cancelling free pass stamps will undoubtedly do away with the misuse of courtesies the theatre managers extend rather too freely.

### ORPHEUM PRODUCED SKETCHES.

Next season in vaudeville may see a few playlets produced under the personal direction of the Orpheum Circuit heads.

Martin Beck is reported to have favorably passed upon three or four sketches which will be staged before the new season starts.

The Orpheum's general manager, Harry Singer, has also a couple of sketches selected from several read, which he will order placed in stage form.

### EMMY WEHLEN TO RETURN.

Emmy Wehlen has announced her intention to desert the picture field next season and according to her present plans will return to musical comedy.

### "FOLLIES" AT \$5 FOR OPENING.

Florenz Ziegfeld, Jr., has decided the opening night prices for the "Follies" at the Amsterdam will be \$5 per seat. This will give the house a capacity of \$6,000 for that performance.

## PROBLEMATICAL DAMAGE GIVEN IN HIGH ENGLISH COURTS

**Artiste Having Sharing Arrangement Sues to Recover Percentage of Lost Receipts Through Theatre Having Increased Admission Scale. Allowance Based on Previous Engagements.**

London, May 31.

A new point of law is raised in a decision by the King's Bench division of the High Court on a theatrical law suit, brought by Liane d'Eve against the Empire Theatre of Varieties of Middlesbrough for breach of contract.

Mlle. d'Eve entered into a contract to play on sharing terms with the management of the theatre, she to furnish the entire show and to receive 60 per cent. of the gross. About that time the Government entertainment tax went into operation and the house management raised the prices for all seats throughout the theatre, causing the gross to drop below that of previous engagements at the former scale. Plaintiff's counsel contended it would be possible for any management, at any moment, by altering the prices, to render it impossible for an artist to earn a living. On the question of damages, he added, it must be assumed that if the plaintiff had had the same fair play as in previous engagements, she would have been as great a success.

The Court held that plaintiff was entitled to damages through the alteration of the admission prices, but there had never been a precedent to determine problematical receipts either in England or America. He ruled the plaintiff was surely entitled to takings equal to previous engagements in the town and taking two previous appearances in Middlesbrough as a basis to determine the amount she was entitled to have earned on the contract, he rendered a verdict for something like \$140 more than her share of the 60-40 division of receipts for the week.

### BRILLIANT FARCICAL COMEDY.

London, May 31.

At the Prince of Wales: "Penny Wise," by Mary Stafford Smith, was produced May 26. It is a brilliant farcical comedy of Lancashire life and was a triumph for Ada King as the leading lady.

Incidentally, Manager Aldin introduced an innovation in West End prices, charging from eight to one shilling (\$2.00 to 25 cents), including the war tax on tickets.

At all other houses visitors pay the tax.

### PROHIBITED PLAY SHOWING.

London, May 31.

Charles B. Cochran will present at the Ambassadors', June 5, Eugene Brieux's hitherto prohibited play, "The Three Daughters of M. Dupont," with Ethel Irving and O. B. Clarence in the leading roles.

Lawrence Irving presented the play in America some years ago.

### DUPREZ HEADING REVUE.

London, May 31.

Albert deCourville presents "Smile" at the Garrick June 6, with Fred Duprez as leading comedian.

The revue will be staged by Jack Haskell.

### PICKED AS SEASON'S SUCCESS.

London, May 31.

"General Post" celebrated its 100th

performance at the Haymarket, June 1, and is probably the success of the current season. It is a comedy in three acts by J. E. Harold Terry, and is presented by Frederick Harrison in conjunction with Percy Hutchison and Herbert Jay.

Charles Dillingham has the American rights to the play.

### "INSIDE THE LINES" GOOD.

London, May 31.

"Inside the Lines" was produced at the Apollo May 23. The press generally votes it a good play. It was enthusiastically received.

### LAUDER SHOW ENDING RUN.

London, May 31.

"Three Cheers," in which Harry Lauder is appearing, will be withdrawn from the Shaftesbury June 2.

The show will be succeeded by the Carl Rosa Opera Company now at the Garrick, which opens at the Garrick June 4.

### MUST PLAY IN PROVINCES.

London, May 31.

Harry Tate, unable to play London owing to the barring clause in his contract with Albert De Courville, the revue, "Good-Bye," was produced at the Brighton Hippodrome June 28, with Tate and Irene Shamrock in the leading parts.

### "POM POM" AT THE PALACE.

London, May 31.

"Vanity Fair" will leave the Palace June 9, and some time during the following week, probably June 15, Alfred Butt will present there "Pom Pom," produced by the American stage director, William T. Wilson.

In the cast will be Gertie Millar, Gracie Leight, John Hynphries.

### ALL STARS, THRICE DAILY.

London, May 31.

The Palladium successfully continues its policy of three shows daily, with all-star bills.

The program this week includes Marie Lloyd, Billv Merson, Sam Barton, Lorna and Toots Pounds, May Moore Duprez, Bransby Williams.

### COMIC OPERA SEASON.

London, May 31.

"Jimmy" Glover commenced a season of comic opera May 28 at Plymouth for four weeks, reviving "Cloches Corneville," with Yvonne Granville as principal, to be followed by "Falka" and "La Mascotte."

### Forbes-Robertson Ordered Out of Play.

London, May 31.

At the Queen's, where Forbes-Robertson has been playing "The Passing of the Third Floor Back," donating his entire company in aid of war charities, he has been compelled to withdraw on the advice of his physician. Ben Webster has been substituted.

### Phyllis Dare Leaves "Hanky Panky."

London, May 31.

Phyllis Dares leaves "Hanky Panky" at the Empire June 2. Her successor will be Jennie Benson.

In spite of the continual additions the piece remains uninteresting.

### DEBUTANTE IN "LONDON PRIDE"

London, May 31.

Mabel Russell retires from "London Pride" at Wyndham's June 13, and will be succeeded by Flora LeBreton, direct from the Academy of Dramatic Arts. Miss LeBreton is only 17 years old. This will be her first appearance other than as an amateur.

The experiment of presenting a neophyte in a leading role in the West End will be watched with interest.

### ILL AND INJURED IN LONDON.

London, May 31.

Paul Martinette is about again after a long and severe illness. Charles Austin is recovering from his recent accident.

### THEATRE TAX MAY BE DROPPED.

London, May 31.

The impression is generally gaining the theatre tax will not be imposed beyond October and may probably be dropped entirely before that time.

### GIBBONS' HAVE SON.

London, May 31.

Lieut. Colonel Walter Gibbons' wife presented him with a son May 15.

### Garden Party Needs More Room.

London, May 31.

The annual Theatrical Garden Party will be held this year at Royal Hospital Grounds, Chelsea. Attractions have so increased that the Royal Botanical Gardens cannot accommodate them.

This popular function will be held in July.

### NO. 2 "LIBERTY AFLAME."

There is an endeavor afoot to secure the services of Margaret Anglin to present the Julia Arthur offering, "Liberty Aflame," over the Orpheum Circuit. Miss Arthur is to continue to present the act in the East.

The Orpheum Circuit announced that it had secured Miss Anglin on Wednesday. The same day Miss Anglin announced she would present three plays in New York next season. They are a dramatized version of Emerson Hough's novel "The Broken Gate," Hulbert Footner's play, "Getters and Givers," and a comedy entitled "The Pot o' Shamrock."



"Another surprise came in the last act with Society Dances of Mlle. Wertheba and Frank Van Hoven. He is now working all through the Revue and his French, if anything, is worse than when he was at the Alhambra last summer; but he makes us laugh, and that is what Paris wants at the present time. Perhaps some day he will tell the world what he is ambitious to become. At present he does at piano playing, dancing, bicycle riding, etc. But one must admit he is a past master at what the Americans would term 'stalling his way through.'" (Translated from "La Petite Journal," Paris.)

### IN LONDON.

London, May 14.

Charles B. Cochran has acquired a play by Captain Bruce Bairnsfather entitled "The Better 'Ole" for production in the autumn. He has also secured the English and American rights of "Carminetta," recently produced in Paris by Andre Barde and C. A. Carpenter. Music by Emile Lassailly. It will follow "£150" at the Ambassadors' with Delza in the leading part.

British Empire pictures are coming along at last. Britain, Australia, Canada and now South Africa are turning out fine pictures and the public are beginning to ask for them. A few days ago "The Grit of a Jew," with Augustus Yorke in the principal part, made a good impression and we shall see both Potasi and Perlmutter in another Jewish picture shortly entitled "A Just Deception."

Many variety managers are of opinion that the new "Entertainment Tax" will mean the closing of provincial houses during July and August. The cheaper cinema houses are feeling the drain terribly. A report on the subject of cheaper seats shows that at 315 theatres the takings for three months immediately following the tax show a reduction of £52,000 less than the preceding three months.

Louisa Nolan, a chorus girl appearing in "Three Cheers" at the Shaftesbury, who was awarded the military cross by the king in recognition of her heroism during the Irish rebellion, has been further honored with a gold wristlet watch from the Carnegie Hero Fund. The Lord Mayor made the presentation.

Joe Elvin has bought 100 seats for the forthcoming music-hall boxing championships, to take place at the National Sporting Club on June 7th for the use of wounded soldiers.

### CANADIAN CONDITIONS.

The present conditions in Canada, governing the entrance into that country of foreigners, have been modified to enable professionals to appear there. This at least is the case with the players engaged by the Canadian Circuit Co., of which Clark Brown is general manager.

Mr. Brown furnishes each American player engaged by him, whether for stock or vaudeville, with a letter, stating the purpose of the artist entering Canada and the length of the stay. This has been accepted by the Canadian Commissioner of Immigration, who has been assured by Mr. Clark no one will be brought into the country by his corporation excepting for the purposes set forth.

### LONG TACK SAM.

The pictures of Long Tack Sam and his family are on the cover page this week.

Long Tack Sam is the most versatile celestial in America and with his troupe can offer an entire evening's entertainment. His act in vaudeville however, runs only 24 minutes, but embraces magic, singing, piano playing, contortion, juggling and comedy and is the peer of all Chinese acts.

A member of the troupe, 74 years of age, did the famous needle trick in China when a mere boy, and would like to prove it to certain claimants of this trick who are young enough to be his sons.

The gorgeous costumes and settings are beautiful examples of oriental needle work and are valued at a small fortune.

Long Tack Sam and his company have played every first class vaudeville theatre in the entire world.

Marinelli is the agent for foreign tours. Long Tack Sam's American address is VARIETY, New York.

## INTERNING GERMAN ARTISTS IS GOVERNMENT'S PLAN

**Secret Service Agents Checking Up Permit Applications with Emigration Records. June 9 Last Day Permission to Travel.**

Germans who do not make application to the Government for special permits to travel into the restricted zones prior to June 9 will be checked up by special deputy U. S. marshals and taken into custody. Later they will be sent to internment camps which will be located in various sections of the country. The camp for the eastern section will be in the vicinity of Lake Erie.

An official attached to the U. S. marshal's staff for the southern district of New York gave an opinion there were in the neighborhood of 300 members of the theatrical profession listed on the books in the office of the Department of Justice. Of these less than half had applied for permits. Those who did not will immediately be looked up as suspects and interned. Special attention will be paid to theatrical cases because the members have a legitimate excuse for traveling.

The investigation thus far has brought to light that from time to time a number of men of German origin, who had not professed their intention to become citizens of the United States, had acted in the capacity of jurors in the courts of this country. In each of the cases where this will be proven, the verdict will be thrown out of court and a new trial ordered.

Jas. A. Power, U. S. Marshal for the Eastern District of New York City, is making a special investigation of Germans in the Brooklyn and Flatbush sections.

The edict of last week prohibiting all alien enemies from approaching within a half mile of the water front, will make it impossible for even those Germans who have secured permits or made application for permits to play any of the theatres located below 14th street, as Manhattan Island narrows down to such an extent that any of the theatres in that section are within less than a half mile of the water front and adjacent to the bridges.

### DOWNTOWN'S GARDEN FEATURES.

The National Winter Garden management has finally made arrangements for Belle Baker to headline the opening bill at that house.

The feature attraction will be Ben Welch, neither of whom has appeared in that section of the town since winning vaudeville laurels. This section was the scene of the early appearances of Belle Baker as a member of the casts presenting Yiddish plays here.

The East Side Winter Garden books its pop vaudeville shows through the U. B. O.

### SWITCH PARTNERS.

The most recent example of a 50-50 split is the switching of partners of two vaudeville teams, breaking up two teams and organizing two new ones. Lou Luckett of the team of Luckett and Waldron, has taken Jessica Brown of Young and Brown as a partner, and Jack Waldron has teamed with Myrtle Young. Aaron Kessler is handling the former act.

### PALACE'S "LEVY MORNING."

The Palace, New York, has invited Bert Levy to give a children's morning at the Palace theatre this Saturday morning. All of the children are to be invited as the guests.

Mr. Levy has been giving a series

of these entertainments throughout the country in the various houses at which he has appeared.

### PLAYLET TITLE INFRINGES.

Edgar MacGregor has informed his attorneys to take steps to prevent the use of the title, "Here Comes the Bride," in vaudeville for a playlet, written by Ruth Comfort Mitchell.

Flo and Ollie Walters, heralded as "two clever society entertainers," are on their way to New York from California to appear in the playlet.

### BAYES AND VAUDEVILLE.

Nora Bayes is returning to vaudeville for a few weeks, perhaps opening Monday (June 4), or a week later, placed by Jenie Jacobs.

Miss Bayes will do a single turn, without any of the company in her personal show at the 39th street theatre, which closed Saturday.

### CHARLOTTE PARRY.

Casting aside all of the protean honors earned in vaudeville where she became famed for character playing and quick changes, Charlotte Parry has evolved a single turn, reported as a unique combination of story-songs, and will first present the new act on Broadway next week at the Colonial.

### NO LONGER MR. AND MRS. CARTER.

Chicago, May 31.  
Frank Carter and Lucy Weston are no longer Mr. and Mrs. Frank Carter, according to Carter, who is here, while the Al Jolson show is laying off, preparatory to its trip to the coast.

The final decision the pair had agreed to disagree was reached lately. It is understood Mr. Carter has become engaged to a Chicago heiress.

### BACKWARD SUMMER.

The backward summer has upset all theatrical plans, with those houses not having closed, continuing without date announced.

The weather break, of frequent occurrence with past years, has been extended beyond customary time this season. The theatres now open report profitable business and are prepared to declare the weather man in on the gross if he doesn't change the temperature.

### BILLY GRADY'S PASSING.

Commencing Sunday, June 3, Billy Grady, the agent, will be a Benedict. On that date poor Bill marries, to Marguerite E. Foster, a Brooklyn young woman and a non-professional.

The ceremony will be performed in Brooklyn, a fit place for the deed.

### Claudius and Scarlet in "Follies."

The Ziegfeld "Follies" for this year will have Claudius and Scarlet among its attractions. The team will travel with the show, leaving "The Midnight Frolic" on the Amsterdam Roof, when "The Follies" starts on the road, meanwhile likely appearing in other performances over the summer.

### Norworth-Lorraine "Breaking In."

Jack Norworth and Lillian Lorraine will "break in" their vaudeville turn week of June 11 and play together a few weeks this spring.

### AL JOLSON DROPS IN.

Al Jolson dropped in on Broadway Monday, to remain until necessary to leave and rejoin the Jolson show, "Robinson Crusoe, Jr.," reopening at St. Paul Monday, June 4, after laying off this week. It gave Al a chance to return to New York and incidentally make a few disc records, at so much (which is very much) per disc.

The Jolson show starts for the Coast about June 7, opening at San Francisco June 24, remaining there three weeks and then going to Los Angeles for two weeks more.

The show took the town record at Kansas City when playing to \$23,500 at a \$2.50 scale, on the week. Three days in Omaha got it \$7,800 and two performances in Sioux City brought \$4,200, with corresponding business since the attraction left the Winter Garden. As Jolson is "in" on the show besides his salary weekly, it's likely the present trip to New York became settling day with the Shuberts for Jolson's share to date. This seemed possible since it was rumored around Jolson intended purchasing \$100,000 worth of Liberty bonds.

That show business has been good to Jolson is evidenced by the special car he is traveling in, at his own expense, paying \$55 daily for it. The New York Central rented the car to the star, equipping it with a porter, waiter and cook. It has brass beds and is a regular traveling home, says Al. The car is tacked onto the special train carrying the "Crusoe" people and production.

The next Jolson show, due for the Winter Garden next fall, may be a sort of continuation of "Robinson Crusoe," and it is practically settled that Jolson will be found again in his comic role of "Good Friday."

### JORDON JEWELS RELEASED.

Chicago, May 31.  
Collector of Customs Rivers McNeil has released the \$50,000 worth of gems seized some weeks ago from Mrs. Nellie Jordan, wife of Joe Jordan, the negro song writer.

At the time Mrs. Jordan arrived from Liverpool she failed to declare the property and the jewels were held as smuggled goods.

It has since been proven they were personal property. Mrs. Jordan, though an English citizen, is said to be the daughter of an East Indian merchant. The customs officer is still holding \$2,000 worth of jewels belonging to her husband, who is the colored song writer.

### RUTH RANDALL MARRYING.

Chicago, May 31.  
Ruth Randall lately divorced from Saronoff, the violinist, is to marry Dan Hanna, Jr., of Cleveland. He is a student officer at Fort Harrison, according to a news report from Indianapolis.

### SONG WRONGLY USED.

Arthur Hammerstein, Ltd., through House, Grossman & Vorhaus, has notified Rooney and Bent they must eliminate from their act the musical number, "Allah's Holiday," from "Kalinka."

Pat Rooney has been using the music for a dancing number.

### Maude Fealy's Condensed Playlet.

Denver, May 31.  
"The Reason," a one-act play by Maude Fealy, the actress, was tried out here Thursday. It is a condensation of "Shadows-Lights," a four-act comedy by Miss Fealy, which she produced at a benefit here a few weeks ago.

The longer play has possibilities, but the sketch doesn't seem to have the punch.

### CHAS. E. KOHL DEAD.

Chicago, May 31.

Charles E. Kohl, managing director of the Western Vaudeville Managers' Association and active representative and general manager of his late father's theatrical interests, died under mysterious circumstances in a sanitarium Monday, his death being ascribed to heart failure after an autopsy held by representatives of the coroner's office.

Kohl was found running through the streets Monday morning claiming he had been shot, but no bullet wounds were found on his body by the physicians who attended him. For the past two years Kohl has been suffering from melancholia and of late his actions had caused his friends much worry. He resigned recently from the officers' staff of the 1st Wisconsin Infantry. During a training period with his regiment Kohl was struck on the head with a spade and this injury is supposed to have had much to do with his death.

Charles E. Kohl first became president in the active management of the theatricals when he succeeded Charles E. Bray as general manager of the "Association." Shortly after he was appointed managing director of the organization, an honorary position, which carried little or no authority or work. His first move was to appoint Mort Singer as general manager of the W. V. M. A., which position Singer still holds.

With Singer in active charge of the agency, Kohl devoted most of his time to traveling, and beyond being recognized as a figurehead in Chicago theatricals his connection with the industry was purely of a financial nature.

He is survived by a widow and two children, a daughter and son, the latter being named Charles E. Kohl, 3d, mother, brother (Jack) and two sisters. He was about 38 years of age and in physical stature resembled his father very much.

### DANCER AND ORCHESTRA.

Chicago, May 31.  
Marion Morgan, now resting at Asheville, N. C., will return to the New York in three weeks to direct a new act to be done by the Morgan Dancers. Miss Morgan has several plans for next season's offering. One is to carry a large orchestra when the act would consume half the running time of the average big time bill.

### MISS MERRILL'S "FOLLIES" SONGS.

The comedy songs to be sung by Fannie Brice and Bert Williams in the new Ziegfeld "Follies" will be rewritten by Blanche Merrill, who accepted a contract to write this much only of the entertainment.

### WOOD FINED AND APPEALS.

Judge Schmuck of the City Court fined Joe Wood, the theatrical producer, \$250 for contempt of court for failing to appear and be examined in supplementary proceedings, with Charles S. Rosenthal appointed receiver for Wood to endeavor to collect the judgment of \$800 secured by Olga Feldman (Countess Olga Rossa) for breach of contract.

Wood claims that he was detained in Elmira on the day he was to have appeared in court owing to the serious illness of two girls in one of his companies and has secured a stay of execution. He will appeal the fine to the Appellate Division.

### Perry Managing Columbia, Chl.

Unless other plans are made, Frank G. Perry, who formerly managed the Gayety, St. Louis, will manage the Columbia (burlesque), Chicago, succeeding E. H. Wood, who has had the house since Colonel Billy Roche severed connections there. The Columbia closed May 19 for the summer season.



# N. V. A. PERFORMANCE BIGGEST EVER GIVEN IN VAUDEVILLE

**Financial Returns Surpassing Expectations. Show at Hippodrome Sunday Night Has Great Variety and Numbers. Souvenir Program of Over 250 Pages.**

The first annual performance of the National Vaudeville Artists, to be held Sunday (tomorrow) night, at the New York Hippodrome, has already far surpassed the anticipations of its promoters. The returns promise it will be the biggest thing of its kind vaudeville has ever had.

A finishing rush gave impetus to the selling of tickets and program space, with the result the performance financially is an assured success. The souvenir program is of over 250 pages. No estimate has been given of the tickets sold, but there has been a vast quantity disposed of, with the sale of the one dollar exchange ticket reaching huge proportions.

The Vaudeville Managers' Protective Association has worked in harmony with the N. V. A. on the affair, and the latter will further aid the performance by assisting to secure the best show obtainable.

Pat Casey will have charge of the stage, assisted by Mark Nelson, with R. H. Burnside, the Hippodrome's general stage manager, promising to be present. Ben Roberts will conduct the orchestra of 25 pieces.

Artists volunteering will be given a limited stage time for appearance. Combinations are to be effected that will be impromptu turns.

## BRAYS GOING ABROAD.

Not delighted at the prospect, Charles E. Bray sees no alternative but to make another trip to Paris, starting about June 16, with Mrs. Bray. It is necessary to sail across the ocean at this time to secure a further series of the Travelogs the Orpheum Circuit has featured in its houses the past season. The last installment was obtained by Mr. Bray in person, likewise on the other side.

The Brays are in New York now, after closing the New Orleans Orpheum for the summer. Mr. Bray remained in that city over the winter looking after the house and arranging for the building of the new Orpheum, which will start in the fall. He will probably return to New Orleans this week, coming back to catch the French boat at this port.

Mrs. Bray is pleased at the ocean voyage just now, scenting an element of danger in it. Her husband takes the opposite view, that the danger is minimized but that personal comfort will have to be sacrificed under present conditions.

Chicago, May 31.

Martin Johnson, who handles the Orpheum Travel Weekly, sailed from 'Frisco Wednesday for Australia. He has chartered a schooner and will start out from Sydney for a voyage to the South Sea Islands, where he will take over 60,000 feet of pictures. Mr. Johnson was with Jack London on the "Stark" when the latter made his first visit to the islands.

## EDDIE CLARK FEELS "DAMAGED."

Eddie Clark who swears he is a playwright has brought an action against VARIETY to recover \$25,000, the amount Clark claims he was damaged through VARIETY publishing March 23 last, a report Clark had tried to hold up members of the "You're in Love" at the Casino, to contribute toward the price of two boxes Clark purchased for the White Rats ball a few days before.

Clark also swears in the complaint he bought some box seats and gave them to the people of "You're in Love" without asking or accepting anything in return.

The complaint further says VARIETY, "well knowing the plaintiff (Clark), deservingly enjoyed the respect and esteem of his neighbors, associates, acquaintances and friends and of the community in general, wickedly and maliciously intended to injure Clark in his good name, fame and credit, to bring him into public scandal, to hold him up as an object of hatred, ridicule and contempt, to cause him to be suspected that he was guilty of bad taste, stinginess, hypocrisy and misbehavior and to harass and annoy him" and a lot of other things.

The article in VARIETY referred to said: "Eddie Clark, who is connected with 'You're in Love' at the Casino, is said to have reserved two boxes for the members of that company for the White Rats ball last Friday night, then sent each member a bill for a proportionate share of the cost. The last reports were the principals had refused to be held up."

Clark also swears he is interested in the management and profits of "You're in Love."

"Edward Clark" as the complaint describes the defendant, was born Issy or Isadore Balty. He is a Hebrew and has been in show business a number of years, going on to the stage from the race tracks. When known as Issy Balty, the present "Clark" was a frequenter of the tracks throughout the country and it is said it was his experiences on those tracks that assisted him to a stage debut where he did a race track tout in vaudeville.

Under the name of Edward Clark he also has an action pending against the United Booking Offices and associates, alleging he has been prevented from appearing in vaudeville through a conspiracy, although in the Marinelli suit, Clark, when testifying, was obliged to admit that his acts were "shown" in U. B. O. houses but could not secure bookings.

Nourishing his grievances against vaudeville managers who did not think his act was suitable to their stages, Clark joined the White Rats. During the recent White Rats strike he was one of the organization's principal agitators. It was during the White Rat troubles that the order held the ball for which Clark swears he bought some tickets and gave them away.

Clark is credited on the Casino program with having had something to do with the writing of "You're in Love," a musical piece.

## Keeney's, Newark, Straight Vaudeville.

Keeney's, Newark, discards feature films next week, the house returning to the former policy of six vaudeville acts.

The feature film, however, is making money for Keeney's, Brooklyn house, but it seemingly kept many away from the Newark show. Starting next week Danny Simmons, Moss' office, will add two more acts to the Newark bill.

## GREENWOOD IN TOWN.

George B. Greenwood, from Atlanta, has been in New York, and is conferring, according to report, with vaudeville people here.

Mr. Greenwood has been a vaudeville agent at Atlanta for several years.

## ANNOYING "REPORTS."

An incident concerned with bookings in the United Booking Offices cropped up there this week and displayed what a series of annoying moments to booking men and acts may be caused through an agent starting a "report," to vent a grievance or a spite. It is but one of several similar occurrences that appear to grow more frequent, and the U. B. O. bookers would be well pleased if the "report" practice stopped.

Two of the U. B. O. agents had a controversy over an act. The agent losing the turn mentioned casually the act "would be kept out of vaudeville" and several like remarks, which reached the act of course, as the peeved agent expected they would.

The act had been pencilled in by Johnny Collins for the Brighton theatre next week. ("Pencilled in" is not an absolute booking, merely tentative, pending final arrangement of bill, but often becomes permanent). The agent having the turn informed it that the Brighton booking had been set, in which he acted within reason.

Through the Brighton bill unexpectedly taking on a high-priced headliner for next week, there was a rearrangement of the first program layout and the tentative booking was removed by Mr. Collins, to average the cost of the bill.

This "cancellation" as the aggrieved agent termed it, was claimed to have been caused by his efforts, and as a proof of what he had stated, that the act "would be kept out of vaudeville." The act's agent, despite its protests (the act believing the other agent had sufficient influence to accomplish what he claimed), insisted the act go direct to Mr. Collins and receive the proper explanation, which Collins made to it.

The U. B. O. booking staff think that possibly this may happen even more often than they hear about. They suggest any act given reason to believe they are "out" without anything more than hearsay in confirmation, or an act subject to the whims of more than one agent, should call on or call up the booking office for a statement concerning their standing through any booking rade.

## ONE LOEW HOUSE CLOSING.

The only theatre on the Marcus Loew circuit in the east scheduled to close over the summer is the Majestic, Newark, ending its season this week.

The remainder of the Loew eastern theatres will go through the hot weather with their usual policy, vaudeville or pictures or both.

## Interested in Cincy's New House.

Cincinnati, May 31.

The Palace Amusement Co., which will operate the proposed Palace Theatre, at Sixth and Vie streets, the largest house in the Ohio Valley, was organized Saturday, with the following officers: John P. Harris, Pittsburgh, president; E. F. Albee, New York, and Isaac Libson, Cincinnati, vice-presidents; Ben L. Heidingsfeld, secretary.

Libson, who now manages five picture houses operated by the Harris-Keith film interests in this city, will have charge of the Palace. W. H. McElfrick, New York theatrical architect, accompanied Mr. Albee to this city. McElfrick designed the Grand opera house and Walnut street theatre, in Cincinnati.

Tenants have been notified to vacate by July 1, when the work of razing buildings on the site is to begin.

## Vaudeville in New Palace, Flint.

Chicago, May 31.

The new Palace now being built by W. S. Butterfield at Flint, Mich., is to be the vaudeville house there, bookings being switched next season from the Majestic, which will take care of road attractions and pictures.

The Garden, also a Butterfield house, will have a straight picture policy.

The cost of the Palace will approximate \$100,000.

## POLICE OUT FOR MANAGER.

Portland, Me., May 31.

Chief Bowen of the Portland Police Department has sent out a general alarm for Charles V. Kirkland, one of the owners of "The Girls from Happyland," which played at the Greely last week.

Kirkland, who comes from Utica, N. Y., disappeared Saturday, taking with him several hundred dollars of the money of the company, and owing back salaries to the members.

William Foss, principal comedian, and who was half owner of the show with Kirkland has taken the company to Brunswick, where they are playing this week.

## BURLESQUE ASS'N OFFICERS.

The Mutual Burlesque Association, composed of only franchise holders on the American burlesque circuit, elected officers yesterday (Thursday), with I. H. Herk selected as president, Blutch Cooper, vice-president, Barney Gerard, secretary, Charles Franklin, treasurer.

The officers, with Sam Levy of Detroit in addition, form the board of directors, who have the sole direction of the association's affairs.

## NEW "BURLESQUE WONDER SHOW."

Of the five shows Hurtig & Seamon will have on the Columbia burlesque circuit next season, one will be an all-new attraction, named "The Burlesque Wonder Show."

Among the new titles for burlesque shows for next season will be "The Aviators," which will be used in connection with one of the Harry Hart shows on the American Wheel.

## AMERICAN MEETING.

George Peck, general manager of the American Burlesque Association, has called a special meeting for house managers and producers of the circuit for June 4 in the offices of the circuit.

Mr. Peck wants to go over the plans for the coming season with the producers and managers.

The regular annual meeting of the Board of Directors of the American wheel was held Friday, this week.

## CHAS. BARTON ILL.

Charles Barton, the burlesque man, is confined to his home in Fordham, suffering from gallstones. The doctors are undecided on the advisability of an operation at this time.

## BAKER'S TWO SHOWS.

Charles Baker, who holds the American Wheel franchise for "The Tempers," has been granted another franchise on the burlesque circuit for next season and will operate two shows.

## PANTAGES AND ST. LOUIS.

Unless present forecasting goes awry the Pantages Circuit will have a house in St. Louis before another snow flies.

When asked about St. Louis, Walter F. Keefe, who handles the New York bookings for Pantages, said nothing had developed beyond St. Louis might be on the circuit at some future time.

When asked if there was any possibility that Pantages was after Joe Erber's theatre, East St. Louis, Keefe admitted that if such a theatrical move was in the air that he was not aware of it. Erber's is booked by Eddie Shayne in the Chicago W. V. M. A. offices.

Mr. Keefe may go west about July 1.

## Empress, Cincinnati, on International.

Cincinnati, May 31.

According to rumor, the Empress will pass from the Sullivan & Considine vaudeville hands next season and will be used by the International Circuit as a pop priced legitimate house.

Chicago men who financed the recent limited engagement which terminated with the closing of "Her Unborn Child," by the police, are said to be back of the project and are convinced that Cincinnati can support a theatre of this character.

## AMONG THE WOMEN

The negligee worn by Emily Ann Wellman at the Palace this week distinctly typifies the character of "The Young Mrs. Stanford," which she portrays. Flesh pink silk, lacy and pearl trimmed, it is sweetly feminine, frail, clinging and dignified as Mrs. Stanford herself. A white evening gown with its tiny brilliant bodice and its long flowing draperies, increases her height and adds still more dignity to the enacting of the big moments of the sketch. Winifred Burke wears a green velvet fur trimmed wrap over a black net, jet embroidered gown lined with green. Strings of jet beads fall over the upper arms. A long pearl necklace to toy with at nervous intervals and a large red rose carry out the vampire idea to perfection.

Ivy Sawyer looks so bride-like in the title role title-page gown, "The Girl on the Magazine," it's surprising Joseph Santley can wait until next month to rush her to that little church. Miss Sawyer looks charming in all of her gowns. As a little bright-eyed Japanese she is irresistibly cute and doll like. A white kimono over a green petticoat, showing large applied circles of gold and blue striped material is an original touch. A changeable blue-violet skirt, a two-toned wistaria, laced girdle and lace bodice and cap make her a captivating peasant girl.

As Liberty, Julia Arthur at the Palace Monday looked graceful and dignified. In her changeable copper-green-blue draperies over a skirt of material that so closely resembled bronze itself, one watched to see if it moved with the sway of her body. It did not. Hilda Wolfus, of Williams and Wolfus, displayed what looked like a brand new gown of green grey givette cloth. The skirt shirred on to the long waist with a two-inch heading had a panel or silver lace flounces back and front. Green chiffon sleeves and a large hat jauntily turned up in the back completed it. A peach colored bathing outfit was worn for a few seconds only. It's a pity Miss Wolfus does not have some opportunity to display talent in the act besides the wearing of pretty clothes. The young woman in the Page Hack and Mack turn has proved that acrobats can keep as up-to-date in their dressing as anybody else. With a white cloth skirt—cut quite up to the minute, she wears a coat bodice of Nile green satin. White collars, cuffs, gloves, button shoes and a sport hat set the stamp of approval.

The purple velvet Bernhardt-Nazimova affair worn by Dorothy Jardon at the Riverside is far from becoming in color or design. A sleeveless Chinese blue wrap—mandarin looking in front and cut very low at back, is for the Carmen number. A large hat with black velvet around outline of brim and crown, has two large black pom-poms, which give the only Spanish touch. A simple white military coat is worn over a dress of red white and blue. An American flag worked out in the same trimming forms the entire front of bodice. Other than this last costume, Miss Jardon's display is not up to her former high standard, but what she lacks in effective wardrobe she makes up for with her fine spectacular voice.

Little Ethlyn Clark has proved her unselfishness by giving her one new frock to "The Guide" in the new Howard and Clark Musical Revue—programmed as Alma Poe. It would certainly have been a shame to throw into the discard all of her pretty dresses, which for the most part look as fresh as they did a few months ago. The Guide, who looks very much like Miss Clark (who could easily have doubled

to it) is a picture in black and white. A very short white flare skirt trimmed with bands of jet, has a black velvet bodice and chiffon sleeves. Black, white tipped ostrich feathers form the entire headdress and long black lace stockings topped with double puffed white bloomers were generously displayed and admired. The designer over worked in the Chinese affair worn by Flora Stern, and it lost its effectiveness by being too showy. Ottilie Ardine (McKay and Ardine) is wearing a dainty dancing frock. Quantities of white and beach tulle form side panels over a silver skirt. A silver bodice encrusted with brilliants has a crescent of tiny pink roses at the waist line. Watch your step at Freeport this summer, Miss Ardine—embospoint is close upon you.

Many N. V. A. devotees will be pleased to know it's only a matter of a few days now before the club will have its own restaurant and bar and that while a table d'hôte lunch and dinner may be served, chops and steaks will be features of the menu. Some special luncheon attractions are being discussed to interest the women members.

At the Colonial this week Marguerite (Sterling and Marguerite) is wearing a showy little costume for her athletics. It is a combination of pink, black and flowered material with pink marabou thrown in for good measure. Harriet Ross (Mary Lovejoy in the Digby Bell act) in the same soft gray silk house-dress she wore when the sketch opened early in the season is ideal. The white lace edged kerchief at neck and loose sleeves with the dainty lace falling over wrist and hand suit wonderfully well her soft gray hair and young old lady character. May Duryea wears a mustard colored crepe with double skirt effect. A tiny black ribbon tie is just the necessary touch with her black hair. A white semi-tailored one piece cloth dress is worn by Helen Blair, who plays the daughter. Hilda Wolfus (Williams and Wolfus) wore quite the most becoming dress she has had, a turquoise blue satin with baby bodice showing soft lace at top and tiny sleeves of same material. A full skirt draped away from the front showed a silk lace underskirt. With this a turquoise blue hat faced with pink.

Will Ward's "Symphony Girls" all wear the seemingly popular Colonial dame dresses at opening, changing to dancing frocks. A white net caught up in headings here and there just below the hips shows a broad band of trimming on the underskirt. A blue clinging skirt has a five-inch band of sequins half way down that matches the broad belt. A deep green tulle shows perpendicular bands of silver sequins in the skirt. A lavender ruffled skirt with gold bodice and an ecru net and lace ruffled dress all harmonize nicely and make a pretty setting for their various talents. Amelia Stone (Stone and Kalisz) looks particularly well in a gold velvet voluptuous wrap trimmed with civet fur in a specially pretty setting showing furniture, screen, chandelier, lamp, etc., covered with an artistic gold and black silk material. Her pretty silver dancing frock looks last season's, as it is made with hoops at sides, but looks wonderfully well nevertheless. Margaret Farrell makes her appearance in front of a most attractive Chinese blue silk drop showing two Oriental looking suns and orange borders at top and bottom. A putty colored one-piece walking dress trimmed with beaver is first worn. It has smart little beaver edged pockets, as a novelty touch. A French soubret type of dress has royal blue sequin panels front and back and is trimmed with silver braid. A rose dress of grandmother's vintage with long lace

pantalets showing is worn for a song about the dress mother wore. A green tulle affair, not overly smart or overly becoming, is for her Irish number. Phyllis Reiph wears a white tulle dinner dress with a gayly colored flowered ribbon girdle which continues down the back in a sash effect.

The woman of Denny and Perri at the American the first half made three changes of costume. A little green shimmering affair coming half way to her knees is made up of three flounces edged with gold fringe. Short pants of the same material show just below the skirt and a large hat of same material as dress makes a pretty outfit for "Huckleberry Finn." For the closing number she wears a changeable blue taffeta with blue bodice. Elliott's "Mississippi Maids" (girls in blackface) break the usual routine of chorus work by three stepping down to the footlights in their turn and singing a chorus by themselves capably. The principal girl looks exceedingly well in a white brocade taffeta made with polonaise effect, but her last dress can be improved upon—the white net looking soiled against the blue lining and top. The girls have three changes—the best the orange dresses trimmed with black bands. They all have pretty figures. Mabel Douglas of Sampson and Douglas is improving in her comedy and style. She wears the same comedy makeup as for the past two seasons and changes in the hamper or dog crate brought on stage to a midnight blue chiffon dress having a tiny border of brilliants outlining its lower edge and a solid brilliant bodice. With this she wears a large silver cloth hat with large points forming the brim. Better dressing still will improve the act. Monard and Mayne do a fast little dancing turn. At the opening the girl has on a blue velvet full circular skirt, short flare coat and small hat all of same material, all trimmed with bands of black plush. A long blue cape applied with silver stars, a red satin bodice and white pants are worn for a toe dance, and a white ankle length dress for the double dance at finish. Alice Clifton shows a pretty head of tousled hair in the sketch she is now doing with Herold La Costa, but not much in the way of dress of any sort. She makes her appearance in her husband's dressing gown and slippers, getting a lot of laughs out of the dressing scene where she uses up almost a paper of pins putting herself together. Many women in the American audience were perhaps quite familiar with the careless, happy-go-lucky female she portrays.

### MARRIAGES.

Mabele Cedars, leading woman to Julian Eltinge in "Cousin Lucy," to Jack Pierre, company manager, in Chicago, ten days ago.

Frankie Wade, for two years with "The Bride Shop," last October, to Bernard Broadhurst, manager of the Bond Hotel, Hartford, Conn. The wedding has been kept a secret.

Ruby Jacquelin Smith and Major John Albert Brown of the 1st Inf. N. G. Penna., May 24, at St. Stephen's, New York City.

John H. Billabury, of the Victoria Four and interested in the Helen Murphy agency, Chicago, and Miss Murphy's sister, Laura May, in New York, May 30. Helen Murphy, who came on with her sister for the wedding, will look over local acts with a view of placing them under contract for western dates.

### BIRTHS.

Mr. and Mrs. Irving Cooper, May 30, daughter.

### CORSE LEAVING.

Corse Payton's stock days at the Lexington O. H. are numbered. This week is expected to see the company wind up its unsuccessful engagement.

### TOMMY'S TATTLES.

By Thomas J. Gray.

The income war tax won't be felt very hard by the acts playing the cut weeks.

In the midst of the benefit season it is good to notice that the actors have two benefits for themselves, the Actors' Fund Fair, and the N. V. A's.

Motion Picture Companies are now engaging orchestras to play appropriate tunes while certain scenes are being played—we submit the following suggestions:

When comedian throws pie—  
"Good Pie Sweetheart, Good Pie."  
When vampire starts to camp—  
"I Just Can't Make My Eyes Be-

have."  
When "Father Returns from the Mines"—

"The Old Soaken Bucket."  
Happy Ending-Kiss-Fade Out—  
"Everybody's Doing It."

With the college boys enlisting, it looks like a tough season for the chorus girl.

When you come to think of it, conscription is not so bad. Besides "the folks you love," it also takes in authors, song pluggers, hotel clerks, baggage men, act reviewers, agents, chorus men, taxicab drivers, and female impersonators.

We didn't think the war would effect musical comedy until yesterday. We heard that three costume designers were going to the front as Red Cross nurses.

People are using so much bunting and so many American flags it's going to be tough on magicians who use them for a finish.

### Do You Know That—

Few good Irish comedians come from Japan?

Animal acts have to be fed while laying off?

Pink tights should not be worn for north pole scenes?

Monologues are no good in a circus tent?

They say love will find a way—lots of people love work, but they can't find a way to get it.

Suppose you're wondering how the summer home is going to look.

### INTERNATIONAL'S LAY-OUT.

The present lay-out for the International Circuit for next season includes 22 shows, 12 new to the circuit and seven brand new shows.

Included in the list are "Which One Shall I Marry" (Ed. Rowland), "Peg O' My Heart" (Robert Campbell), "The Old Homestead" (James Thatcher), "Shore Acres" (Stair and Nicolai), "My Irish Cinderella" (Chas. E. Blaney), "The White Slave" and "The Cinderella Man" both by Robert Campbell, a Hawaiian show by Rowland & Howard, with four shows by Gus Hill, including "Mutt and Jeff," "Bringing Up Father," "Hans und Fritz," and a new piece by Martin Herman (A. H. Woods), will place a company of "Common Clay" on the circuit, with new shows (titles not selected) for George Sidney, Jimmie Hodges and Halton Powers, the play for the latter being tried out at present in stock in Indianapolis.

"The Katzenjammer Kids" and probably "Her Unborn Child" will be included on the circuit. Arthur Alston and Charles E. Blaney will also have new shows.

### FLORENCE NASH FOR "MOLLY."

Florence Nash may be seen in the title role of "The Melting of Molly" when the Shuberts and Frederic McKay again send the piece out.

# VAUDEVILLE

## LIBERTY'S CALL

By W. Dayton Wegfarth

(This poem, written by Mr. Wegfarth, a Philadelphia theatrical manager, appears on the programs of several of Philadelphia's theaters):

When the battle-cry is ended,  
And when vict'ry has been won,  
When the cold of steel is blended  
With the warmth of Freedom's sun,  
When the Peace we crave is given,  
When our Honor is secure,  
When the blood-red pall is riven  
That our safety may endure;  
Will you greet the flag that shields you  
With upraised and pride-filled eyes,  
With a cheer for your red, white and blue  
That flecks the azure skies?  
If you would, then back Old Glory,  
Back the men who do and dare,  
Be a part of history's story,—  
Buy a bond, and do your share!

### ILL AND INJURED.

Mrs. Max (Tillie) Winslow expects to leave St. Elizabeth Hospital on West 51st street this week, where she is recovering from an operation performed there. Mrs. Winslow was advised a couple of years ago to have the operation gone through with when it would have been a slight matter, but delayed until it grew serious.

Hattie McIntosh King (colored) is very ill at her home in Chicago. She is the wife of Billy King, comedian.

Eddie Convey, secretary of Theatrical Protective Union No. 1, was confined to his home this week with a slight attack of pneumonia. His return to work is expected shortly.

George A. Ewell is confined to Dr. Given's Sanitarium, Stamford, Conn.

A. W. Herman (Cohan & Harris forces) is at the Post Graduate Hospital, having undergone a slight operation.

Joe Bennett, a vaudevillian, was severely beaten and robbed Tuesday night and was taken to the American Hospital, Chicago, in a serious condition, suffering from a fractured jaw and internal injuries. His assailants have not as yet been apprehended.

Janet Adair, wife of James (Fat) Thompson, was suddenly operated on at the American Hospital, Chicago, Monday, by Dr. Max Thorek. The operation was of minor character, but the patient is reported sure of recovery.

Lou Bowers, superintendent of the Garrick theatre, Chicago, was operated on for a tongue affection by Dr. Harry Martin at the Michael Reese Hospital, Chicago.

Gus Lans, carpenter with the Gertrude Hoffman Revue, was removed from the Majestic, Chicago, at midnight Sunday and taken to the American Hospital. Lans is seriously ill with a stomach disorder which may necessitate an operation.

Edwin Lamar with the Lew Wood stock at the Wieting, Syracuse, N. Y., is at the City Hospital there with scarlet fever.

The critical condition of their mother caused the Ferraros to cancel their Pacific Coast bookings and return east.

Otto Koerner, playing a former Harry Holman sketch ("The Automobile Broker") on the Ackerman & Harris Circuit in the far west, canceled through a sudden illness contracted by Nellie McNamara of the company while the act was en route. Mr. Koerner and his company returned to Chicago.

Sarah Sedalia, a vaudevillian appearing at Sherin's theatre, a small house on North Clark street, Chicago, was overcome by gas last Thursday night while seated in her dressing room, ready to go on.

George Kingsbury, manager of the Chicago "Turn to the Right," was confined to the room for several days last week, with an attack of stomach trouble.

Venita Fitzhugh is suffering from measles, at New Haven.

Edward Ornstein, manager of the stock company at the Palace, Toledo, has been confined to his bed for two weeks with throat trouble.

### BURLESQUE FRANCHISES.

The franchise of Hertz and Reaum of Detroit, who operated the "Hello Paris" show on the American wheel last season, which was revoked last week, due to the owners' failure to bring the show up to the requirements of the circuit, will be operated next season by George Belfrage, who operates the "Hip Hip Hooray Girls" on the Columbia wheel. The American wheel has also granted a franchise to Charlie Baker for the one new additional show in the circuit next season.

### NEW ACTS.

"An Heir for a Night" with Jack Russell, Lotta Baker and Fred Raymond. A chorus of six girls.

Tom Moran and Joe McCormack in "On Our Way Home" (Max Landau).

"Wild Women" by Steve Champlin, featuring Charles Horn; "A Husband Wanted," by Blocker Jennings, with Dorothy Sadlier, and "Pep," with Otto Koerner (Harry Holman).

Anita Osgood and Joe Phillips, two-act.

Bert Wilcox and Co. in comedy sketch with three people.

Anthony Andre and Co. in "The Beggerman."

Hugh Cameron and Hal Ford, two-act.

Harry Palmer and "Billie" Craven (Lou Edleman).

Henrietta Goodwin (former leading woman with the Elsmere stock), in a comedy sketch with three people. (Pat Casey).

"Julius Caesar on Broadway," 35 people and eight Shetland ponies, with Richard Anderson and Leo (Buddy) Clark as principals. Corcoran and Mack may also be with the act (Joe Wood).

### WILSON RETURNING.

William J. Wilson, the American stage director at present staging the new show at the Palace, London, is to return to this country immediately after that production is finished. He is expected to arrive in New York about June 15, and will complete arrangements here for a couple of English touring revues which he will produce abroad on his return, in association with the Moss-Empires, Ltd.

Ina Claire's Show Trout June 11. Ina Claire in "Polly With a Past," under the management of David Belasco, is to undergo a week's trout in Atlantic City opening June 11. The piece will then be shelved until late in August.

### FAVERSHAM'S MORTALITY LIST.

Chicago, May 31.

William Faversham in a letter to Percy Hammond of the Chicago "Tribune" decries the fact that there need be any anxiety regarding the actor of this country take his part in the grim business of war and citing that 2,700 of the profession in England have been in the ranks during the struggle.

Just as willing as were the English members of the profession as a whole, so will the Americans of the stage answer to the call of Uncle Sam, Mr. Faversham says. He added a list of names to one previously published by Hammond of those of the English stage either killed or wounded in the struggle. The list includes:

Farren Soutar—Age about 48. As you know, he is the son of the famous Nellie Farren of the London Gaiety. He had both eyes and both arms shot away only a few weeks ago.

Frank Baker—Stage manager of the Duke of York's theatre for Charles Frohman for years. He was killed in the early stages of the war.

Duncan Druce and his brother, William Druce, were both killed within a few weeks of one another.

Ralph Dennison—Who played here in "Milestones," and his brother, were both killed on the same day in 1915.

Captain Murray Carson—Who died last week in Canterbury. He donned khaki as soon as he could make the authorities believe he was younger than he really was.

Launcelot Lauder—Killed.

Eric Benson—Son of F. P. Benson. Killed.

Cyril Branch—Killed.

Herbert Heutson—Wounded and reported as missing for nearly two years.

Fred Penley—Son of the famous W. S. Penley and also business manager for Klaw & Wagner. He was wounded and taken prisoner the first weeks of the war.

Terence Nesbit—Killed.

Tom Nesbit—Wounded three times and back to the front three times.

Charlie Maude—You undoubtedly remember him both in London and New York. I said good-bye to him myself when he decided to go to the front. He went via Canada. He has been in the thick of the fight and he is now captain on the staff.

Arthur Cleve—Went with the first contingent as lieutenant and was wounded and invalided out as captain after the battle of the Marne.

Edward Camberme—Who played with Cyril Maude in "Grumpy." Was wounded and invalided out after serving two years.

Lee Nichols—Enlisted at the very beginning. He was very severely wounded. In connection with his name I am inclosing you a letter he wrote to the New York Times on April 25. He thinks it to be a very modest letter and so splendid in this act not to "crow" about himself. I believe he is incapacitated for the stage forever and is working now in a silversmith's on Fifth avenue in New York.

Arthur Curtis—This is one of the gamest and yet saddest cases of the whole lot. His eyesight was very bad; in fact, to use the old war-time phrase, he was blind as a bat. He wore glasses almost as thick as opera glasses.

He passed the reading test by waiting outside the building and asking the different recruits as they came out what they had to read. By continually hearing it, and finally meeting a pal who remembered him very well, he committed it to memory and when his turn came, with his glasses hidden away in his pocket, he read everything the officer asked him to. He passed and proved a very fine soldier. He soon got a commission. He was made a first lieutenant; was wounded, and when better went back again. He was then made a captain. This time the poor fellow had his last shot away and died ten days afterward in hospital.

Lionel MacKinder—The famous variety comedian. He was 47. He enlisted at the outbreak of the war, saying he was 28, and he got away with it. He was shot through the head and killed by a sniper, while singing a song to the soldiers.

Herbert Sleath—You remember him with me in "The Squawman," perhaps. He served over two years and then was invalided home. (He is the husband of Ella Jefferys.)

Captain Arthur Holmes-Gore—He was last seen wounded two years ago; has been missing ever since, and the stranger thing is his wife will not believe he is dead.

Colonel Holland—Retired army officer. Came out here with Cyril Maude as business manager, and went back when the war broke out. Is now a general on the staff.

Probyn Dighton—Still at the front. His brother, another actor, was killed the first year of the war.

Of Cyril Maude's company there were:

Percival Young.

James Dale.

Herbert Marshall.

Leonard Trollope.

Julian d'Abille.

They were the members of the company enlisted while playing in New York, and they all turned up. There has been little news of any of them. Young was a lieutenant in Salonika the last we heard of him.

Guy Standing—Served as commander of submarine chaser in the channel. Was finally invalided out, and put in the naval war department, and is now in fine position.

Guy Rathbone—Of Gerald du Maurier's company. Wounded.

Allan Pollock—Whom you undoubtedly know. Severely wounded.

Dion Calthorpe—Actor and author. He is the author of the play I am producing this autumn called "The Old Country." He has been a commander of a torpedo boat destroyer since the beginning of the war.

Cyril Harcourt—Author of "A Pair of Silk Stockings," went up last week. I gave him letters to headquarters in Canada.

Stanley Bell—Sir Herbert Tree's stage manager.

Norman Loring—Marie Tempest's son. You most likely remember him. He had started as an actor, and then she put him in the box office on her last tour. He has been at the front some months.

Henry Ainley—Of London fame, who went with the contingent on the first of April to Flanders. We have heard no news of him yet.

Oscar Ashe—Went with the first of May contingent.

Norman Tharp—He was with Blanche Bates and William Gillette in "Diplomacy." No report yet.

Major Latouche Congreve—Cyril Maude's son-in-law. He was married to Maude's daughter. Won the Victoria cross and was killed five days after the marriage. The king presented the Victoria cross in person to his wife, who now has a posthumous child, a daughter.

Bailey Hick—Reeves-Smith's son-in-law he is. He was very severely wounded. There are rumors that he is dead.

### IN AND OUT.

Dooley and Sales retired from the Bushwick bill last Thursday, and canceled this week at the Brighton, through the illness of Corinne Sales. Irwin and Henry are substituting at the beach.

Kelly and Fern were out of the Kedzie, Chicago, first half, on account of illness. They were replaced by Silber and North.

Sampson and Douglass could not open at the Bijou, Brooklyn, the last half of last week through illness. Denny and Perry secured the spot.

Harmon and Malcolm did not appear for rehearsal at Loew's, Newark, Monday, and were replaced by Fraser, Bunce and Hardy.

Griffith and Bosley left the Crotona Monday after the first show, replaced by Kelly and Morrell.

"Danse Divertissement" filled a disappointment at Fox's Ridgewood the first half.

"Flying Venus" left the Academy, Chicago, on Friday last, after trouble with the local branch of the I. T. A. S. E. The man working the apparatus employed in the act refused to show his union card, although he claimed to be a member of the local union. The act was replaced by the Box Car Trio.

### ALAN DALE IS BACK.

Alan Dale is once again the reviewer of dramatic productions for the "American," his first criticism having appeared in that paper Tuesday morning.

Throughout the theatrical field the subject of the return of the most caustic of dramatic critics was discussed Tuesday. It was commented on that the reviewer and the "American" parted company about two years ago when one of the producing firms managed to get the ear of the business office of the publication. Since that time the "American" has practically lost caste entirely in its theatrical reviews.

### Officially Visiting Actors' Fund Home.

The annual visit of the President and Board of Trustees to the Actors' Fund Home on Staten Island will take place Sunday, June 3, the party starting on the trip from the Fund rooms in New York at 11.15.

Board members and guests are asked to assemble at 11 o'clock.

All who have machines are asked to press them into service for the trip. Notices were sent out Monday by the assistant secretary, W. Austin.

### "Beautiful Unknown" Nearly Ready.

The finishing touches are being put on the "Beautiful Unknown," which the Shuberts are grooming for an anticipated summer run at the 44th street, opening June 18.

Allan K. Foster is handling the directing end.



# VARIETY

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VARIETY is issuing one day late this week, owing to the holiday falling on Wednesday.

Ada Portser has left the act of Grohs, King and Co.

C. H. Miles reached New York Monday, to remain about six weeks.

Milton and the De Long Sisters are motoring to Denver.

Sohmer Park opened its summer season May 28.

"Johnny Get Your Gun" will go into the Duquesne, Pittsburgh, next week for a five weeks' engagement.

Anniversary Week and 12 acts will be at the Brighton theatre June 25 for the week.

The New York Elks subscribed to \$100,000 worth of Liberty Bonds at the meeting Sunday night.

"There She Goes" is a new musical show under the direction of Harvey T. Orr.

"Stop, Look, Listen" goes out again next season, direction of Gus Hill and Martin Sampter.

Jessie Mae Hall is motoring to Chicago with Mrs. John H. Norton, of Los Angeles.

Marietta Craig has been chosen as the star for Lem B. Parker's new play, "Reason," for next season.

The Ferrari Shows, a tent organization, is preparing a musical tabloid as an added attraction.

Michael A. Carman is manager of the Colonial, Reading Pa., a new house, seating 2,000.

Edith Ward and Dennis Player, both members of the Red Cross, are taking up aviation.

The Brighton Beach Music Hall is to have a picture policy this summer, opening July 1.

Sam Water, son of Water, the Great, the magician, has enlisted in the Engineers' Corps and is stationed at Fort Totten, N. Y.

"The Broadway Follies," produced by Clark Ross, will take to the road next season as a popular priced musical comedy.

Nate Erber, manager of the Palace Danville, Ill., has taken over the Lincoln Square theatre, Decatur, Ill., and will put it into pictures.

The Regent, Baltimore, has Charles W. Moseley again in charge and will

play vaudeville and pictures through the summer.

"His Majesty Bunker Bean" will be sent on tour through the one-nighters next season under the direction of William Currier.

James Thatcher, who is in New York engaging players for the Poli summer stocks, has written a song, "In Walked Jimmy."

Jimmy Lane's flat at 108 West 95th street was burned out last week and all the wardrobe and manuscripts were destroyed. No insurance.

DeRue Brothers have booked a long tour through Vermont and New Hampshire for their Ideal Minstrels this summer.

Jos. H. Tooker has bought the Hogencamp property at Deal, N. J. Consideration reported at \$50,000. It will be Mr. Tooker's summer home.

The open air theatre at Riverton Park, Portland, Me., reopens July 25, playing musical tabloid booked by the Gorman office of Boston.

The "Sonoma," arriving at San Francisco May 22 from Australia, brought back Wilmos Westony, The Flemings and Mlle. Lingard.

George Harcourt is at Madison Barracks, N. Y., at the officers' training camp. He will be attached to Col. Bates regiment and will go to France with that unit.

Thomas J. Armstrong, son of Jim Armstrong, the vaudeville agent, is now stationed at Fort Meyer, Va., where he is attached to the Officers' Reserve Corps.

Joe Levy has joined the 69th Regiment. He is a brother of Mark Levy, who says he booked his brother in the army, as summer was coming on with things looking dull.

James J. Corbett has presented an engraved gold watch and chain of the latest design to George O'Brien of the Harry Weber office, which books the former champ in vaudeville.

Perry J. Kelly has secured the road rights for the coming season of "His Bridal Night" and will star Frederick V. Bowers in the production. There will be but one company on tour and it will play the first class houses.

Harry Cort, manager of the Standard, and John Scholl, orchestra leader at the same house, have organized a company to present "The Substitute" on the road.

Bob Jeanette, now with the National Print, was formerly in charge of the 125th Street theatre, not the Harlem opera house, as reported last week. Harry Swift is manager of the opera house.

The stock company at the Royal Alexandra, Toronto, headed by Florence Roberts, produced for the first time on any stage this week "The Claim."

Leslie Morosco, brother of Oliver Morosco, who has been conducting a players' agency for several years, has added a play reading department to his offices.

Thomas E. Shea will start another road tour next season in "Common Clay," opening Labor Day, going to the Coast and back, playing all week stands.

Associated with Frank Stammers in writing the new musical show, "Some Girl," which Anderson & Weber will produce, is Harold Orlob, the latter writing the music.

DuMont's Minstrels, which closed a long season in Philadelphia, has taken to the road. The minstrels may stay out six weeks. Eddie Cassidy is with the show as principal comedian.

The Alhambra, New York, which ended its vaudeville season Sunday, now has a straight picture policy, with "Joan the Woman" the first program.

"Dewdrop Inn," a musical comedy now in rehearsal under the management of Rice & Mayer, will have its opening in Chicago within the next fortnight. Percival Knight and Fred-eric Santley are playing the leads.

The Strand, New Bedford (formerly the French theatre), which has been playing dramatic stock, has a musical tabloid policy, starting this week for the summer.

(Miss) Jean Smoot, one of the few women theater managers in this country arrived in New York Monday to arrange bookings for the coming season at her theatre in Montgomery, Ala.

Dunne and Langley have dissolved, with Harold Dunne securing a commission as chief electrician in the navy. Miss Langley expects to go to France with a Boston hospital unit.

The Colonial, Pittsfield, Mass., Loew booked, closes this week. The Hartford theatre, recently added to the books of the Loew office, discontinued vaudeville for the summer last week.

The Shuberts have taken a number of the girls who closed with "The Passing Show of 1916" and are rehearsing them for the present Winter Garden show. The Garden show has been shy of girls since its opening.

Bobby R. Robinson and Lillian Romaine (Mr. and Mrs. Robinson) have agreed to disagree and after playing the Princess, San Francisco, will part. Bob Robinson may continue in vaudeville as a single.

The Steinway theatre, Steinway, L. I., has vaudeville, booked by Paul Allen, brother of Edgar Allen. The house plays three bills a week, two shows playing for three days with a special show for Sunday.

Francis Wilson is now in Pekin. An interesting letter from him was read at the annual meeting of the Actors' Equity Association at the Hotel Astor last Monday. Wilson is president of the organization.

Elliott Forman departed for Chicago the latter part of the week, where he will personally represent Alan Brooks, the latter opening at the Garrick next Monday in his new show, "Dollars and Sense."

James Murray, some 35 years ago playing the piano in Henderson's Bowery shows, now a doorkeeper at the Columbia, Chicago, came in from the west Monday for a visit with friends and relatives.

The stock company at the Hudson, Union Hill, will produce next week for the first time on any stage Roy Foster's melodrama, "After Office Hours." Arthur Aiston has the producing rights to the piece and will take it on the road next season.

Harry Spingold, the Chicago agent now in New York, was set back a week in his plans through being confined to his hotel for that length of time with a severe cold. Mr. Spingold will probably return to Chicago in a couple of weeks.

Dan Sherman has opened Sherman Lake Park at Davenport Center, N. Y. Billie Grace is there producing and Harry Cotton is on the job with a 40-horse power merry-go-round. Arthur

Grismon is the leader of the orchestra and Jim De Forrest has the miniature railroad.

Bill Quaid, manager of Proctor's 5th Avenue, has been getting out a line of pretty posters and throwaways for the big hotels in the near vicinity of the theatre. Special designs in colors make the advertising extra attractive. The 5th Avenue will remain open over the summer.

George Cohan is one of the biggest contributors to the "Liberty Loan" bond sum voted by the Friars. In addition to the \$25,000 subscribed he may take another block of bonds on the second sum that may be agreed upon by the organization. The Friars have taken \$100,000 worth of the bonds.

The action of Kitty Gordon against Joseph M. Weber for salary claimed due while a member of "Alma Where Do You Live" was discontinued this week when the plaintiff failed to appear after the Weber interests had forced the action, pending several years, to a court hearing.

An action has been commenced in Boston by Harry Saks Hechheimer, as attorney for Jane Kennedy, for an injunction and damages against Kinney and Lusby, formerly engaged in "Danse Fantastes," a vaudeville act. The act was produced by Miss Kennedy, with Kinney under contract to it until next December. Unfair competition is alleged.

The Baker, Dover, N. J., will start a four-act vaudeville show next week, playing vaudeville the first three days, feature films Thursday and Friday, and vaudeville Saturdays. Byrne & Kirby are booking the acts. The house resumes its legitimate attractions next fall, Joe Payton's repertoire show opening there Sept. 3.

Henry Hadley proposes a grand opera version of "The Garden of Allah," which may be produced by Cleofonte Campanini, who has already accepted Hadley's Indian opera, "Azora," for production next season. The score to the "Allah" production will be written by Hadley, while Henry Meltzer will furnish the libretto.

William Fox is reported as undecided whether to close the Riviera (which adjoins Keith's Riverside and plays pop vaudeville) for the summer. The house will close providing the 81st Street theatre, also playing vaudeville and pictures, shuts down, but if the latter remains open the Fox house will also be operated owing to the keen rivalry between the two houses.

A singular coincidence occurred last week when both L. Wolfe Gilbert and Carey Morgan of the Jos. W. Stern Co., were arrested in different sections of the city for speeding. The couple had just written a number called "Somebody's Gonna Get You," and had left for the respective homes when the arrests took place. Both were subsequently discharged in the speeder's court.

A number of stage folks and vaudevillians who own their own autos were greatly concerned last week by a report that the Federal Government might seize their machines and put them into army service, but men attached to the U. S. service deny that such a move is contemplated. The Government is having all kinds of army autos made per contract and under no consideration would commandeer anybody's machine unless war reached such a crisis that overland need made such a move imperative. There are many men though who have the right to commandeer any machine for several hours at any time they see fit, but declaring such a necessity exists for the good of the army service. Of course, the proper credentials must be shown.

## SHOWS OUT OF TOWN

Chicago, May 31.

Although the weather up to now has not shown May time form, save for a few scattered days, the legitimate houses are closing up for the season and by the end of the week there will be but five regular attractions showing. They are "The Show of Wonders," "Turn to the Right," "Seven Chances," "The Pawn" and "The Bird of Paradise." The latter show, now in its sixth week, surprised the Loop experts by being able to stick. Receipts are reported under \$5,000, but the management claims to be making a profit and it looks as if the show would last for some weeks yet.

With takings approaching \$20,000 for last week, the "Wonders" show by long odds overshadows the field, with capacity houses the rule, save at matinees. This is ahead of last year's show in point of receipts since the higher priced seats in balcony and gallery have been moved back. The night top remains at \$2, but the matinee top is \$1.50, whereas it was \$1 last summer.

"The Pawn," with Frank Keenan, opened at the Princess Sunday, and although not a sensation, was voted good enough to remain a month or more. The show laid off here last week to allow "Getting Married" to stay for a third week, the latter show taking in \$10,000.

"Very Good Eddie" minus Doraldina is in its eleventh and last week at the Garrick. The decision to close it was co-incidental with the determination to rush the play to the coast, it arriving there two weeks after leaving here. The Garrick was minus a booking to succeed it early this week. "Dollars and Sense," with Alan Brooks, opens at the Garrick next Monday.

"The Love Mill" stops Saturday and the Illinois closes for the season. Last week's reports on the receipts were considerably under the \$5,000 mark.

"Seven Chances" is well thought of and possesses a fairly strong demand. The end of the run of "Turn to the Right" is not in sight and the show is turning a good weekly profit.

San Francisco, May 31.

Business for "The Masked Model" at the Cort is holding up nicely.

Stock burlesque at the Savoy drawing well.

Alcazar—dark.

Atlantic City, May 31.

The Raymond Hitchcock show, "Kitchy Koo," opened Monday and will require some drastic knitting together before it opens in New York Thursday. Most of the scenes were prolonged beyond their entertainment length and will probably be cut for the New York premiere.

### EQUITY ASS'N. ELECTION.

The annual meeting of the Actors' Equity Association was held Monday afternoon at the Hotel Astor at 3 o'clock. In addition to a gratifying attendance, despite the inclement weather, some splendid reports on the progress of the association were heard.

The main interest was centered in the election of officers, which resulted as follows: (to serve one year) President, Francis Wilson; vice-president, Bruce MacRae; corresponding secretary, Howard Kyle; recording secretary, Grant Stewart; treasurer, Richard A. Purdy.

Councilmen for three year term: Edmund Breese, Bertha Churchill, Charles D. Coburn, Edward J. Connelly, Herbert Corthell, Frank Craven, Will J.

Deming, Harry Harwood, Frank Mills, Grant Mitchell, Edward H. Sothorn, Scott Walsh.

The Equity Council at a previous session resolved that delinquent members be suspended, with the exception of those who have been excused, and all those who were behind in their dues were barred from the Astor Hotel meeting.

The Equity is in splendid shape financially and applications for membership have been pouring in at a most satisfactory rate of late.

The Association has a cablegram received from Sir Johnston Forbes-Robertson, now at his home in London, which embodied greetings from the Actors' Association, representing British actors and actresses, to their comrades, American actors and actresses. Forbes-Robertson, in signing the message, conveyed the English spirit that is with the English profession and with which the American sentiment is now allied.

The Equity has practically agreed to a mutual form of players' contract which the United Managers' Protective Association is expected to ratify next week.

The contract is very similar to the one formerly used by the Equity and managers, the new form providing for a co-ordinating board of arbitration composed equally of representatives from both the Equity and managers. A chairman of neutral disposition will preside.

Nothing to date has reached any tangible shape regarding the request for a charter with the American Federation of Labor, and there is no telling when the Federation will make any definite decision now that the war is on and the Federation heads are chary about issuing new charters.

The Federation has apparently had enough of the theatrical acting profession for the present, the much-vaunted promises of the White Rats' heads at the Baltimore convention failing to come true, with the Rats organization now a thing of the past, extremely bothersome in its day to many A. F. of L. leaders. But should the charter be granted to the Equity at the next Federation meeting, it is almost a certainty the Equity will change its present name.

Meanwhile the proposed equitable contract is the main talk among the Equity members. Final consideration by the managers is expected when Marc Klaw returns from his western trip.

Chicago, May 30.

With a renewal of the present lease of the local quarters of the Actors' Equity Association is a report to the main headquarters in New York that the western office has done exceptionally well in adding new members, settling a number of disputes in which A. E. A. members were involved and has obtained the consent of practically all Chicago producers to use Equity contracts next season.

When the Chicago office was first established it was not seriously looked upon, but the success the representation there has recorded has made the office most important.

### FAVORING CANADA.

Fully convinced Canada is show hungry and that conditions up there will be unusually rosy for "girly shows," a number of New York managers are penciling in routes that will keep their productions mostly in Canadian road territory.

One show that has been out for four seasons and has played nearly every crossroads in the States played a part of last season in Canada and the returns were such that the show will get in that section early in the fall.

### R. R. TAX LIFTED?

Washington, May 31.

The indications here are that the railroad tax will be suspended as far as amusement enterprises are concerned. This is the opinion prevalent among those who seem to have some sort of an inside line on what the War Tax Committee proposes to do.

There is hardly any possibility that the tax on admissions will be modified.

Producing managers in New York hail the possibility of the theatrical traveling attractions being exempt from the railroad tax as a distinct victory. They do not feel the admission tax is going to work any particular hardship because it is to be borne by the public.

The tax on railroad tickets would have hit all of the traveling attractions particularly hard. Several of the managers had fully made up their minds not to send out road shows during the period that the war tax would be in effect.

Up to Thursday there had been no further developments in the proposed tax levy in so far as it concerned theatres, circuses, baseball and other forms of amusement enterprises so included.

The protestations of the Theatre Managers' Association as well as the circus interests, represented in Washington by Attorney John M. Kelly, Chicago, and the former by Attorney Ligon Johnson, New York, are now in the hands of the Senate drafting committee, which is expected to make certain changes that will reduce the tax, especially that phase which affects the show interests.

It was Mr. Johnson who in behalf of the managers requested the Senate committee adopt the Canadian form of tax as it now works during war times there.

### STOCKS OPENING.

A musical stock (direction Messrs. Katze & Phelan) will open in the Olympia, Lynn, Mass., June 4.

The Odeon, Newark, is to have summer musical stock opening June 4. The company was recruited through the Paul Scott Offices.

With Godfrey Matthews and Florence Carpenter playing leads, a dramatic stock (direction Walter S. Baldwin) opened at the Lyceum, Duluth, May 28. Baldwin is personally managing and directing the company.

A denial is made by Charles Blaney his stock at the Park, Bridgeport, Conn., is closing. Blaney reports good business since opening last month.

"Common Clay" has been chosen as the opener for the Poli stock in Waterbury, Conn., starting June 4, with Jack White, as stage director. Enid May Jackson and Harry Bond will play leads, with the company including William MacCauley, Mary Hill, Maude Atkinson, Joseph Creahan, Arthur Griffin and Gus Tapley, stage manager. The second bill will be "It Pays to Advertise."

With vaudeville closing for the season Saturday at the Temple, Hamilton, Can., the house will revert to a stock policy over the summer. The same management continues it. Harry Hollingsworth and Ottola Nesmith are the leads. Charles Pitt is the director of the stock plays, with Russell Webster assistant. Others members are Robert Lowe, Philip Lord, Sumner Gard, Charles Fletcher, Nan Crawford, Lucille Crane, Anna Athy. "It Pays to Advertise" will be the opener.

O. E. Wee has opened his summer dramatic stock in Haverhill, Mass.

The Holman theatre, Montreal, a new 1,200-seat house, opened May 20 under the management of George Rodsky.

### GRAND OPERA CONFUSION.

Until the courts decide who is legally entitled to the possession of the Lexington opera house, now held by Frank Gersten, and occupied by the Corse Payton stock company (to close Saturday), Oscar Hammerstein, of the Hammerstein Opera Co., which built the house and still claims ownership, said Thursday the Chicago Grand Opera Company, under Cleofonte Campanini's direction, would not be permitted to open there, as officially announced by Campanini's New York representative, John Brown, for Jan. 22 next.

Hammerstein avers Gersten retains possession illegally and that the case, now on the court calendar, may be set for a final hearing next week. The Hammerstein faction has been reported as planning an operatic season of its own, providing it can get hold of the Lexington, but, according to the Hammerstein agreement with the Metropolitan, Hammerstein is prohibited from sponsoring any grand operatic movement in New York.

Hammerstein claims Gersten had not paid the Hammerstein Opera Company one cent since obtaining possession of the theatre.

Campanini's eastern representative, Mr. Brown, and his press publicist, Rufus Dewey, continue active preparations for the inaugural of grand opera in the Lexington for four weeks. Campanini is due here next week.

Campanini had John McCormack last year, but efforts to retain him fell through when the Metropolitan landed McCormack at a salary said to greatly exceed that paid by the Chicago company. To offset the McCormack engagement, Campanini has signed up everybody with the Chicago company last year, including Galli-Curci, Lucien Muratore, Rosa Raisa, Marcelle Journet, Vanni Marcoux, Julia Giulio, Crimi and others. Among the newer contracts are those of Mme. Melba, now in Australia, Marthe Chenal, of the Paris G. O., Charles Fontaine, the French tenor, and Mme. Genieve Vix, also of the Paris company.

The regular Chicago season, starting Nov. 15 and running ten weeks, will be preceded by about a ten days' tour that will embrace visits in Kansas City, Omaha, and other western cities. After the New York season the company plays two weeks in Boston.

The war so far has not cut into the preparations for the Metropolitan's regular season Nov. 13 and continuing 23 weeks. All of the Met's artists are now in this country, fearing a delay in coming back were they to go abroad meanwhile.

If the Chicago company gets under way at the Lexington, it will be running at the same time the Met is in operation.

All holders of opera box seats will be subjected to a ten per cent tax of the amount the seat cost for each performance.

### STOCKS CLOSING.

The dramatic stock (direction J. E. Horne), which has been playing at the Fifth avenue, Brooklyn, for the past 38 weeks, closes June 2 for the summer.

The Academy stock (Haverhill, Mass. (direction Emerson & Sights), is to close June 2.

Warren O'Hara plans to wind up his dramatic stock at the New Bedford O. H., New Bedford, June 2.

The Empire stock, Salem, Mass., (direction Harry Katze) closes June 2.

The Lew Morton stock closed at the Hyperion, New Haven, Conn., Saturday after two weeks.

Earl Sipe closed his stock at the St. Claire, Paterson, N. J., Saturday, for the summer. Sipe will reopen in the fall. His Trenton company, headed by Miss St. Claire, will continue indefinitely.

Max Halperin, with the Jos. Sullivan Agency, Chicago, has joined the U. S. field artillery and is at Jefferson Barracks, St. Louis, Mo.

# RECORD CIRCUS SEASON CHEERS LEGITIMATE MANAGERS

**Business of Tented Attractions Is Taken by Hall Show Managers to Presage Big Season For Them. Circus' Are Skipping Wheat Belt. Willard a Strong Draw.**

As long as time was, theatrical managers have taken the summer's circus business as an almost certain indication of the prospects for the legitimate amusement takings for the following fall and winter season. In the past, whenever circus business was good, managers of traveling indoor attractions making ready for the fall were wont to breathe sighs of content.

A showman familiar with circus business this spring, states that whenever the weather has been right, practically all the tent shows have done well, especially at nights.

The Ringling show in New Jersey had four turnaways last week and the Jess Willard and Buffalo Bill show, up New York state, enjoyed a similar run of good business. The latter show in Syracuse, Rochester and adjacent territory, did bigger business than it registered there two years ago, this being a return engagement. The Hagenbeck show is doing capacity in the middle west and the smaller tent shows throughout the country are doing bigger business than ever in their history, whenever they get a good break on the weather.

There are a number of wagon shows that are also reported as doing phenomenal business.

Circuses will skip the wheat section of Indiana, Illinois and Kansas this season owing to the small wheat crop. Kansas, for instance, has the lightest crop of wheat in twenty years.

The showman went on to state that in his opinion business would be big all next fall and winter for the big legitimate attractions of all kinds. "But shows must excel in their respective lines. For instance, if you have a girl show, you must have plenty of them; if a sensational drama, it must be very sensational. In times of excitement, people are only touched by things more exciting than usual. An ordinary attraction will have hard sledding."

Willard's contract with the Buffalo Bill show for this summer is for 40 days only, commencing from the opening of the tent show about the middle of April, and it is doubtful if it will be renewed. Willard is receiving \$500 a day and 50 per cent. of the receipts over \$14,000 a week. He is understood to have been drawing down something like \$7,500 weekly for his share.

## "IBBETSON" INDEF.

"Peter Ibbetson" did over \$12,000 at the Republic last week and seems to be getting better daily.

The piece will continue indefinitely, until such time as Lionel Barrymore is called upon to leave the city to complete a picture contract.

## NO WAR ALIBI.

While at least one producing firm is expected to cut salaries of its people next season, with the war as an alibi, the remaining offices at present have not planned any reduction and are engaging players at former salaries, with a number of principal people receiving an increase.

Several producers are of the opinion that the war will make no inroads on general business and that so far nothing warrants a reduction of salaries.

## Australian Leading Woman Here.

Jean Robertson, an Australian leading woman, who has been playing leads with Julius Knight under the J. C. Wil-

liamson management, arrived in New York last week. She is known as the Australian Joan of Arc, having played that role in a five-reel feature film production produced by George Willeby in the Antipodes.

## Irving Obtains "Victory," Dramatized.

H. B. Irving has secured the dramatic rights for England to Joseph Conrad's novel, "Victory," and will present the piece at the Savoy, London, in the fall.

Macdonald Hastings is responsible for the dramatization.

## A VIVID TITLE.

M. T. Middleton, general manager for Gus Hill, is going the "Unborn Child" title one better by making ready for production Aug. 15, a four-act drama written by Lem Parker, entitled "A Barren Woman."

Al Spink, who is taking "Her Unborn Child" around to different theatres and playing it with the local stock companies in the east on a percentage basis, struck trouble when he started to present it Monday at Carl Hunt's stock in Yonkers. Not a single paper would accept his advertising, but the billboards carried the line "Unborn" in all its sheets.

The Irving place (New York) newspaper ads for the Richard Buhler production of the show carried only "Her Child." In and around New York the fight now against the title is made by the Holy Name Society, the birth control organization, and by License Commissioner Bell.

## CLAUDE FLEMMING AT FRONT.

Chicago, May 31.

Claude Flemming, who is playing the title role in "Robinson Crusoe, Jr.," leaves the cast after the show reaches the coast and sails for England, where he will join an Australian regiment, the New South Wales Lancers, in which his brother is an officer.

Flemming is an Australian by birth.

## COMMONWEALTH PLAYING.

Noel Travers is not returning to stock acting nor managing at the Grand, Brooklyn. Travers will return to vaudeville with his former sketch.

Travers has done his best to make stock a paying venture, but a cheaper stock about the river, pop vaudeville and the feature films proved too much.

The Grand company is still playing, Commonwealth plan.

## RESURRECTING WAR PLAY.

"Where Are My Children?" is a new play that Jay Packard has. He will give a production of it at his Orpheum theatre stock, Newark, about June 24.

Mr. Packard has taken advantage of the war spirit to resurrect Franklin Fyles' "The Girl I Left Behind Me," and will give that a production June 18.

## OPENING IN MILWAUKEE.

Chicago, May 31.

"Dew Drop Inn," the musical play by Jack Hazzard and Percival Knight and A. Baldwin Sloane, is due to open June 11 at the Davidson, Milwaukee. Knight is to be featured.

Myron B. Rice, who is producing the show, is not sure what house will be obtained for it in Chicago, although it may go into the Garrick, if "The Pawn" is not moved there from the Princess.

## MARTHA HEDMAN INVOLVED.

Chicago, May 30.

Mrs. Ethel Whittier, better known as a pianist under the name of Ethel Leginska, filed suit for divorce in New York last Thursday against Roy Emerson Whittier, a composer, alleging indiscretions by him with many women, but naming Martha Hedman.

It was made much of in the dailies here, since the co-respondent was appearing at Powers in "The Boom-crang." Friday Mme. Leginska bobbed up in this city and at once filed suit against Miss Hedman for \$25,000, alleging alienation of affections.

The Whittiers were married in London nine years ago and have one child, now living with the grandparents in Cleveland. The "affair" between her husband and the golden-haired foreign star began in January, 1915, according to Mrs. Whittier. She alleges that, accompanied by a detective, she found her husband and a woman in a north side apartment here, supposed to be exclusively bachelor. They obtained admittance, though the doors were double locked, and when discovered the pair "didn't say much. They appeared to be too sleepy to realize what had happened." Places involved in the wife's charges in addition to Whittier's New York residence, are 1250 Astor street and 1239 and 1433 North Dearborn street, Chicago.

Before leaving here with "The Boom-crang," which is bound for the coast, Miss Hedman characterized Mme. Leginska's charges as "just ravings." Miss Hedman said that the Whittiers had started four divorce actions against each other and that they had been fighting for the past eight years. It is understood Whittier returned to New York two weeks ago and that he will fight his wife's charges.

## MOROSCO'S LOS ANGELES PLANS.

Chicago, May 30.

Oliver Morosco stopped off here on his way to Los Angeles, where he will produce his usual summer crop of new plays. There are five plays to be done at the Morosco, including two by the Hattons. One is "Lombardi, Ltd.," featuring Leo Carrillo, and an unnamed play for Emily Stevens. Other pieces are "The Skeleton," by Fred'k Truesdell, "Only a Suggestion," featuring Walter Catlett, and "The Clinging Vine." A new show by Louis K. Anspacher may also be tried out.

"What Next," the musical show, will be done at the Majestic, Los Angeles, which has been playing combinations. The cast holds Blanche Ring, Charles Winniger, Flanagan and Edwards, Dainty Marie and the Dufor brothers.

## EXCLUSIVE MANAGERS' CLUB.

There is a scheme under way to form a luncheon club for theatrical managers exclusively in the section near Times square. The question came up for discussion at the last meeting of the United Managers' Protective Association and a committee was formed with Sam H. Harris as chairman to look into the matter.

It is intended to model the club along the lines that similar organizations of this sort that are conducted by almost every line and profession both here and abroad.

## RECORD STOCK SEASON.

New Orleans, May 31.

Emma Bunting closed the longest stock season ever recorded in the south at San Antonio Saturday. She is resting here at present before returning east.

## "Proving an Alibi" New.

"Proving an Alibi" is the title of a piece the Shubert management is to try out in New Haven June 18. The plans for making the production were completed Tuesday.

## DRESSING ROOM CLEAN-UP.

"Clean up the dressing rooms" is a slogan that will be followed to the end by the Actors' Equity Association.

The Equity is making appeals to the managers and owners and if they don't return some sort of a definite answer, the aid of the Health Departments in the towns where complaints are duly filed is invoked.

In the campaign to clean up dressing rooms, improvements are noted in Tulsa, Okla., Springfield, Mass., and Altoona, Pa.

## CHRISTIE MACDONALD SHOW OFF.

"The Little Missus," in which Christie MacDonald made a brief return to the stage, has been declared off for the present and the officers of the producing company in the Fitzgerald Building have been closed.

The piece after a preliminary tryout was brought back to New York for additional rehearsing and recasting, but last week the principals were informed the summer engagement in Boston was off.

## CHANGES IN "LITTLE WIDOWS."

Last Saturday witnessed the departure of a trio of the principals of "His Little Widows," Carter De Haven, Flora Parker and Frank Lalor leaving the cast. In their stead Richard Taber, Leonore Navasio and Phil Ryley opened Monday.

## BALLET JUDGMENT.

Boston, May 29.

A judgment of \$4,500 against Serge Diaghiloff, director of the Russian Ballet, has been recovered by Xenia P. Makletsova, the toe dancer, through a decision by the full bench of the Supreme Court, which sustained the Superior Court's jury award. Sept. 18, 1915, she entered into an agreement with Diaghiloff to assume some of the feature dancing roles when the Russian Ballet toured the United States. During the period the troupe was playing at the Boston opera house, Makletsova refused to dance in "The Enchanted Princess" on the ground the partner assigned to her was incompetent and inexperienced, thus rendering her liable to personal injury at his hands in the difficult numbers.

Diaghiloff regarded the refusal as a breach of contract and thereafter refused to admit her in the theatre for either performances or rehearsals.

During the jury trial she illustrated to them the dancing steps and feats in which an inexperienced partner could easily cripple her.

## REMODELING LYCEUM.

The Lyceum, New York, will be remodeled at a cost of \$25,000 before it opens next season.

H. Tallent, architect, filed plans for the alterations with the building department this week.

## GERMANS CHANGING NAMES.

As the war situation grows and the United States continues preparations to take a more active part, comes a pronounced tendency on the part of vaudeville managers in certain eastern houses to sidestep German turns, booking them only through the agents' changing the names.

Two pop house managers last week had an argument with an agent over a turn with German vaudevillians who finally had to change the regular billing or have the dates cancelled.

Alfred G. Steiner, of O'Brien, Malevinsky & Driscoll, has started an action against G. M. Anderson on behalf of Dore Plowder to recover \$900 on a contract under which she was engaged for "His Little Widows." Miss Plowder appeared for three performances in Detroit. She held a personal contract with Anderson for six weeks at \$150 per week.



# NEWS FROM THE DAILIES

"Her Soldier Boy" closed at the Shubert Saturday.

Jack Norworth and Lillian Lorraine may be a combination in vaudeville this summer.

Hugh Ward has obtained the Australian rights for "Up Stairs and Down" from Oliver Morosco.

Ethel Barrymore returned to the speaking stage last week in a revival of "The Twelve Pound Look" at the Empire, New York.

Richard G. Herndon filed a petition in bankruptcy last week with liabilities of \$12,682 and assets, \$341.

Mme. Yorsha will give a performance of Algonquin Boysen's "Jenny" at the Comedy Monday afternoon.

It is estimated that the War Tax will receive \$40,000,000 annually from theatre admissions and \$7,000,000 from the film tax.

Elise Fay, reported dead several years ago dropped into New York last week after five years' absence.

Charles Dillingham will reopen the Globe next season with "General Post," by Harold Terry. It is at present at the Haymarket, London.

Performances of "The People," "A Night At An Inn" will be played at the Neighborhood Playhouse tomorrow and Sunday nights.

Laurette Taylor's engagement in "Out There" at the Globe is scheduled to close this week.

Morris Gest donated the Manhattan O. H. to the Lambs for the gambol to be held June 17.

The Louis N. Parker "Masque of Peace and War" is to be presented at the Century theatre during June.

Mrs. Billy Sunday, wife of the monologist evangelist, is recovering from a recent operation for appendicitis.

Cohan & Harris have acquired the stage rights to Gelett Burgess's story, "Mrs. Hope's Husband," to be adapted by George M. Cohan.

The outdoor theatre of the Sleepy Hollow Country Club opened May 30 with a performance of the Pavlov-Oukrainsky Russian Ballet.

Mrs. Stella Hammerstein Keating, daughter of Oscar Hammerstein, has started suit for a legal separation from her husband Frederick L. C. Keating, alleging cruel treatment.

Mme. Bernhardt left Mt. Sinai Hospital, Sunday, having practically recovered entirely from her recent operation and is at present at Briarcliff Lodge.

Rush & Andrews have completed arrangements for the staging of "The Daisies" in which Conway Tearle will have the principal role.

There will be no auction sale of seats for the "Follies" opening. The box office sale opens June 7 and the show will have its New York premiere June 12.

Oscar Hammerstein was discharged in bankruptcy May 25. He filed an involuntary petition Jan. 4, 1916 with liabilities of over \$280,000.

President Wilson attended the performance of "Robin Hood" given by the Aborn Company at the National theatre, Washington, last Thursday night.

Mrs. Genevieve V. Stewart, widow of Melville Stewart, was appointed by Surrogate Cohan as the administratrix of the late actor's estate, despite opposition of her brother-in-law.

Marguerita Sylvia, who has been abroad since her last appearance here in "Gypsy Love," is on her way to America to appear on the operatic and concert stage and to act in the motion pictures.

"Daybreak" is the piece Selwyn & Co. will present Mary Boland, to have its first performance in Atlantic City, June 18. The authors are Jay Cowl and Jane Murdin, who also collaborated on "Lilac Time."

Eugene Walter has issued a statement denying A. H. Woods will produce his play "The Small Town Girl" next fall, the author holding that the manager has no contract with him to produce any of his writings.

Maria Dressler and her husband James H. Dalton have been named as defendants in an action that has been brought by Grace Filkins and Alice Nelson, who are trying to recover \$6,300 which they paid for some stock.

A fire in the Mt. Kisco Opera House, Mt. Kisco, N. Y., caused a small sized panic Wednesday in which several people were injured. The fire was a trifling one caused by a film explosion.

Martha Hedman has been sued by Mrs. Ethel Leginska Whittner, who asks \$25,000.

for the alienation of the affections of her husband. Miss Hedman has entered suit for \$50,000 against Mrs. Whittner, alleging libel.

William Somerset Maugham, the English playwright was married May 26 in a Police Court in Jersey City to Mrs. Byrle Welcome, a divorcee. Edward Sheldon and Countess Alexandra Colebrook were witnesses.

The Lambs Gambol, twice postponed, will finally take place at the Manhattan Opera House, Sunday night, June 17, with a matinee performance the Monday afternoon following. The proceeds will be employed to pay off the bonds on the new Lambs' club house.

"Come Back to Erin," with Walter Lawrence and Georgiana Griffin as the principals, was presented at the Standard Monday night under the auspices of the Irish County Association, the receipts going to the disabled and needy Irish soldiers.

Mrs. W. K. Vanderbilt Jr. and Mrs. Charles B. Dillingham are in charge of the entertainment features of the Macdougall Alley Festa in aid of the Red Cross and Allied War Funds. The Festa will run four days, June 6, 7, 8, 9.

Frederic McKay has accepted a comedy entitled "Craven" by Mabel Ferris and Laura L. McKelvey for production next fall. The piece will be tried out in stock by the Foll company at the Columbia theatre, Washington next month.

The new Hazard-Knight-Sloane musical comedy "Dew Drop Inn" had its initial performance at Grand Rapids, May 24. In the cast are Percival Knight, Arthur Aylesworth, Frederic Santley, Winona Winter, Susanne Willis, Florence Morrison, Zitaika Dolores, Charles W. Meyer and Thomas Donnelly.

The Washington Square Players closed their regular season at the Comedy Saturday night and reopened Monday for a limited engagement in several pieces. One entitled "Farish" is brand new. The other plays are "Another Way Out" and "Plots and Playwrights." In the cast are Ralph L. Roeder and Arthur E. Hohl.

Alice Agoust and her brother, Emil, together with the manager of the restaurant in which the team appeared were arrested last week and arraigned in the West Side Court charged with giving an objectionable dance. The arrests were made by detectives from Inspector Daly's staff.

Lulu Marie Uperung formerly a Winter Garden girl won a verdict for \$15,000 in the Supreme Court as damages for injuries received as the result of a fall through an elevator shaft at the theatre. The defendants were the Winter Garden Company and the Floyd Grant Co.

"Our Betters" will close at the Hudson, June 9. Somerset Maugham, who was married last week, will undoubtedly absorb considerable atmosphere in the next few weeks which will enable him to write a new play entitled "Love In a Cottage" which the John D. Williams management announces for next season.

Three of the members of Louise Agnese's "Irish Colleens" applied to the County Clerk of Albany, N. Y., for papers on citizenship. They are Imelda, Vale, Anet, Daunt, Golden and Florence Rush. All stated that they wished to become citizens so that they could not be sent back to Ireland by their employers.

"When Johnny Comes Marching Home" was moved to the Manhattan O. H. Monday after having closed at the Amsterdam, Saturday. A dollar top scale will be in vogue at the downtown house which has been taken over on a rental by F. C. Whitney for this engagement.

The Bon Ton, Jersey City, which has fluctuated in policy during its existence, lately devoted to pictures, was completely destroyed by fire Monday noon. The house was dark at the time. Michael Malone built the theatre 25 years ago at a cost of about \$75,000. The estimated loss is between \$25,000 and \$30,000. It had two galleries and seated about 2,000.

Next week will be Liberty Loan Week in all theatres of the country. This is the outcome of a meeting held in the Lyceum theatre Tuesday morning at which the owners and representatives of the leading theatres in the country met and pledged themselves to co-operate in every possible way in the national campaign for the sale of Liberty Bonds.

William A. Brady will produce "Eve's Daughter" a play by Alicia Ramsey at the Belasco theatre, Washington, next week. The title role will be enacted by Christine Norman and the cast will include Gypsy O'Brien, Annie Hughes, Thomas Holding, Lionel Belmore and Nora Lamson.

There will be a public hearing in the legislative chamber in Albany on June 6 relative to Senator J. Henry Walter's bill defining the statute of theatrical employment agencies.

The bill is designed to relieve theatrical proprietors and managers from being generally classed with the "theatrical employment agencies."

The Shuberts have arranged a series of special doctor's nights at the Bijou where "The Knight" is the attraction. The tenor of the notice sent out by the Shubert publicity department would seem to indicate there has been a row between that very capable institution and the managing board of the Medical Review of Reviews.

June 1 is the opening of the Sylvan theatre, Washington, D. C. It is an open air amphitheatre owned by the Government. Otis Skinner, E. H. Sothorn, Julia Marlowe, Viola Allen, James K. Hackett B. Mantell, R. I. McLean, Odette Tyler, Sophie Brau, Isetta Jewel, Louis Thompson, Katherine Lee and Paul Swan are announced to appear in the opening pageant.

The Altman Estates, Inc. has a lease on the site on which Joe Weber's theatre stands (Broadway and 28th Street), for 21 years beginning May 1, 1917 and with two renewal privileges for the same terms. The lease carries with it an option to buy at \$500,000. The present assessed value is \$765,000 of which \$385,000 is land value. The rental price is \$25,000 with taxes.

Two plays intended for New York consumption were produced out of town Monday. Raymond Hitchcock's summer revue "Hitchy-Koo" opened at the Apollo, Atlantic City and will be brought to the Cohan & Harris theatre Thursday night. A. H. Woods produced "Mary's Ankles" in New Haven and will take it to the Wilbur theatre, Boston, before bringing it to Broadway.

The death of C. E. Kohl, Chicago, at a sanitarium at Oconomowoc, Wis., is being made the subject of a sensational mystery. The funeral was held up Wednesday pending an investigation, even though Coroner Schaeffer issued a death certificate the theatre manager denied a heart disease following nervous prostration. The manager had been found on the streets shouting he had been shot.

If they don't watch out the Actors' Fund will be able to get into the live stock raising game themselves. The latest is that the Florida Live Stock Association has presented the Fund with a prize blooded pig and it is hoped that the Fund will receive a thousand dollars annually from this source. Just how the thou is to be made isn't said. The F. L. S. A. has also presented the Fund with a tract of land for the building of a home in Florida.

Raymond Hitchcock and Billy Sunday have come to a gentleman's agreement under which the comedian agrees to forego giving his burlesque impersonation of the evangelist and the latter agrees to cease traducing the stage and stage folk. Hitchcock will keep his end of the bargain as long as Sunday manages to keep his and New York in the meantime will be denied the pleasure of a good laugh, for the Sunday burlesque was to be one of the features of the performance of "Hitchy-Koo."

"The Epistle," the official organ of the Friars, make its June advent, twenty-four pages strong, with the artists of the club, contributing special cartoons and pictures. All the New York artists who are members have submitted specimens for the number which J. J. Gleason is editing. Bert Levey is personally directing the general contributions. The sporting page will be handled by Robert Edgar (World). The paper comes out the first of each month, heretofore being sixteen pages.

The musical version of "The College Widow" to be produced by William Elliott, F. Ray Comstock and Morris Gest is scheduled to be the opening attraction at the Longacre theatre next season. Carl Randall has been engaged. The piece will be reworked. As has been the custom in the past with this firm's productions the book will be written by Guy Bolton, lyrics by P. G. Wodehouse and music by Jerry Kern.

Alfred Weiss, one of the best known distribution executives in the motion picture industry, has joined the Goldwyn organization and will become one of the vice presidents of the Goldwyn Distributing Corporation at an election to be held in a few days. Weiss resigned from Triangle thirty days ago and immediately he started on a tour of the United States for Goldwyn and has closed all of the really contracts and leases for the opening of the Goldwyn exchanges in nineteen cities covering every part of America.

David Belasco and A. H. Woods have settled the controversy waging between them over the services of Willard Mack as a playwright. The former lately produced "Tiger Rose" written by Mr. Mack and Mr. Woods started suit on the strength of a contract that he had with the author dated Nov. 5, 1915, which gave him an option on all of the Mack writings for a term of five years. By the agreement entered into this week, Mr. Belasco acquires the rights to "Tiger Rose" written by himself and Mack and also "Alias" by Mack and John A. Morose. "Tiger Rose" is to be presented in New York early in the fall.

F. Ziegfeld, Jr., paused long enough in the rehearsal of "The Follies" Saturday to tell Leon Friedman that he might divulge the names of the entire cast of "The Follies" for the year of 1917. Therefore Leon being a dutiful press agent got on the job with

typewriter to say Will Rogers, Bert Williams, Walter Catlett, W. C. Fields, Eddie Cantor, Don Barclay, Carl Hysen, Hans Wilson, Irving Fisher, George Baldwin, Officer Vokes and "Don," Fred Helder, Claudius and Scarlet, Fanny Brice, Milla Vira Amasar, Dorothy Dickson, Edith Hallor, Allyn King, Vera Maxwell, Beatrice Allen, Helen Barnes and the Fairbanks Twins would be listed with the principals of the organization, to open its New York season at the Amsterdam, June 12.

Bill Sunday, the master showman and press agent of them all took a pan at the theatre and profession last week. Bill is a funny sort of a guy when one gets the dope on him and when he starts after the theatre he is "all wrong, boys all wrong." This stuff is being pulled in slang phraseology so that when Bill gets out his little scrap book to paste the notice with all the other bunk that he has clipped he will be able to understand what it is all about on reading it. Bill says that shows have been tainted to get the money. That if someone sent out a Shakespearean repertoire company he would go bankrupt. Bill evidently doesn't know that Southern and Marlowe clean up with Shakespeare and that Robert B. Mantell had a fairly successful season this year. As for ranking the theatre and show business as a whole with the conducting of a bawdy house and the managers with highwaymen, it might be well for Bill to keep his eyes on his personal staff and their doings after Tabernacle hours.

The Shuberts sent out to the dailies Monday morning renumeration a number of the theatrical activities they claim as their own, although the majority of the productions listed are due to several managements allied with the Shuberts through booking in the theatres which they control. Among the production is "The Fawn," with Frank Keenan as the star, playing at present in Chicago and scheduled for a New York hearing in the fall. This was produced by Mr. Keenan in association with Ezra B. Eddy. "Saturday to Monday," produced by Winthrop Ames with Ruth Maycliffe as the star, is another attraction promised for New York early in the fall. "Dollars and Sense," produced by Alan Brooks, is also claimed as a Shubert show. "The Assassin," which Eugene Walter is personally producing, is included in the list. It opened Wednesday at Poughkeepsie and will continue prior to opening at a Shubert theatre in August. George Probert and Paula Marloff are in the leading roles. Wilton Lackaye opens in "The Inner Man," at Albany June 4 and "The Beautiful Unknown" is headed for the 44th Street theatre, opening in a week or so. In the cast of the latter will be Frances D. Mareset, Xivienne Segal, Charles Purcell, Charles Judels and Charles McNaughton. "The Masquerader," a Richard Walton Tully production, in which Guy Bates Post is starring at the Plymouth, Boston, is one of the pieces to be seen on Broadway early in the season. "The Eyes of Youth," recently tried out in New York, will be shown in New York in September. "The Melting of Molly," "The Woman Thou Gavest Me," "The Years of the Tigers" and "Jubilee Jax" are also to fly the Shubert banner next season, all new to New York though tried out on the road.

The plans for the coming season for the A. H. Woods attractions were announced Monday, including the spring troupe productions with the number of new pieces to be staged next fall. The first will be "Mary's Ankles," opening Monday in New Haven, followed by "The Target," by Samuel Shipman, principals including Emmett Corrigan, Clara Joel, Harry C. Browne, Harry Metayer, James Spottswood, Mabel Turner and Suzanne Willis. Atlantic City, July 9, is the date of the premiere. "Potash and Perlmutter Film Co." is the third of the series of the Montague Glass-Jules Eckert Goodman plays with these two principal characters, to be played by Alex Carr and Barney Bernard, who will be jointly starred. Robert Hillard is to appear in "A Scrap of Paper." The Dolly Sisters are to appear in an unusual production written by Guy Bolton and P. G. Wodehouse. Other musical plays under the Woods direction will be "Call a Taxi," by Earl Carroll; "The Girl from the Trenches," an adaptation from the French, by Paul M. Potter, and a musical adaptation of "The Girl from Ciro's," to serve as a vehicle for Mable McCane. Majorie Rameau is to be seen in a new play and Robert Warwick will also be under the Woods management after a brief season with George at the opening of the season. Max Martin will write "Cheating the Cheaters," is writing a new farce mystery melodrama. In giving a list of productions Mr. Woods is to make by Oct. 1, the press agent includes "Jim's Woman," by Wayne Bryan Carlock; "It is the Law," by Arthur J. Westmeyer and Col. Jasper Ewing Brady; "In the Net," by Ramsey Morris; "Fingerprints," by Minnie Scheff; "The Gay Lothario," by C. W. Bell and Mark Sawin; "The Small Town Girl," by Eugene Walter and Cronin Wilson; "His Honor, the Judge," by Nancy and Jean Rious, and "Playing the Game," by Ashton Stevens and Charles Michelson. Early in November the new Woods' theatre in Chicago is to be opened with "Cheating the Cheaters."

## ENGAGEMENTS.

Rodney Ranons (leads with Orpheum Players. Montreal—replacing Ted Woodruff). Janet Dunbar (Oliver Morosco, Los Angeles stock).

James Spottswood, Harry Metayer, Suzanne Willis, Mabel Turner (A. H. Woods "The Target").

James J. Cassidy (A. H. Woods). Jay Elwood, juvenile (Nathan Appell stock, Malden, Mass.).

High prices in the larger New York restaurants may be as fully responsible for the recent decline in patronage as the war or one o'clock closing order. That is the view held by many who formerly played the cabaret route steadily, but has eschewed it altogether of late, feeling they could not stand the pressure of the prices for the amusement possible to be derived and considering "hanging out" at a restaurant had become too expensive a pastime. The restaurant men have pushed the limit too far, it appears. For every increase reported in the dailies, where the restaurants were concerned, they immediately took advantage of it, feeling the public had been informed of the raise, by making a corresponding increase of a thousand per cent. or more on their menu cards. As an instance, when wine was raised one dollar a case (24 bottles), the restaurants sent the price from \$4.50 and \$5 to \$6, \$6.50 and \$7 a bottle. If the newspapers said lobsters had advanced three cents a pound the restaurant increased their menu charge of lobsters 25 cents a portion, until now in the cabaret restaurant the bill calls for \$1.75 or \$2 for a single lobster and for that price the patron receives a very small "baby" lobster. Even the cabaret shows and revues cannot be charged for responsibility with these enormous increases. The New York public has finally taken cognizance, until they are dining at the less greedy eateries or taking more meals at home. Even the hotels that formerly served a moderate priced menu during the daytime have been imbued with the scheme of getting everything in sight all at once and their business is also falling off. It seems impossible nowadays for a couple to eat an ordinary lunch, without expensive drinks, in a better known New York hotel or restaurant under \$4.50, and it more often reaches \$6, while for \$3.50 the couple have to starve themselves. It's as ridiculous as it is true and the final result will probably be the inordinate greed of the food suppliers because they thought they saw an opportunity to get everything in a hurry will be to make New Yorkers exercise more care in selecting their eating places in the future. It's not unlikely that this lesson will remain with them after the war is over or the cabaret thing (that helped so much to bring big profits to the restaurants) has passed away. The profits of the restaurant business of late may be guessed at when one little place of hardly any capacity can earn \$100,000 in a season, while another, but larger (although not the largest along Broadway) has made \$300,000 net in a year. As a matter of fact in the restaurants operated by the clubs around New York where a large profit is not looked for, there has been no marked increase of any kind for foods nor have the portions been cut down in size. The restaurants, like other businesses, have some legitimate claims for a moderate raise in price, but they have no excuse for the wholesale plundering they have attempted and so far gotten away with, although at the finish it may be less than an even split for them.

The latest current popular dance music in the Broadway restaurants (additional to those previously reported, some still retained) reported for VARIETY by Earl Fuller, of Fuller's Orchestras at Kector's and Palais Royal, is:

FOX TROTS—"Shim-Me-Sha-Wab-ble," "Rooster Rag," "Love is a Wonderful Thing," "Lily of the Valley," "Brown Skin Girl," "Princess of the Willow Tree," "Love in Mexico" (Stern & Co.); "Joan of Arc," "Huckleberry Finn," "Mama's Baby," "I Love My Billy Sunday" (Waterson, Berlin & Snyder); "Somewhere on Broadway" (Remick & Co.); "Cute Little Wiggle Dance" (B'way Music Corp.); "Rockaway" (Leo Feist); "Lookout Mountain" (Shapiro-Bernstein); "Boolo Boolo," "Only Dreaming," "He Will Understand" (Schirmer); "It's a Pippin"

(Karczag); "Rose of Palestine" (Forster); "12th St. Rag" (Jenkins); "Story Book Ball" (Rossiter); "Pass the Butter" (Millegram); "If I Catch the Guy Who Wrote 'Poor Butterfly'" (Wm. Jerome).

ONE-STEPS—"Each Star in Old Glory," "What Wonderful Things One Little Girl Can Do," "New Orleans Jazz," "Where Do We Go From Here?" (Feist); "It's Time for Every Boy to Be a Soldier" (Remick); "Rolling Chair," "Ragtime Volunteers" (Shapiro); "Hy-Sine," "Let the Flag Fly," "When Lincoln Freed the Slaves," "Creepy Weepy Feeling" (Stern); "What Kind of an American Are You?", "Just Like You" (B'way); "The Hammer and the Plow" (Harry Von Tilzer); "Your Country and My Country" (W. B. & S.); "Oh, Boy" (T. B. Harms); "Circus Day Back Home" (Witmark & Sons); "Freedom of the World" (Sam Fox); "Million More Like Teddy" (Kendis Music Co.); "America To-Day" (Rossiter); "Savannah" (Rosenberg); "Didn't Mean Goodbye" (Triangle); "Come to Me Now" (Bowers); "America Here's My Boy" (Jos. Morris).

WALTZES—"You're Mine," "How Can I Forget" (W. B. & S.); "Eileen Astore" (Witmark); "Sometime You'll Remember" (Harms); "The Girl You Can't Forget" (Rossiter); "My Heart Is Calling You" (Karczag); "The Great Lover," "Waltz Charming" (Feist).

Al Sanders, the wine boomer, who headquarters at the Friars after dark, using the club house for his night office and side line, seems to have a libelous action against S. Jay Kaufman, of the Evening Globe. Mr. Sanders lost the contest for the most popular No. 1 Lodge Elk at the Actors' Fund Fair and the contest ended the same day the following appeared in Mr. Kaufman's column:

Aldebert Saunders, an elderly gentleman, who is well known as a fashion expert, a poker expert, and the representative for a small brewery, was one of the candidates for the most popular Elk contest at the Actors' Fund Fair. We are told that at the various clubs where he is a member he wheedled dimes from the men in the poker games, which dimes were to buy votes in the contest. The total vote cast for him was about half of the amount he received on Saturday night at one of the clubs.

The libel action appears to lie in the statement Mr. Sanders' total vote did not reach the amount he received by voluntary contributions from clubby poker players. Contest tickets were ten cents. Mr. Sanders' received considerable more votes than he could have purchased with the amounts received over the poker table, but had Mr. Sanders used that money to purchase votes the result might have been different. Another injustice pushed upon the affable Al (besides misspelling his name) by the young but enthusiastic writing Kaufman, who wanted to do his friend a favor evidently by giving him a "good notice" was to say Mr. Sanders represented a small brewery. This proves S. Jay is not a winehound, for everybody who drinks knows Al Sanders plugs only for Peiper Heidsick.

Doraldina left "Very Good Eddie" at the Garrick, Chicago, Saturday, and is now appearing at the College Inn. Several of the big hotels bid for the dancer's services with the Biefelds, who were out to obtain an attraction to offset Charlotte at Terrace Garden, landing her. Doraldina's first appearance at the Inn was Monday, her contract being for ten weeks. There is a bonus of \$5,000 attached to the contract, as Doraldina takes over the Louis XVI Room, formerly known as the Bal Taberin and now called Doraldina's Dance Club, at the Hotel Sherman. She dances her Hawaiian number in the Inn at 7.30 and 11.30, the ice floor being entirely covered with a platform laid in eight sections. Just previous to her appearance, Billy Spedick, the drummer, does a spot light number, Walter Kalomuku plays on the steel string guitar and Jake Bright sings "The Doraldina Hula Girl." In her dance club Doraldina does her new Indian dance. The engagement of the dancer may presage the passing of the ice skating craze in cabarets, for the College Inn, the first cafe to give an ice show, has cut the skating exhibitions in half. Doraldina's initial appearances at the Inn were marked successes.

Wednesday was the official opening day of the Long Beach resorts. Late Wednesday night and Thursday morning the wails of those stung by the new schedule of prices at the watering place were still to be heard along Broadway. The prices on almost everything have been tilted 100 per cent. at the beach. Couvert charges are everywhere and the crowd in the majority Memorial Day comprised the sharpshooters of both sexes to a great extent. Healy's, destroyed by fire several weeks ago, is very much missed. The Nassau is getting the class of the play, while Castles-by-the-Sea this season is in charge of Jos. Pani, who has Louis with him serving in an executive capacity. Pierre has Trouville. At the Castles an idea of the price list may be obtained by figuring that two small lamb chops are listed at \$1 and no drink is served under 50 cents. In addition a covert charge of a quarter is taxed each person. Lobsters are on the bill of fare without any price printed.

Suit asking for damages for \$100,000 was started Monday by Attorney Max Korshak acting for Joseph K. Kessler, the Yiddish tragedian, against the Morrison Hotel, Chicago. The action is the result of a bad beating administered Kessler by the hotel detectives, after he had been ordered out of his own room, where he had been playing pinochle with William Mendelsohn, manager for Boris Thomashefsky, and Joe Rumshinsky, composer of "The Broken Violin." The rumpus started after the detectives had reached the lobby with Kessler and the others. Kessler alleges that he was not only beaten, but kicked as well and ran out into the street yelling murder. He was taken to the American Hospital later. Kessler had been appearing at the Empire theatre here in Yiddish stock and the others concerned were also identified with current Yiddish plays.

The federal rule, effective June 1, making it an offence for any un-naturalized citizen to approach within a half-mile of any government building or military or naval station without a special permit, caused a rush of permit applications to be made by hotel and cafe managers in Chicago. All Loop cafes and hostleries are affected by the new rule because of the location of the Federal building. The Atlantic (formerly Kaiserhof), Morrison, Bismark and the La Salle have in their employ the largest number of un-naturalized employees, now classed as "alien enemies." Marshall Bradley put on an additional corps of clerks and kept his office open until midnight for several days, to receive applications for permits, which when issued must hold a photograph of the person it is issued to.

Veronica, who was the featured dancer at the Cocomat Grove during the run of "Dance and Grow Thin," has instructed her attorneys, Henry J.

& Frederick E. Goldsmith, to take the necessary steps to restrain Veronica Marquise from billing herself as "Veronica." Until a few weeks ago Veronica Marquise had been utilizing her full name in the billing matter, but on opening at the Strand Roof she dropped her surname and is now employing only her baptismal name. The original Veronica having established that name as a trade mark in connection with her dancing believes that a court of equity will give her the relief from the copy because of her prior employment of the same and because that Veronica Marquise is also a dancer.

The Ansonia Cafe, an oasis on West Madison street, Chicago, has considerable neighborhood draw and attracts others because of the unusual dance in vogue there. It is called "Shakin' the Shimmy" and it is more than an even chance that it never would be permitted at Coney Island. It is, however, not so bad as the "barrel push," known in Memphis. There are five entertainers at the Ansonia, Fred Leonard, Nellie D'Onnsee, Viola Wilson, Margie O'Rourke and Herbie Vogel. They are accompanied by Pinky Aarseth, a drummer who is a "dab" with the xylophone, and Fred Strauss at the piano. For the dancing a colored jazz band is used.

One of the largest cabarets in the vicinity of Times Square has adopted the old-fashioned "box rustling" idea for putting speed into the purchase of refreshments. It now has on its payroll a bunch of good looking chorus girls who have been engaged to "sit around," as it were. In other words, these girls can be found lounging about the place during dinner hour and after the show at night and can be induced, without much persuasion to partake of expensive refreshments. For this they are paid \$15 a week and a percentage of 10 checks representing drinks, but derive no rake-off on the food purchased by the come-ons.

Female entertainers were barred from all Salt Lake City cabarets last week. The order was issued by the Chief of Police and forced the managers of the several resorts to at once discontinue their floor revues, which were prospering. Male artists will be engaged to replace those displaced, but night life is not expected to be lively in the Mormon town, for Utah has gone bone dry and the wetness is to disappear Aug. 1. E. G. Wood, manager of the Hotel Newhouse entertainment at Salt Lake, has left the city and may open the Peninsula Hotel, San Mateo, Cal.

The Casino, adjoining the Brighton theatre, Brighton Beach, is now under the management of James J. Mead, who has local reputation as caterer for the Boston and Crescent athletic clubs. The Casino will have dancing and music, with no cabaret attachment. It is being operated upon the moderate price plan for food and liquid refreshment. The Casino has been made attractive in looks and the large dancing space on the main floor will likely prove a draw as well.

Supreme Court Justice Giegerich has handed down a decision prohibiting the sale of liquor in the Century theatre building on the grounds the building is not the required distance from the Ethical Culture School at the northwest corner of 63d street and Central Park West. Messrs. Dillingham and Ziegfeld have announced their intention to appeal.

Paragon Park, at Nantasket, Mass., is showing signs of running a snappy cabaret at Dodge's Palm Garden this summer. The place now seats 2,000. A diving girl cabaret in the centre of the main dining room, with a big tank in place, is the first surprise of the season.

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance  
or Reappearance in or Around

## New York

Grand Opera Quintet, Royal.  
Rollins and Harris, Royal.  
Three Chums, Royal.  
George White Co., Henderson's.  
Charlotte Parry, Colonial.

Julia Arthur.  
"Liberty Aflame" (Declamation).  
12 Mins.; Full Stage (Special Settings).  
Palace.

Julia Arthur, for years a star in the legitimate, and who served a long and arduous apprenticeship as a Shakespearean actress, has been excellently fitted with a "vehicle" for her debut in vaudeville by Roland Burke-Hennessy, in what is best described as a patriotic spectacle. Miss Arthur represents the Statue of Liberty, located in New York bay, with the huge skyscrapers looming up in the far grey distance. Standing on what is probably a ten-foot high pedestal, and with the illuminated torch in her hand, she stands motionless as the curtain rises. It is one of the finest reproductions of a familiar scene ever put upon the metropolitan stage. When the applause for the picture subsides Miss Arthur delivers a patriotic speech, during which there is flashed in illuminated form in the front panel of the pedestal "The Spirit of '76," Washington, Lincoln, the sinking of the "Lusitania," President Wilson (to the tune of "Dixie"), then there is the roar of cannon, bugle calls, drums, etc., she calls the country to arms—"Go forth and guard the flag!"—"Let no man shrink!"—"For Humanity and Our Flag," and a huge American flag is lowered behind her. The whole thing is "actor-proof" and anybody could do it. But in the hands of so good a "reader," with its strong plea for recruiting, its magnificent and costly (and artistic) setting, the lighting effects, incidental music, the value of the name of the star, it's the biggest "kind applause" thing perpetrated since the U. S. A. declared war. *Jolo.*

Davis and Kitty.  
Juggling and Music.  
14 Mins.; One.  
23d Street.

Man and woman. Man has some talk sandwiched in between a juggling exhibition and a "bit" with a cornet that he takes from one of the men in the orchestra pit. The woman sings and makes several changes, returning for the finish with a trombone, playing a medley with the man. Music made a hit with the 23d Street audience. The man is good juggler, working up the bouncing of four rubber balls effectively. Act runs nicely, with the finish all to the hurrah. *Mark.*

Harry Von Fossen.  
Blackface.  
10 Mins.; One.  
Roval.

Enveloped in a bright, resplendent uniform, no doubt that he had made to order when on the road with "Watch Your Step" to handle the former Frank Tinney part of the bellhoo. Harry Von Fossen returns to vaudeville with practically a brand new act. The black-faced comedian has changed his turn so that few of the western audiences that have long been used to his familiar style of monologuing would barely recognize it. Von Fossen is using a section of his stump speech, with the sharp stops and the walk to and fro on the stage. He has new song numbers and some patter that is not as funny as his old material. Mr. Von Fossen was on second at the Roval and with the audience not fully seated, the early spot so mitigated that it unquestionably took some of the starch out of his proverbial good nature. Von Fossen was well received but the act didn't obtain the laughing results he has registered on other occasions. *Mark.*

Winston's Seals and Diving Nymphs.  
Tank Act.

12 Mins.; Full Stage (Special Set).

The Winston seal-act, as a seal-act, is so far ahead of anything vaudeville has seen in this line that there is no comparison. The Winston seals are put forward in a new way and light—they are "educated" or appear so, and they also seemingly attest that seals are to the ocean what apes are to land. Two young women divers perform swimming feats and diving tricks. In all of these the seals ape them. The seals make high dives as well as the more shallow ones, do the "fly around" and the "porpoise" immediately after the girls do the same things. In one of the dives where a girl first rested upon her hands only, making her position a handstand before taking a drop of about seven feet to the water, the seal did the self-same thing, elevating itself perpendicularly, holding only by its front fins before making the drop. It's remarkable, or at least seems to be, that a seal may be trained to do it. For it is training, even though the seals are apt at aping. Howard Winston, the trainer, controls the seals by spoken commands. At first this would look like a routine but little things in connection with the work alter that impression. In conversation William Quaid, manager of the 5th Avenue, where the act played the last half last week, told of something he would not have thought possible if he had not been present. Mr. Quaid asked Mr. Winston if he could stretch out the act a little, as the stage crew needed more time. Mr. Winston replied he had been working on a plan and would like to try it out at that performance. He asked Mr. Quaid to watch it and see how it worked out. After the act proper finished, Mr. Winston asked the audience to request any dive the animals had just performed and they would do it from the auditor's voice. Several asked for different dives, which the seals did without the people of act participating. Winston did this only for the one performance. The turn carries an announcer quite unique. He says nothing excepting to the point, owns a pleasant voice and aids rather than detracts as most announcers do. The two girls who dive help the picture, but the big point is the manner the seals work. The turn looks so promising it could be headlined in the smaller cities, where it is bound to attract business. Even on a big bill it should not be placed to close the performance. It is too important for that. The Palace, with several girls added to fill out the stage and using a larger tank, might hold this turn for a run over the summer. It's a real novelty act, one of the best. *Rime.*

Billy Kelgard.  
Piano and Talk.

14 Mins.; One.  
81st Street.

Billy Kelgard, after a humorous opening consisting of talk, offers a series of songs, all of a comedy nature, that bring laughs and applause. His closing song, "Over There," practically stopped the show for him. It isn't either Kelgard's playing or his vocal ability (the latter being at zero as far as tones are concerned), but it is his manner of putting over a song that gets his audience and he certainly demonstrated that he can get them at this house. *Fred.*

Regal and Mack.  
"At the Bookstore."

15 Mins.; Full Stage (Special Set).  
Fifth Avenue.

Regal and Mack start off slowly, with dialog that fails to reach. The act gains speed with the introduction of dancing, the girl in this doing some good work. Should the couple inject more pep and eliminate some of the talk at the opening, the results would be more substantial.

Valerie Bergere and Co. (6).  
"The Noblest Vampire" (Travesty).  
24 Mins.; Full Stage (Special Set).  
Bushwick.

Valerie Bergere in "The Noblest Vampire" has a travesty by David Leo Freeman entirely away from anything done by her in vaudeville heretofore. It dates back to Marc Antony and Cleopatra with their lives furnishing the theme. The author's modern expression in connection with the ancient lingo provides the comedy. Miss Bergere as Cleopatra has the bulk of the work, with Frank Elliott as a drunken Marc Antony playing opposite. The remainder of the cast consists of court servants, mainly to add to the picture. Travesty in vaudeville at present is about a dead issue. There is little chance Miss Bergere's new skit will be an exception. Mr. Freeman has written a comparatively amusing travesty, but audiences in the majority will much prefer Miss Bergere in something dramatic.

Hilton and Lazar.  
Songs and Talk.

17 Mins.; One.

A decidedly clever combination, but severely handicapped through the absence of marketable material of any original grade. Lou Hilton essays a somewhat different type of Hebrew comedian and does it well. Alice Lazar is plump, good looking, and works well with Hilton, considering his rather eccentric manner of ad libbing. Both are of burlesque. Their dialog carries too many familiar "puns" and those offset the good mark registered with their own material. Hilton and Lazar can go along this grade of time, getting laughing honors, but they should proceed to arm themselves with another vehicle and then look forward. At the American they were the undisputed laughing hit of the show. *Wynn.*

W. H. St. James and Co. (4).  
Farce.

18 Mins.; Full Stage.  
Harlem O. H.

A corking, rip roaring farce, full of jazz and hoke that will make any audience from that at the Palace down to the varietal small time crowd howl with laughter. It is a simple story of a great big fat "con" man who gets into a boarding house which caters exclusively to women and promises to marry every one, the housekeeper, the maid, a supposed orphan heiress and a sporty widow, putting over the "cash-a-check" touch on each one and finally leaving laughingly. The comedy arises principally through the "con" man using the same method of approach with the women and hands each the same story. Each repeat item brings a bigger howl. With a little additional speed in two of the roles—that of the maid and the ingenue—the act will go in the fastest company and score. *Fred.*

Morley and McCarthy Sisters.  
Songs and Dances.

15 Mins.; One.  
Fifth Avenue.

Small time girl trio using published songs and commonplace material. Costuming ordinary with the act fitted best to houses whose audiences demand jazz.

Mazier and Thompson.  
Blackface and Straight.

16 Mins.; One.  
Harlem O. H.

Just about right for the No. 2 spot on small time. The men depend solely on the voices, the straight man having a particularly worthy baritone that he uses effectively. The comedian has one number he does nicely with. The scene represents the exterior of a penny arcade, where the straight is about to employ the "coon" as a target in the shooting gallery adjunct. The comedy centers entirely about this. The straight man has a number entitled "Jealous of Me" that goes over with a bang. A double number is used for closing. *Fred.*

Betty Bond.  
"Five Flights of Musical Comedy."  
17 Mins.; One and a Half (Special Drop).  
Riverside.

Betty Bond as a single means special material, special setting and Betty Bond. One never seems to rise above the other. It may be the material or it may be Miss Bond. The chances are that it is both. "Five Flights of Musical Comedy" is the title of this act written by Charles McCarron and also produced by him, although in what sense it has been produced or staged other than Miss Bond singing songs in different dresses doesn't make itself evident. The drop is the exterior of an apartment house, with the elevator's entrance close to the sidewalk. Miss Bond walks out from the elevator, after making rapid changes of good looking costumes, with the indicator pointing each time to the floor she descended from, commencing with 1. The numbers, "An Innocent Girl," "Little Italy Girl," "365 Days in the Year," "Baby Butterfly" and "Military Eyes" mention the floors in rotation as the place where the singer lives. The idea, no doubt, suggests possibilities for a "single." It wasn't a bad scheme, but "the act" depended upon the material and the interpreter of it. Both fail in their respective duties. Of the songs, only "Military Eyes," closing the act and pushing it over, is worthy of the idea and setting. It's a good number with a flag finish that can't fall down at this time, but there had been nothing preceding to warrant the house adding up its applause for this number alone, so it had to stand by itself. In fact, Miss Bond had to press the limit to reach the finale, for her four other songs were very mildly received, some even less so. She created a wrong and poor impression at the outset by the only really character number tried by her, "The Innocent Kid," who spoke of a bridal couple living upstairs and what she heard through the airshaft, also other things that "were over her head." This style of lyric isn't for a "neat" or "refined single." If special song material is going to run along the blue lines, such as appears quite probable of late, the vaudeville managers had better get out their censoring pads in their offices rather than to await the stage debut, and let it be known that all lyrics must be absolutely clean. "The Innocent Kid" thing is a story as silly as the character is partially made to appear. The other numbers have no especial merit, with the "Butterfly" song only noted for its dressing, while the "Italy Girl" carried a very familiar melody. One number programmed, called "Betty Bond," was not used. Miss Bond doesn't alter her singing expression at present sufficiently to handle a variety of numbers, it would seem. In the "No. 2" spot at the Riverside Tuesday evening the singer got little. If she is to succeed in this single on big time new numbers are necessary, otherwise Miss Bond, a fairly comely brunet with a dimple, but no particular magnetism, may be considered a classy act for small time. If she continues over the big time in this turn, Miss Bond will be just luckily slipping past. *Rime.*

Duffy and Daisy.  
Bicveling.  
14 Mins.; Full Stage.  
Harlem O. H.

The man is a clever comedy cyclist who, judging from his style of work has either been with the Ahearn act or has watched some of the comedians with that big time turn rather closely. But be that as it may, he does get a lot of laughs and considerable applause on some of his trick riding. The girl that he has assisting him looks pretty and shoulders quite a lot of the work. The turn is a nice little opener for the smaller big time shows. *Fred.*



Hyman Adler and Co. (1).

Musical Protean Act.

19 Mins.; One (7); Two (4); One (2); Full (6); One (2).

Harlem O. H.

One must give Hyman Adler credit at least for jamming a lot of material into the 19 minutes he is on the stage. There is too much to the act, a touch here and there that is small timey and when eliminated the turn will have a better chance in the bigger houses. Mr. Adler opens with a light introductory verse proclaiming he is going to give vaudeville something new and then after a quick change appears as Rip Van Winkle and does a monolog such as Rip would supposedly pull if he came to Broadway today. The change is quick enough, but it seems bad stage business to let the audience be aware of the fact that the trousers have a false front and no backing. This number is followed by "Night Time Down in Little Italy," with the curtain going up for a little comedy dramatic scene in "two," the plot concerning a modern Italian Rip who has only been away for six years and returns to find that his wife has wed again and has four kids, after which he confides in her that he has also married again and has six kids and calls it square at that. Mr. Adler returns to "one" for a brief minute and relates that he is about to present another character, that of an old man, an aged Hebrew. The story here concerns itself with his daughter who has been jilted, but the father says that the young man will return, for gold will bring him back, and this leads to a semi-recitative song about gold and its chink. It is well done, but out of place in this act, smacking too much of the old-fashioned meller and only good for the smaller houses. A comedy jingle in "one" closes the act. It is the best thing that Mr. Adler does, simply because it fits him, and the majority of the earlier bits do not. Fred.

Katherine Murray.

Songs.

22 Mins.; Two (Special Set).

Royal.

Katherine Murray is young, wears nice clothes and isn't afraid of work. She shows a progressive spirit to be commended and at the Royal in the third position, scored an emphatic success. With Miss Murray is a corking good piano player, Murray Rubens. Miss Murray has a pleasing stage appearance and a pleasant voice. Miss Murray bills herself as "Uncle Sam's Girl," through using "I'm a Regular Daughter of Uncle Sam" for her closing number, dressed as a Red Cross nurse. She looked mighty nifty in this outfit and put a lot of life into the song. Following her introductory number with "He's Just Like You," the first of the topical songs, she followed in turn with "Cute Little Wiggle," impression of Frances White singing "Mississippi," which Miss Murray did splendidly, "Where Do You Get That Stuff?" and the Uncle Sam's daughter selection. Miss Murray dresses each number with care. Her act is staged with neatness and artistic taste, the curtained interior proving a dandy background for her work. Miss Murray has a specially made annunciator, carrying the title of the different numbers. Rubens gets his chances during Miss Murray's changes and he makes the best of them. He let the audience sing one of the choruses of "Mississippi" and the Royal bunch not only revealed good voices, but swung right into the words much to Rubens' apparent astonishment. Miss Murray held the "wiggle" number within bounds, there being only a slight suggestiveness of the body movement done with her hands. Her last two numbers, particularly the patriotic number, were especially well received. Mark.

Martha Russell and Co. (2).

Dramatic Sketch.

15 Mins.; Five (Interior).

23d Street.

Martha Russell has been playing in vaudeville for some years, but it is doubtful if she has had as good a vehicle to display her stage wares as this new skit which she and two men bring to a surprise finish and one that makes a laughing finale. Each of the principals endeavors to outwit, outguess and trap the other, each being a detective and each working on the same line of suspicion. Miss Russell, who turns out to be Kate Burke from headquarters, assumes the role of a French woman and who places herself under thorough suspicion in order to trap the others. The others have disguised actions and the like and just when the climax is reached where one "drop" comes after another, the curtain falls with the three ejaculating what a fine trio of boobs they turned out to be. At times the trio becomes a little too harsh and dramatic and leave considerable to the imagination, but the sketch works out agreeably and interesting to pop house audiences. Rather difficult now to follow films having a million and one stage tricks and dramatic surprises of the meller trend, yet Miss Russell did very well with the playlet at the 23d Street. Mark.

Billy Curtis, the cabaret agent, will temporarily discontinue his offices in the New York Theatre Building and will take up headquarters with Joe Franklin in the Gaiety for the summer.

Two colored porters at White City, Chicago, were fined \$25 and costs by Judge Newcomer Monday, for selling liquor to sailors and marines.

Harry Delf was placed by Harry Shea this week to open a 12 weeks' engagement at the Palais Royal, New York, June 11.

Alfred H. White and Co. (3).

Dramatic Sketch.

18 Mins.; Full Stage.

81st Street.

Alfred H. White is presenting a distinctively different Hebrew character in vaudeville. It is the type known in Wall Street and banking circles, the type that carries the affairs of nations and does it successfully, a type that will appeal universally and create a new respect in the minds of those who still hold racial prejudices. The little sketch in which he is the central character carries with it a tone of conviction that is welcome and wins applause. The scene is in the parlor of a manufacturer who is of the Christian faith. He is in need of financial assistance and has appealed to the banker who is coming to visit him. Because of his business affairs the manufacturer has neglected his wife and she in seeking solace elsewhere has begun a flirtation with the banker's son. This boy has an ambition to become one of the membership of one of the most exclusive clubs where the racial prejudice is carried to extreme length. At the home of the manufacturer the latter and the banker are discussing business in the library when the son calls on the wife. In coming into the parlor the father discovers his boy and the wife in a compromising position. When the husband leaves the room he takes the boy to task and breaks up the affair for all time by sending his son abroad. There are a lot of good lines in the sketch that make a popular appeal, and when the finish of the sketch is strengthened it will answer on any bill. Fred.

## PALACE.

The headliner this week at the Palace is Julia Arthur in a 12-minute recitation with spectacular effects (New Act), entitled "Liberty Adams." After the Monday matinee she was moved from a late position in the second part of the bill to close the first half, a much more appropriate position on a comedy program. The idea is good and in keeping with the times different from the surfeit of patriotic songs and strikes home. The spits of two such big names on the bill as Miss Arthur and Joseph Santley, business was considerably off Monday evening, with the chances the rain favored city amusement as against joy riding. The show opened with the Pathe Weekly, with the first turn Derkin's dog and monkey show, the usual pantomime of canines entering a saloon, the patrol wagon coming on to carry off the "drunk," etc. The audience liked it. The Volunteers, a singing novelty conceived and produced by George Potstorf, furnishes an original idea for introducing a male quartet without the cissy, legit and so on, and also avoiding an absolutely straight singing turn. The four men sing well, the "boob" tenor furnishes good, clean comedy and the act was a healthy hit, especially so for a second spot.

Emily Ann Wellman and Co. in "Young Mrs. Stanford," the "flash drama," has an altogether unique offering, altogether original as a stage production, but the "atmosphere" is worthy of a better vehicle. All of the supporting company pitch their voices in too raucous a key as if they were endeavoring to yell above a din, or had recently been playing in barns. No other reason was apparent. Miss Wellman should call a rehearsal forthwith. The performance does not compare with that given by Miss Wellman and the original company, when first at the Palace. Lydell and Higgins were a "scream" all the way. Al Lydell was the biggest sort of a laugh.

Just before the opening of the second half Bert Levey came before the footlights and announced he would give an entertainment for children at the Palace Saturday morning. This made it a bit smoother for Santley and Norton, with their singing, piano and "nut" act and they "stopped the show" to the extent of having to put up the lights after the allotted number of "bends" for still another bow. Joseph Santley and Co. with the tabloid, "The Girl on the Magazine," occupied a pleasant half hour or so, with singing and dancing. Williams and Wolf next to closing, with Page, Hack and Mack the final turn. Pretty big show with three such "flashes" as Julia Arthur, Joseph Santley and Emily Ann Wellman, especially for the time of year. Jolo.

## BRIGHTON THEATRE.

Decoration Day marked the first visit of the sun to the Coney Island since the Brighton theatre opened its summer season May 21. With the weather came a crowd for the matinee with a capacity attendance indicated for the night performance.

The Brighton looks as cheery as ever for the hot spell, and is again changed by George Robinson, who is always on the job at this

house. The show there this week broke well. Van and Schenck and Daisy Jean are the joint top liners, with John B. Hymer and Co. heavily featured.

The first half ran through nicely, with the second part racing to a finish that advertised the whole bill as a well balanced entertainment.

There was no red fire other than a couple of flags displayed in the Vivian sharpshooting act opening, and the nearest to a war song was "Joan of Arc" sung by the pianist of the Van and Schenck turn. It's a corking ballad number that the singer with his lyric tenor sent over without any doubt. Van and Schenck are big Brooklyn favorites, no matter where they appear on the other side of the bridge. Brighton is the same and they were applauded when appearing almost as strongly as when finishing it in the next to closing position. The boys took advantage of their Century engagement this season in a Broadway production and the crowd noted. They are singing mostly all doubles now, but one solo each. The song repertoire is nicely arranged. "It's A Long Way From Home" is in it. This is the song that conflicted at the Bushwick last week, when Dooley and Sales, next to closing on that program, had to follow Van and Schenck. As Dooley and Sales make a production bit out of the number, they probably didn't like the idea. In Dooley and Sales' place at Brighton this week are Irwin and Henry, No. 4, with Charles Irwin carrying the turn over to an easy hit. He does everything that's required in the act and though overworking the hiccup in his sous bits, the audience went to him hard, voting him an extremely likeable light comedian, which he seems to be.

Closing the first part was Nina Payne, in her entirely original scheme of single dancing number, with a trombonist and musical director carried. Miss Payne's dances are the "Pen Picture Dance," "Cleopatra Cakewalk," "The Dancer's Dream" and "The Futurist Freak." Miss Payne is entitled to all the credit she has received for this act, and also the vaudeville time certain for it. After intermission was Miss Jean with her finished musical entertainment that is leaving a very big impression near the ocean. Miss Jean is singing too many songs, four Wednesday afternoon, and closing with "Poor Butterfly," not a judicious selection so late in the wane of the huge popularity of that number. "Sunshine of Your Smiley" is plenty for long lasted popular numbers.

The Hymer comedy, "Tom Walker in Dixie" convulsed the house. It ran about 34 minutes, with Mr. Hymer having put new bits into the finish, taking a long chance with kidding reading out of a Bible, but it made the Brooklynites laugh. As that is "The City of Churches" they think it funny over there, they will howl at it anywhere else.

After the Vivian company had made the audience mentally register a wish all Americans could shoot as well as they, Nip and Tuck went through their talking contortions, doing a nice little act for the spot, with Will Oakland and Co. in "Daddy O'Gill, U. S. A." following, singing their wair was "The Skit is Irish" always sure to an extent. "Wild Irish Rose" was in it for a moment and again sounded during the Van and Schenck turn.

Closing the performance were the Joe Fanton company in "A Garden of Surprises," the garden effect being obtained by draperies over the rigging for the rings of the gymnasium act. Some comedy was gotten out of the draperies. The Fantons have some spectacular tricks that have also been shown by others. Whoever thought out these tricks should have them to themselves, at least for a while. The Fantons however have improved upon them. One of their tricks, for ring work, done at the opening, is solely their own. It's good enough for the finish of the act. Sims.

## RIVERSIDE.

The speculation around the Riverside is concerning what is going to happen when the first hot wave strikes the city. It means a line on what the Riverside may be able to do throughout the summer with its big time policy, as the present intention is to have the theatre remain open continuously. The house has been prettily and summerly dressed in anticipation.

The attendance of Tuesday night could stand much diminishing without affecting a summer's run, for the crowd there that evening jammed the place, albeit the rain stopped almost at the three hour mark, causing a rush. The management is helping the program at the box office this week. There are Dorothy Jardon and Joe Howard as the principal two, with Ben Welch also on the program, closing it. There isn't any question but in the comfortable neighborhood the Riverside lies that Miss Jardon means something in the advance billing and lights. She has raised a row. The long trip west with voice unimpaired, the same classiness of appearance and a repertoire of numbers with a wide range, besides clothes more or less attractive, but none unattractive. It was said about the theatre that Monday matinee Miss Jardon wore a gown that was a revelation, so much in fact it was discarded for the week after that performance. Jerry Jarman is Miss Jardon's pianist and did a medley solo on the instrument in a likeable way, both in the playing and the music employed. Miss Jardon's voice sounded strong and true, even at the end of a two-days season and she did six songs, all calling for "clinging" without a falter. The program describes Miss Jardon as "the Beautiful Broadway Girl, with one of the best voices on the vaudeville stage." One might be almost tempted to ask who has the other. The Joe Howard production is a skilful

(Continued on page 16.)

Five American Boys and Girls.

Singing.

18 Mins.; Full Stage Set (Special).

Like a little of "America First" adapted for small time. The billing is slightly misleading. There are no girls in it. There is a girl, but that is all, and she is supported by a quartet of boys. It could appropriately be billed as "Four Midshipmen and a Maid." The scene is the deck of a battleship with the boys in the uniforms of ensigns. The opening number is a march ballad to which they execute a walk about. After watching that bit of marching, the act had better never play Annapolis. The girl appears on the scene and at the request of one of the boys offers "More Lonesome Than You" with the quartet in on the chorus. A bass solo brings to light the old reliable "Asleep in the Deep," rather poorly delivered. A comedy number by the boys and then another of the ballad type by the girl and for a finish a bit of syncopation that brings certain applause. It is a neat flash for small time. Fred.

Friaco, the "jazz dancer," who is never without a cigar or "heater," as he calls them, whether dancing or not, is gracing the Green Mill Gardens, Chicago. He affects a tuxedo make-up now and admits to even using rouge when he goes on.

Ciro's, London, closed after the first revue was presented there has reopened and is now called the York Club. Entertainments are given daily for all men in uniform and their friends. Tea and soft drinks are served.

Miniature lighthouses about a foot in height, on all tables at College Inn, Chicago, are used as match trays, but are really designed to increase service efficiency, by turning a switch a red lamp lights up in the top of the ornament and signals the waiter.

(Continued from page 15.)  
piece of showmanship in staging. It's named "A Musical World Revue," with many persons including a large colored chorus, and has been built around Mr. Howard's songs, mostly old favorites, already well known to vaudeville through Howard's repeated use in other acts. But in this turn running 37 minutes and closing the first part, Mr. Howard has arranged an entertainment that always seems to be away from the songs, the latter being but incidental rather than important. The "atmosphere" on the program is what sends the act over, although neither Mr. Howard nor his clever partner, Ethlyn Clark, should be overlooked for credit. Miss Clark may not own the best singing voice the world ever heard but she misses mighty little else of what is assigned to her, and her speaking delivery more than atones, besides which Miss Clark looks good. The strength of the act and particularly the finish of it may be best decided through Howard having taken a "Spirit of '70" number (not written by him) that has been excellently staged and instead of employing it for a finale where it would legitimately fit, made it a bit in the centre of the finishing scene, closing the act. There is a real virtuosity that is also a real riot. There is a male quartet in the turn, some familiar Howard business, besides the songs, and "The Guide," another kind of a "prologue" done by Alma Poe to the complete satisfaction of the house. Miss Poe seems ready to weep almost when bidding the audience good bye and they believe it.

Sometimes you hear a good one and sometimes you don't. Referring to war songs and ballads, if there are around 30,000 theatres in the U. S. and each one should have a new war song every week, with 52 weeks to the year and the war lasted two more years, there would still be a couple of million war songs left over, according to the current flood. Nearly all the acts at the Riverside this week have one or some kind of a war song, but the audience didn't have to stand for any of them. A war bill may prove more agreeable to those who visit the theatres but once weekly, but whether agreeable or not they will have to be endured in the patriotic crisis.

The Riverside bill also holds three "dumb" acts this week, the first two among the first three turns. It was not until McKay and Ardine appeared No. 4 that the show shot off on its running stride that held up at a fast gait right to the finish. George McKay had one of the new war numbers, something about "red, white and blue," rather good and well written. He also kidded Miss Ardine about becoming too stout, but she doesn't look so all as she is a very nice appearing girl and does her share most creditably. The turn got over so easily it had to go the limit of its routine whether wanting to or not.

After intermission the Arnaut Brothers gave more comedy moments with their eccentricities, followed by Miss Jardon, with a Keystone ending the late evening after Welch.

Closing work in the theatre, who do lifting work in a nicely prepared cyclorama, they having a new and big trick for the finish that gets them across. No. 2 was Betty Bond (New Acts), who barely caused a ripple, then Maria Lo's posings that happened too shortly after the Gladiators, who do posing in a way themselves. The Lo posings seem to be very much colored, or perhaps the lighting effects would have improved upon, but the act as a posing turn is not big nor novel, although a "Columbia" finish greatly helped. The opening or closing spot is probably the usual place for it. The use of a bell to notify the stage crew to send up the curtain seems a crude expedient in these days. *Time.*

## BUSHWICK.

The Bushwick attendance appears to have a big brace of late which would give the impression the Brooklyn house can remain open all summer if a fair break with the weather is encountered and Coney Island does not loom up too strongly as opposition. The house made a record last week and judging from Tuesday night's business will do it again this week.

The program was rather mixed, several turns billed not appearing which necessitated additions which only affected the appearance of the printing for the entertainment came well up to requirements. Olga and Mishka, dancing opened. The couple need more pep in their turn and so much more should not be given over to the violinist they carry in the pit. Violet Dale with Imitations No. 2, started quickly with an imitation of Belle Baker which should be dropped. Her Lillian Shaw bit gave the act its start. The Bushwick audience was inclined to like Miss Dale during the Mrs. Leslie Carter impersonation although they probably would have done the same to Mrs. Carter. The flag finish did little for the mimic although she worked very hard with it.

Harry Holman and Co. in "Adam Killjoy" rounded up the first bunch of laughs. The picture finish proved as big a laugh producer as the dialog. The Bowman Brothers continued the show along laughing lines and scored applause in abundance in addition. Valerie Bergere and Co. in "The Noblest Vampire" closed the first half.

Robins who imitates musical instruments opened the second half in a capable way. He brought forth several surprises which caught on. Rooney and Bent in a revival of their "At The News Stand" were credited with the biggest reaction of the evening. The couple displayed nothing that was new with some of the gags used by Pat Rooney of an ancient vintage but still productive at the Bushwick. The use of the sawdust is carried a bit too far it being necessary to hold up the show

while it is being cleaned up after the completion of the turn.

The Primrose Four with popular song found an appreciative audience and scored accordingly, with Merle's Cockatoos closing the show in flashy style.

## AMERICAN ROOF.

The American program the first half was laid out for the summer time. It held nothing large but ran evenly throughout, with the show speeding through by reason of the shortness of the time taken by the acts, the program ending with a five-reeler "Wolf Lowry." The first half was composed of Stewart and Olive, Danny and Perri, Geo. Davis Family, Simpson and Douglas, and Billy Elliott and "Mississippi Mabel." Plenty of singing and dancing with the holiday bringing a big night attendance. The Elliott act is a revival, with Billy Elliott (formerly Elliott and Mullen) taking on most of the work. Two principals and six choristers in blackface make up the turn. The dressing is for small time and the act as revived for that division. Elliott carries it through neatly, giving it an applause wallop through his yodeling singing of "Coal Black Rose."

After intermission Monard and Mayne, with the Stars and Stripes showing, did some singing and dancing to fair returns, followed by "Just Nan," a comedy sketch played by Harold L. Coste and Alice Clifton. The playlet was written by Clara Knott, who turned out a laughing vehicle for the purpose but it is necessary for the players to make it go over, which they do. It's sure fire for small time only. Next to closing were Smith and Kaufman, two men, one a soue and the other a policeman. They talked but sang better and also got in the fair class at the finish. Kate and Wilcy, in lifting, closing, having a different sort of an opening with a thrill in it, since they work on high pedestal with a small platform. The turn makes a good looking sight act for a small time. *Time.*

## ROYAL.

On the eve of Decoration Day and with the weather cold and inclement, the Royal did a jam-up business Tuesday. Hundreds were turned away, unable to obtain seats.

The show was 75 per cent. comedy, which clinched things then and there.

Manager Egan was all over the place. He has had the house put in tip-top, attractive shape for the summer and the usherettes looked nice in their white summer outfits and with the show giving satisfaction the management was all the more elated.

The house was in a quandary to run the acts smoothly without comedy conflict, and Mr. Egan did a pretty good job of it, notwithstanding that the bill had two black-faced acts, each of male composition, offering a lot of trouble. On the original bill, the program Harry Van Fossen (New Acts) was next to closing, the Avon Comedy Four having the last spot, with the Kaufman Brothers carded for fourth position. The La Vars were slated for the third spot, and Katherine Murray (New Acts) to open after intermission. Eadie and Ramsden were added to the No. 2. The rearrangement had William Ferry opening, followed in turn by Van Fossen, Miss Murray, the Kaufmans and the Stan Stanley Trio. After intermission appeared Eadie and Ramsden, the Avon Comedy Four and the La Vars.

Ferry was a novelty for the Royalites, and the applause in this case was original and satisfactory. Both Van Fossen and Miss Murray were well received. The Kaufman Brothers are presenting much the same turn of other seasons. They received applause when they appeared, the men having played the neighborhood on previous occasions.

The laughing comedy bit of the first part was registered by the Stan Stanley Trio. Stan isn't spending the time that he used to on the trampoline, and the bounding net section is receiving only a smattering of attention. His talk smashed 'em all the way and the closing "bit" in "one" proved especially amusing.

Eadie and Ramsden waste time with talk. At the Royal few words could be heard, and what they said had to be guessed. The woman sings entertainingly, but it is the acrobatics James Eadie does that holds up the turn. He affects a boobish mannerism and pulls some dildoes at the piano that remind one of several other comedy pianists now in vaudeville. Looks like an English act that is trying to Americanize itself. A rearrangement of the turn would strengthen it considerably. Seems too patchy at present. The act shows possibilities.

The Avon Comedy Four got away slowly, with the talk in the kitchen between Charles Dale and Joe Smith proving the place de rendezvous of the act. However, when the boys swung into the doctor's visit the laughs came rapidly and spontaneously until the singing finish.

The La Vars closed the show. The dancers have altered their old routine considerably and have added a jazz band that enlivens things noticeably and adds atmosphere to the neighborhood. In the La Vars are good dancers and show team work that helps them immeasurably. The big audience stuck for the finish. Act makes much better flash than it did before. *Mark.*

## FIFTH AVENUE.

Matinee Business Decoration Day found the Fifth Avenue filled to near capacity before the first show was over. A fringe of standees was noticeable throughout the major portion of the afternoon.

The Four Jansleys with fast equilibristic

work opened the show, followed by Morley and the McCarthy Sisters (New Acts), afterward Regal and Mack (New Acts) showing.

Lazar and Dale, in a blackface turn of the old school, provided the first real comedy. At this juncture Bert Lowery, in a short speech review of the Saturday morning performance for children at the Palace after which Mable Burke sang "Let's All Be Americans Now" with the audience joining in heartily. Jessell and Marlin, a juvenile team, gave the show a stamp of class with an offering framed along novel lines. George Jessell has improved considerably and has lost the childish manner he retained so long. Miss Marlin is a petite miss who should be heard from when she has gained more experience. Ward and Van, street musicians, down next to closing, provided one of the comedy hits of the bill, with the Tennessee Ten closing the show with a bang.

## JEFFERSON.

The B. B. Moss booking staff outdid itself in the selection of the current first half bill at the Jefferson, one of the most entertaining places the house had had in many a day. Monday night with the rain (a big handicap) the 14th street house was well filled, better by far than on other occasions when climatic conditions were more favorable.

The Pekizes Trio opened, followed by Frank Ward who does impersonations, ending with "Finger dance," easily the best thing he does. Ward went along but mildly with his imitations but his finish held him up. Charles De Land and Co. provided one of the liveliest two-people sketches the house has ever had. The act has had considerable usage but the Jefferson audience was amused all of the time. The manner in which the old vehicle is played helps it immensely.

One of the big hits the Victoria Four, a male singing quartet immensely popular downtown. The Jefferson audience could not get enough of the boys' work and kept up incessant applause after the news pictorial had been flashed.

Miss Window, the classiest single the Jefferson has ever had, opened after the intermission. Miss Window has been playing all of the Moss houses but should have been spared the Jeff on account of the orchestra if nothing else, the musicians managing to botch her numbers terribly. The audience enjoyed what portion of Miss Window's act not acted by the orchestra, and the girl took down her share of the applause notwithstanding the difficulties.

"Lilies of the Lake," a girl act which does not appear any too new brought forth three principals and six choristers. One or two of the chorus costumes look well, with the girls and acceptable collection. The principals are not specially strong but the act is only meant for the smaller pop houses although the scenic effects might lead one to believe otherwise. Senator Francis Murphy scored a steady stream of laughs with talk that was ever grasped by the cosmopolitan Jefferson audience. The La Toy Sisters closed the show after which came a feature picture.

## CITY.

A lot of singing and talking perforated the City bill Monday night but the audience showed great delight in applauding and laughing. The weather was cold and rainy.

LaToys Models opened and drew unusual applause for a posing act at this house. Some effective pictures were posed. Dolly Morrissey, second, appeared to better advantage when she discarded her overwrap which made her look all bundled up. Miss Morrissey offered popular songs, which seemed so amazingly pretty much as used up for that neighborhood. She fooled them with her dancing and proved that she is still light on her feet.

Jack Kennedy and Co. (including woman and slender youth playing office boy) found big favor, the dialog between the married couple seeking a divorce in the same office turning out trick. The woman is noticeably dramatic all the way, not necessary in this bit. The Universal weekly held interest through the new war training pictures, with several views of the late Les Darcy showing the fighter in a laughing mood at close range.

Caryll and Flynn are singers, the woman however helping matters by playing piano accompaniments. Good voices and some splendid harmony registered. The man is a top tenor and harmonizes sweetly and musically with the woman. Act sure of returns in the pop houses. Rice and Francis are one of those "man and woman" combinations with the usual kidding preliminaries and song introductions. The young woman looks young and acts girlishly. The man turns up a nice way of handling solos. The act has patter and songs apparently written especially for it, the opening number most indicative of this fact. Turn pleased immensely.

"What's The Idea?" is a "girl act," with one made principal, a boy who is a corksing good dancer and who also does a comedy act. The act was of the turn. The offering has youthful-looking chorus, but boys and girls who carry out the kid idea all the way. Another girl has a small-speaking part that calls for no acting but gives her a chance to change several times and lead numbers.

"What's The Idea" is a catchline, there being no consistency to the entire turn aside from the bit that was featured. The ample opportunity to peddle his stage wares. The chorus has several songs which in the main were effective. The turn could stand rebuilding and plenty of work. Another male principal could be used. Act rather nicely costumed.

Andy Lewis, aided by a young man and woman, worked about 20 minutes and registered the laughing hit of the evening. Andy

kids and ad libs and does all sorts of things that a long burlesque training and experience have equipped him plentifully for. The pair working with Lewis help along his style of funmaking advantageously, the woman in particular proving a good helpmate. The Four Lightons, in a rielie work held close attention of good act of its kind, with one of the most Samsonlike understanders in this section in a long time. The film feature was "Souls Triumphant" ((Triangle) with a moral that struck home in the 14th Street neighborhood. *Mark.*

## HARLEM OPERA HOUSE.

The storm Monday handed the business at the Harlem opera house a bump. The lower floor held but two-thirds and the balcony and gallery were about half filled. The show was a corker for the policy of the house. Seven acts, a Triangle comedy and "Wife Winship's Widow," a Triangle five-reeler comprised the program, with the closing act walking away with the hit honors of the show. It was Bert Lamont and his sextette of singers in cowboy costume. They were on the stage for 31 minutes and had the audience with them all the way. It is going some to put a single turn away. The spot have them get away with the honors as this act did.

Duffy and Daisy (New Acts), bicycling, opened with good results. Mazler and Thompson (New Acts) were the one small time offering on the bill. Hyman Adler and Co. (New Acts) interested the audience with a musical protest act. The Triangle comedy split the show after this turn. The second half was started off with W. H. St. James (New Acts) in a farcical offering that had the audience screaming. Harry Ellis in a single singing turn scored strongly, and Bernard and Scarth, who followed him, brought laugh after laugh. *Fred.*

## 23rd STREET.

A holiday with about the first sunshiny weather of the season put the kibosh on the 23rd Street business Wednesday afternoon, and when the matinee started there was barely a corporal's guard in but before the show was half over the attendance jumped gratifyingly to Manager Callan, but nowhere came close to the afternoon proportions that the house has been recording. There wasn't anything wrong with the show at pop prices and plenty of comedy.

Laidlaw, the act, opened, but there wasn't enough applause to have started a prairie hen. Not Laidlaw's fault, but the folks hadn't gotten in. Davis and Kitty (New Acts) hit such an early spot for the afternoon show that they, too, suffered, but the pair worked fast and they registered well, although withoutstanding.

Fanny Rice is now being billed as "Sociable Fanny Rice." The "sociable" comes through her opening number wherein she admonishes everybody to smile awhile, et cetera. Miss Rice is offering a turn about the same as in other years, although she had added a patriotic finish that puts Fanny in rielie in her neighborhood. She characterizes Uncle Sam and makes a redhot appeal for support, enlistment and liberty bond purchases as well as urging the land tollers to do their duty. Miss Rice puts it over in bully shape. It is an honest belief that were Miss Rice to sit out in the audience awhile and look steadily at that very bright, glittering array of lights that borders the stage frame and which are unprotected from the audience's eyes, she would make haste to dim 'em. One can count nine above, eleven to the left and eight below and then lose count through having to close the eyes for awhile. The lighting arrangements needs a touch, and it would help Miss Rice in more ways than one.

Adrian is in black-face, but where he got such a stage monicker is beyond conjecture. He may have gotten it from the state of Michigan. With Adrian are two stage hand "plants," one a splendid singer and who during his warbling of "Sunshine of Your Smile" takes all the play away from Adrian. The black-face talks awhile, sings awhile and does a number of nuttish capers which the 23rd Streeters seemed to appreciate immensely. Adrian appears to be an ambitious chap and willing to share honors with that chubby singer. Martha Russell and Co. (New Acts) held attention. Cook and Lereus hit up a comedy pace with their familiar style of funmaking. The Three Singing Types, with a new girl replacing the one that first started in the act, not only made a nice appearance, but sang effectively. They filled in an acceptable twelve minutes, the topical songs getting the most Fitzgibbon devoted more attention to singing than anything else, and showed further versatility by having a piano showed on the stage and Bert playing accompaniments to several songs that his wife sang after she had climbed upon the stage from the box where she had joined in on a chorus of one of his songs. Mrs. Fitzgibbon not only dresses attractively but did some dancing that showed she is forte in that department, but displayed unusual grace. The addition of the young lady to the turn will give Bert a chance to rest his hat and cane.

The Larneds closed the show. Not long ago it was a two-act but a woman has been added to the act, doing a rielie act and does it well, having a good appearance to help her along. She chances to black tights, full suited, that also is effective. The Larneds are introducing some new comedy wheel stunts, Larned (the man) affecting a make-up a la Joe Jackson, and who has a number of comedy "bits" that reminds one of the latter. Act proved a good closer for the 23rd Street bill. *Mark.*

# An Acknowledgment

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The Vaudeville Managers' Protective Association acknowledges its gratification at the spirit shown by the members of the National Vaudeville Artists in the

FIRST ANNUAL PERFORMANCE,  
SUNDAY NIGHT, JUNE 3, AT THE  
NEW YORK HIPPODROME

and the results obtained through their individual and concerted efforts.

Our members have also lent their aid in all ways and the Annual Performance will be a distinct mark of credit to the Vaudeville Profession, upon the stage and off, as well as to the artists, managers and agents who have done their share so well and thoroughly.

We are given to understand the Souvenir Program for the Performance is the largest, in pages, of any similar attempt in the history of showdom, and the sale of tickets for the Performance, through casual reports heard, is of so large a volume it displays the great and deserved interest taken by all in the vaudeville profession to stamp the N. V. A. as the real artists' society, the first real one they have ever had for their own benefit and protection, while the mutuality of the efforts by the artists and managers for a joint cause must further cement the friendliness that has been created between the artists and managers, as represented by their organization and ours.

It is extremely gratifying to the managers and no doubt as much so to the artists. The result justifies our continuous contention, that much is to be gained by unity and harmony—nothing otherwise.

We present our compliments to the National Vaudeville Artists and its membership. We trust its future will be as brilliant as its First Annual Performance and that the future will even bring about a stronger bond of friendship than either of us dared at one time to hope for.

VAUDEVILLE MANAGERS'  
PROTECTIVE ASSOCIATION



# BILLS NEXT WEEK (JUNE 4)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit; Theatres listed as "C" and "A-B-C" following same (usually "Empress") are on the C-Bullock-Corliss-Hillside Booking Company Circuit; Theatres listed as "P" are on the P-Agencies booking the houses are noted by side 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; "A & H." Ackerman & Harris (San Francisco); the A-H. houses are booked in conjunction with the W. V. M. A.  
**SPECIAL NOTICE**—The manner in which these bills are printed does not indicate the relative importance of acts nor program positions. The haste in which the bills are gathered prevents any attention being given these matters.

**New York**  
**PALACE** (orph)  
Julia Arthur Co  
Conroy & Lemaire  
Florence Moore & Bro  
"Forest Fire"  
Harry Carroll  
Milo  
Seabury & Shaw  
Meehan's Dogs  
**COLONIAL** (ubo)  
Van & Schenck  
Paul Fritch Band  
Charlotte Parry  
Bronson & Baldwin  
Jack Alfred Co  
Kelly & Galvin  
Marie Stoddard  
Herman Shirley  
The Gladiators  
**RIVERSIDE** (ubo)  
"Band Box Revue"  
Adele Rowland  
F V Bowers Co  
Mr & Mrs J Barry  
Hallen & Hunter  
Mr & Mrs G Wilde  
Dunbars Darkies  
Louis Hardt  
**ROYAL** (ubo)  
Mooser H & M  
Rollins & Harris  
Three Chums  
Bowman Bros  
Grand Opera 5  
Cole Russell & D  
Belle Baker  
Jas Teddy  
H O H (ubo)  
2d half (31-3)  
Duffy & Daley  
Maud Scott Co  
Jack Lavler  
Davis & Kitty  
-125TH ST (ubo)  
2d half (31-3)  
Le Van & Deva  
Bell Ringers  
Morley & McCarthy  
56TH ST (ubo)  
2d half (31-3)  
5 Kitamuras  
Allen & Francis  
Abbott & Mills  
Marshall Montgomery  
Wimple Houston Co  
The Lanards  
6TH AVE (ubo)  
2d half (31-3)  
Regal & Mack  
W H St James Co  
Elliot & West  
Brown & Spencer  
NAT WIN GAT (ubo)  
2d half (31-3)  
Jolly Johnny Jones  
"In Old Madrid"  
Noha & Phelps  
Stetson & Hubers  
**AMERICAN** (loew)  
The Valdes  
Nat & Flo Alberts  
Randals  
Mills & Lockwood  
Hirschoff Tr  
Ray Lawrence  
Hans Roberts Co  
Walter James  
Fijama Japs  
2d half  
Tyler & Sinclair  
Fraser Bunco & H  
Harishima Bros  
Al K Hall Co  
Resista  
Howard & Sadler  
Mercedes Clark Co  
Julia Curtis  
(One to fill)  
**LINCOLN** (loew)  
Howard & James  
Stewart & Keeley  
Payne & Nesbit  
Chas C Rice Co  
Fox & Cross  
Seymour's Family  
2d half  
Homer & DuBar  
Bernard & Lloyd  
Gypsy Songsters  
Jim McWilliams  
(One to fill)  
7TH AVE (loew)  
LaTroy's Modds  
Denny & Perry  
Leighton & Kennedy  
"Alibi"  
Jan Rubin  
"Boarding School  
Girls"  
2d half  
Marshall & Covert  
Chas Kelly  
Chas C Rice Co  
Blinnore & Carlton  
"Days Long Ago"  
Greeley (loew)  
Russell & Frey  
Norton & Noble  
Rice & Francis

**3 Tivoli Girls**  
Chas Deland Co  
Lewis Belmont & L  
The Brants  
2d half  
G & E Forrest  
Howard & Mack  
Mohr & Moffatt  
Whisholm & Breen  
Walter James  
Fijama Japs  
DELANEY (loew)  
Paul Fritch Band  
Spiegel & Jones  
Julia Curtis  
Cliff Dean Co  
Howard & Mack  
(One to fill)  
2d half  
Denny & Perry  
Ranalis  
Manning Sisters  
Bush & Shapiro  
Girl in Mask"  
Ray Lawrence  
Paul & Pauline  
(One to fill)  
**NATIONAL** (loew)  
Stewart & Olive  
Plott  
Montrose & Allen  
Elinore & Carleton  
Geo Davis Family  
(One to fill)  
2d half  
Kate & Wiley  
Burns & Lynn  
Payne & Nesbit  
Ballard Trio  
Lewis Belmont & L  
**ORPHEUM** (loew)  
Noack  
Homer & DuBar  
Eleanor Haber Co  
Howard & Sadler  
Bush & Shapiro  
"Days Long Ago"  
Stewart & Olive  
Lee Tong Foo  
Hans Roberts Co  
Cunningham & Ben-  
nett  
"Boarding School  
Girls"  
Gray & Southern Boys  
La Toy's Models  
**BOULEVARD** (loew)  
Kate & Wiley  
Lee Tong Foo  
Mr & Mrs Thomas  
Mumford & Thomson  
"Girls from Starland"  
2d half  
Zita Lyons  
Foster & Ferguson  
Plott  
"The Alibi"  
Fox & Cross  
2d AVE B (loew)  
Kenney & LaFrance  
Holden & Herron  
Hert Howard  
Ham Tree Mule  
2d half  
Roatino & Shelley  
"Ankles"  
Montrose & Allen  
Rigoletto Bros  
**Coney Island, N. Y.**  
**BRIGHTON** (ubo)  
Jos Santley Co  
Tennessee Ten  
Watson Sisters  
Al Hermann  
Ward & Van  
Beaumont & Arnold  
Moore & Gerald  
McClure & Dolly  
Skatline Girls  
HENDERSON'S (ubo)  
Devoy & Statzer  
Earl & Ramaden  
J C Cook  
George White Co  
Lydell & Higlins  
Avon Comedy 4  
Polles D'Amour  
**Brooklyn**  
**ORPHEUM** (ubo)  
P Dickey Co  
Rooney & Bent  
S Stanley Co  
W Clarke Co  
L & F Bruch  
Dahl & Gillen  
Geo Lyons  
Merle's Cockatoos  
(One to fill)  
**RUSHWICK** (ubo)  
Chas Kelly  
John Hower Co  
Henry Lewis  
Lambert & Ball  
Arant Bros  
Jimmy Huxley Co  
Genuaro & Gold  
Bernard & Janis  
Hughes Mus 3

## The Professionals' Original Home CONTINENTAL HOTEL LOS ANGELES and SAN FRANCISCO Shanley and Furness ("Fifty-Fifty")

**WARWICK** (loew)  
(10-11)  
Knowles & White  
Daniels & Walters  
W. C. Ralls & Girls  
(One to fill)  
2d half  
Orben & Dixie  
Maudo Leone Co  
Holden & Herron  
Martians  
**Albany**  
**PROCTORS** (ubo)  
1st half  
Hunt & DeNamy  
LaFrance & Keunedy  
Archer & Belford  
Barry Girls  
3 Bobs  
The Christies  
**Allentown, Pa.**  
**ORPHEUM** (ubo)  
2d half (7-9)  
Garcinetti Bros  
Thornston & Thornton  
The Vernons  
Fern & Davis  
"Rubeville"  
**Atlanta, Ga.**  
**LYRIC** (ubo)  
(Birmingham split)  
1st half  
Karl Walton & H  
"A Little Wives"  
"Cormer Store"  
**GRAND** (loew)  
De Armo & Marg'rite  
Beatrice McKenzie  
Sabbott & Wright  
Fred Webber  
Colonial Belles

## HOWATSON and SWAYBELL "A Case of Pickles" LAUGH BROTHERS

**Williams & Wolfus**  
Trovilla Bros  
Warren & Conley  
Jimmy Lucas  
Hull & Derkin  
Rowley & Marguerite  
Sterling & Marguerite  
**ORPHEUM** (loew)  
Chyo & Chyo  
Miller & Mitchell  
Jos Remington Co  
Sampson & Douglas  
Winston Hoffman & R  
Brady & Kaufman  
Fred LaReine Co  
2d half  
The Van Camps  
Delight Stewart & H  
Pisano & Bingham  
Helen Vincent  
Tom Davies Co  
Brady & Mahoney  
C & A Glocker  
**ST JAMES** (loew)  
Van Camps  
Keene & Williams  
6 Serenaders  
Herbert & Dennis  
Fern Richelle & F  
Eddie Howard  
2d half  
Ferdinand  
"Surprise Party"  
Frank Bush  
Bernivici Bros  
(One to fill)  
**Bridgeport, Conn.**  
**POLIT'S** (ubo)  
E & E Elliott  
Elinor City 4  
Sylvester Family  
Tudor Cameron Co  
White Circus  
2d half  
Those 5 Girls  
Mack & Vincent  
Rice & Werner  
Emma Stephens  
Collins & Hart  
**Buffalo**  
**SHEA'S** (ubo)  
Peggy O'Neill Co  
Moran & Wiser  
Dan Burke & Girls  
Primrose 4  
Bernie & Baker  
Durkin Girls  
C Ahearn Tr  
Kanyava Japs  
**Bute, Mont.**  
**PANTAGES** (p)  
(8-13)  
Gillespie Girls  
"Magazine Girls"  
Ed Blondell Co  
Miller & Lyle  
Gerard's Monkeys  
**EMPRESS** (ab-wva)  
Ereunde Duo  
Dorothy Hayes Co  
Begley & Howland  
Witching Witches  
John A West  
Ellers Novelty  
2d half  
Kawana Bros  
Beasle Lester  
Selbie & Lillie  
Princess Ka  
Newport & Strik  
Roy Harsh & Girls  
**Calgary**  
**PANTAGES** (p)  
Howard Kibel & H  
"Miss Hamlet"  
Lella Shaw Co  
Sven's Animals  
Nash & Nash  
**Camden, N. J.**  
**TOWER'S** (ubo)  
2d half (31-2)  
Musical Clovers  
L & S Clifford  
Wm Cahill  
"Bon Voyage"  
**Camden, O.**  
**MEYERS LAKE PK**  
(ubo)  
Chas Ledegar  
Burke & Harris  
Montgomery & Perry  
Leightner & Alexan-  
der  
Chinko & Kaufman  
**Chattanooga, Tenn.**  
**RIALTO** (ubo)  
Delight Stewart & H  
Helen Vincent  
Pisano & Bingham  
Brady & Mahoney  
Chas & Anna Glocker  
2d half  
Chyo & Chyo  
Sampson & Douglas  
Jos Remington Co  
Smith & Kaufman  
Fred LaReine Co  
**Fargo, N. D.**  
**GRAND** (abc)  
Planosong 4  
Hall & Guilda  
LaPalva  
Tom Arthur Co  
2d half  
Remi Duo  
(Two to fill)  
**Ft. Wayne, Ind.**  
**PALACE** (ubo)  
The Vanderkoors  
Hahn Weller & M  
Brownink & Dean  
5 Sweethearts  
Frank Morrell  
Isakawa Bros  
2d half  
Zara Carmen 3  
Mitch & Mitchell

**Mayo & Tally**  
Will Atanton Co  
Caita Bros  
Herbert Germaine 3  
**Grand Rapids, Mich.**  
**RAMONA PK** (ubo)  
Ponzella Sis  
Medall Watts & T  
R G Dooley  
Nonette  
The De Bars  
4 Boleas  
**Great Falls, Mont.**  
**PANTAGES** (p)  
(5-6)  
(Same bill playing  
Anacosta 7)  
Will Morris  
"Mr Detective"  
Stuart  
"Woman Proposes"  
Green McHenry & D  
**Harrisburg, Pa.**  
**MAJESTIC** (ubo)  
Laidlaw  
The Dohertys  
H & E Conley  
Steve Freda  
Married by Wireless  
2d half  
Piquo  
Wayne & Warren Sis  
Doree's Celebrities  
Loney Haskell  
Dupree & Dupree  
**Hartford, Conn.**  
**POLIT'S** (ubo)  
Laraine & Crawford  
Alton & Allen  
Bison City 4  
Lulu Beeson Co  
2d half  
Three Parrots  
Valerie Sisters  
Fox & Ingraham  
"Garden of Mirth"  
**FALACE** (ubo)  
Dalbeane & Co  
Emma Stephens  
Will Ward & Girls  
Burns & Quinn  
Collins & Hart  
2d half  
Maxmillian's Dogs  
Evelyn Elkin  
Alexand O'Neill & S  
Will Ward & Girls  
**Hastinet, Pa.**  
**FEELEY'S** (ubo)  
2d half (31-2)  
Bojger Bros  
The Vernons  
Keno Keyes & M  
"Midnight Follies"  
**Hibbing, Minn.**  
**POWERS** (wva)  
(9-10)  
J & I Melva  
Foster & Foster  
Bessie LaChunt  
(One to fill)  
**Hoboken**  
**LYRIC** (loew)  
3 Brittons  
Jaffalo & Arnold  
Gypsy Strollers  
(Two to fill)  
**E. HEMMENDINGER 46 JOHN STREET NEW YORK**  
**Jewellers to the Profession**  
2d half  
Ward & Walters  
Ham Tree Mule  
(Three to fill)  
**Indianapolis**  
**KEITH'S** (ubo)  
(Sunday opening)  
Wilson & Larsen  
Irving & Ward  
Daisy Leon  
Gordon Highlanders  
(One to fill)  
**ENGLISH** (ubo)  
Marlett's Manikins  
Gordon & Kinley  
Link & Robinson  
Harry Coleman  
Hoyt's Minstrels  
**Ithaca, N. Y.**  
**STAR** (ubo)  
Abbott & White  
Clark's Hawaiians  
2d half  
Ballyhoo Trio  
Garden Belles  
**Jacksonville, Fla.**  
**ARCADE** (ubo)  
(Sunday opening)  
(Savannah split)  
1st half  
"Sunny Side Bway"  
**Jersey City**  
**KEITH'S** (ubo)  
2d half (31-2)  
Vera Sabini Co  
Curtis Trio  
**Johnstown, Pa.**  
**MAJESTIC** (ubo)  
(Pittsburgh split)  
1st half  
Theo & Dandies  
Al Shayne  
Robbie Dove  
Kremka Bros  
(One to fill)  
**Kansas City, Mo.**  
**PANTAGES** (p)  
(Sunday opening)  
Elizabeth Otto  
The Langdons  
Klein Bros  
Reynolds & Donegan  
Seely & McCloud  
**Kenosha, Wis.**  
**VIRGINIA** (wva)  
2d half (7-9)  
The Halkings  
Wilson & Wilson  
Kremka Bros  
(Two to fill)  
**Knoxville, Tenn.**  
**BIJOU** (ubo)  
(Chattanooga split)  
1st half  
Ethel Mae Barker  
Arnold & Taylor  
Ubert Carlton  
J & M Harkins  
"School Play Ground"  
**Lincoln, Neb.**  
**LYRIC** (wva)  
Catalano & O'Brien  
Arthur Lavine Co  
2d half  
Pete & Charles  
Brewitt Merrill Co  
**Little Rock, Ark.**  
**MAJESTIC** (inter)  
Jewett & Pendleton  
Wellington 4  
Dunedin Duo  
(Two to fill)  
2d half  
Kathryn Powell  
Chas Olcott  
"The Dreamer"  
Parillo & Fabrito  
Van Cello & Assist-  
ant  
**Logansport, Ind.**  
**COLONIAL** (ubo)  
Yaxay  
Fagg & White  
Caita Bros  
2d half  
James Howard  
Rae & Wynn  
The Vanderkoors  
**Los Angeles**  
**ORPHEUM**  
(Sunday opening)  
Ruth St Denis Co  
Johnston & Hart  
Helen Pingree Co  
Belle Story  
Frank & Toby  
La Roy Talma & B  
Ben Deely Co  
**PANTAGES** (p)  
LeHoon & Dupreece  
Weber Beck & F  
Bruce Duffet Co  
Adler & Arline  
"Text and Sound Up"  
**HIPP** (ab-w)  
Argo & Virginia  
Victoria Trio  
Anderson & Goines  
Taylor & Brown  
Catherine Chaloner Co  
Greta Von Bergen  
Lamont's Wern Days  
**Louisville, Ky.**  
**FOUNTAIN PERRY**  
**PK** (orph)  
(Sunday opening)  
Wheler & Dolan  
Haeger & Goodwin  
Dorothy Meuther  
Oxford 3  
Crouch & Carr  
**KEITH'S** (ubo)  
(One to fill)  
Maurice Wood  
Kamplin & Bell  
Felix & Darriusons  
Deleon & Termini  
4 Danubes  
2d half  
Scott & Willson  
Girl from Milwaukee  
Earl & Curtis  
Jack Marley  
El Rey Sisters  
**Madison, Wis.**  
**ORPHEUM** (wva)  
(Sunday opening)  
Odoms  
Morris & Campbell  
Nora Kelly Co  
Rucker & Winifred  
"Linger Shop"  
2d half  
Gordon Bros & K  
Gallerini Sisters  
McConnell & Simpson  
Berlo Sisters  
June Mills Co  
**Marshalltown, Ia.**  
**CASINO** (abc)  
2d half (7-9)  
Leonard & Louie  
Walton & Brandt  
Bert Lennon  
Edwin Keough Co  
Exposition Jubilee 4  
**Mason City, Ia.**  
**CECIL** (abc)  
Leonard & Wright  
**A Screaming Submarine Satire  
"THE CRUISE OF THE DOUGHNUT"**  
Securely Copyrighted, 1917, by  
**BRADY and MAHONEY**

- Dorothy DeSchelle Co**  
2d half  
Ray & Marion  
Vorden's Birds
- Memphis, Tenn.**  
LYCEUM (loew)  
Orren & Drew  
Arthur Lipson  
Davitt & Duval  
Ash & Shaver  
Weber & Wilson Rev  
2d half  
Delbadie & Jap  
Mabel Harper Co  
Anderson & Evans  
Arthur Denning  
The Schmitten  
ORPHEUM (inter)  
Kathryn Powell  
Madge Maitland  
Lind  
Long Tack Sam  
(One to fill)  
2d half  
Wellington 4  
Chas Mason Co  
John Weiss  
Burt Johnson Co
- Meriden, Conn.**  
POLI'S (ubo)  
Annette Hammer  
Mack & Lee  
John F Clark  
White Circus  
(One to fill)  
Middletown, N. Y.  
STRATTON (ubo)  
Keno & Wagner  
Conroy & O'Donnell  
2d half  
Billabury & Robinson  
(One to fill)
- Milwaukee**  
PALACE (wva)  
(Sunday opening)  
Laypo & Benjamin  
Gallerlin Sisters  
Hendrix's Belle Isle  
Prosperity  
Hart & Parker  
Berio Girls  
2d half  
Van & Belle  
Boothby & Everdean  
Silver & Duval  
A Fireside Revue  
Basil & Allen  
Orville Stamm
- Minneapolis, Minn.**  
PANTAGES (p)  
(Sunday opening)  
The Lamplins  
Smith & McGuire  
Godfrey & Henderson  
Abrams & Johns  
"Mimic World"  
GRAND (wva)  
Dancing Mars  
Emily Darrell Co  
Isella  
Strasslers Animals  
PALACE (wva)  
Taylor Triplets  
Frick & Adair  
Robt McDonald Co  
Orpheus Comedy 4  
Royal Tokio Tr
- Nashville, Tenn.**  
BRINCE (ubo)  
Scott & Wilson  
Trovella & Co  
Earl & Curtis  
El Rey Sisters  
2d half  
Maurice Wood  
Kampin & Bell  
DeLeon & Termini  
4 Danubes
- Newark, N. J.**  
PALACE (ubo)  
2d half (31-2)  
Tom Barry Co  
Bernard & Scarth  
Dora Opera Co  
Torcat's Roosters  
Johnson Bros & J
- New Haven, Conn.**  
BIJOU (ubo)  
Blicknell  
Mack & Lee  
Grazer & Bell  
Valerie Sisters  
Odiva & Seals  
2d half  
John Stone  
E & E Elliott  
Sylvester Family  
Tudor Cameron Co  
Odiva & Seals
- New London, Conn.**  
LYCEUM (ubo)  
2d half (31-2)  
Mme Paula  
Luna & Anelika  
Stroud 3  
Chas Atkinson  
5 Merry Youngsters
- New Rochelle, N. Y.**  
LOEW  
Beth Mayo  
"Ankles"  
(One to fill)  
2d half  
Walton & Delberg  
Novelty 4  
Dannv
- Norfolk, Va.**  
ACADEMY (ubo)  
(Richmond split)  
1st half  
Young & Waldron  
Ragtime Dancing Car  
Fashion's a la Carte
- N. Yakima, Wash.**  
EMPIRE (ab-wva)  
Zeb Zarrow Tr  
Nelson Sisters  
Kenne & Foxworth  
J C Lewis Jr Co  
Adolpho  
Lucy Gillette  
2d half  
Leonard & Louie  
Garrity Sisters  
Norton Bros  
Monte Carlo 6  
Dot Marshall  
Hayashi Japs
- Oakland, Cal.**  
PANTAGES (p)  
Klimwa Tr  
Knickerbocker 4  
Paul Decker Co  
Marconi Bros  
Chris Richards  
"Phun Phlends"  
HIPP (ab-wva)  
Superba  
Mansfield & Riddle  
Johnson & Robinson  
Masseroff Gypies  
Low Fitzgibbons  
3 Ankera  
2d half  
Moran Sisters  
Cowles & Dustin  
Rothrock & McGrade  
Paul Poole  
Douglas Flint Co  
4 Charles
- Ogden**  
PANTAGES (p)  
(7-9)  
Military Elephants  
Francis Renault  
John P Wade Co  
Wells Northworth & M  
"Smart Shop"
- Omaha, Neb.**  
EMPIRE (wva)  
(Sunday opening)  
Elsie Williams Co  
Harvey 3  
(Two to fill)  
2d half  
Darto & Rialto  
Catalano & O'Brien  
Arthur LeVine Co  
Cecl Jefferson
- Panama, N. J.**  
PLAYHOUSE (ubo)  
2d half (31-2)  
Mack & Lee  
Eugene La Blanc  
Wolfort's Dogs  
Col Diamond & Daugh
- Philadelphia**  
KEITH'S (ubo)  
A & G Falls  
Walter Brower  
Bert Baker Co  
Elsie Dale  
Girt of Delhi  
Dooley & Sales  
C Gillingwater Co  
V & E Stanton  
WM PENN (ubo)  
Barry Nelson & B  
Moritz & Russell  
Ben Smith  
Revue D'Vogue  
2d half  
Vardon & Perry  
Schwartz Co  
3 Hickey Bros  
(One to fill)  
KEYSTONE (ubo)  
(Week of 28)  
Barry Nelson & B  
Amedie  
Mark Linder Co  
Ingils & Reading  
Baganny Tr  
GRAND (ubo)  
Juggling DeLisle  
3 Crums  
Frank Mullane  
"Devil He Did"  
Edmunds & Leedom  
Joyce West & S
- Pittsburgh**  
DAVIS (ubo)  
Howard & Clark  
"Cranberries"  
Foeter Ball Co  
Margaret Young  
Chas Kenna  
Dudley 3  
Clown Seal  
HARRIS (ubo)  
The Fynes  
McAuliffe & Pearson  
Edgar Foreman Co  
Cecl Dunham  
"Daintylant"  
Geo W Hussey  
Hill & Sylvia  
SHERIDAN SQ (ubo)  
(Johnston split)  
1st half  
Hufford & Chain  
Cycling Brunets  
Wood Bros  
Frankie Hay  
(One to fill)
- Pittsfield, Mass.**  
MAJESTIC (ubo)  
2d half (31-2)  
Maid of Music  
Gaylord & Fields  
"The Little Days"  
Lester 3
- Pontiac, Mich.**  
OAKLAND (abc)  
1st half (4-6)  
Brown & Jackson  
"Save One Girl"  
Heras & Preston
- Great Weston Co**  
Axel Christenson  
Portland, Ore.  
PANTAGES (p)  
Byvan Flint Co  
Queenie Dundelin  
Foley & O'Neill  
Harlan Knights Co  
Al Golem Tr  
HIPP (ab-wva)  
DeVilde & Zeida  
Seymore & Williams  
William Morrow Co  
Colonial Belles  
Billy Brown  
Piccola Midgets  
2d half  
Keough Sisters  
Janis & West  
J & N Olms  
Downey Willard & I  
Ives Farnsworth & W  
Taketa Japs  
Providence, R. I.  
EMERY (loew)  
Howard Slates  
Major Doyle  
"Check Baggage"  
Brown & Barrows  
Costa Tr  
LeRoy & Barry  
Winston Roselle & H  
Lambert  
(Two to fill)  
MAJESTIC (loew)  
Ferdinand  
"Surprise Party"  
Frank Bush  
Bernivici Bros  
(One to fill)  
2d half  
Miller & Mitchell  
Keene & Williams  
G Scenaders  
Herbert & Dennis  
Fern Richelleu & F
- Reading, Pa.**  
HIP (ubo)  
Piquo  
Thornton & Thornton  
Mr Inquisitive  
John T Ray Co  
Dupree & Dupree  
2d half  
Roy & Arthur  
Jack Reddy  
Minerva Courtney Co  
Elsie White  
Imhoff Conn & C
- Reno, Nev.**  
T & D (abc)  
(3-5)  
The Ferraros  
(One to fill)  
8-7)  
Polard  
LaVera & Palmer  
(8-9)  
Conway & Fields  
Scamp & Scamp
- Richmond, Va.**  
BIJOU (ubo)  
(Norfolk split)  
Zinka Panna Co  
Monde & Salle  
Mistic Hanson 3  
Kenney & Hollis  
"School Days"
- Roanoke, Va.**  
ROANOKE (ubo)  
Claude Rauf  
Laurie & Dai  
"Girl 1,000 Eyes"  
Dotson & Richards  
Knapp & Cornalla  
2d half  
Nalona  
Frank Gordon  
Riggs & Ryan  
"Girl 1000 Eyes"  
Ganzmain 3
- Rochester, Minn.**  
METRO (wva)  
The Marendas  
(Two to fill)  
2d half  
Curtiss Canins  
Sherwood & Sherwood  
Medley & Noyes
- Rockford, Ill.**  
PALACE (wva)  
Herbert Germaine 3  
Bill Robinson  
McConnell & Simpcon  
Farber Girls  
Orville Stamm  
2d half  
Kay & Belle  
Elsie Beard  
Nora Kelly Co  
Morris & Campbell  
"Lingerie Shop"
- Sacramento, Cal.**  
EMPIRE (ab-wva)  
Boiling & Reynolds  
LeRoy & Mabel Hart  
Luxeanna Girls  
Ray Snow  
Herbertas Seals  
2d half  
Allison & Trucco  
Carter & Waters  
Jolly Trio  
Earl Flynn Co  
Taz Weatherford  
Carnes Casero
- Salt Lake**  
PANTAGES (p)  
Tusano Bros  
Bernard Meyers  
Noble's Birds  
Thalero's Circus  
"Fie Mail Clerks"  
Bob Hall
- San Antonio, Tex.**  
MAJESTIC (inter)  
(6-10)  
Whirling Propellers  
Chas L Semon  
Newhoff & Phelps  
James C Morton  
Melody Six  
Swor & Avey  
Benny & Woods
- San Diego**  
PANTAGES (p)  
J & E Dooley  
Zelaya  
Billy McDermott  
Estelita & Tegan  
"Unecda Girl Co"  
Reed & Hudson  
HIPP (a&b)  
4-6)  
4 Amer Patrollers  
Black & McConne  
B & B Stanley  
M Harris  
(Two to fill)  
(7-10)  
Frank & Sddington  
Rosa & Roena  
Musical MacDonalds  
Four Kings  
(One to fill)
- San Francisco**  
ORPHEUM  
(Sunday opening)  
Nat Goodwin  
Olivatti Moffet & C  
Leach Wallen 3  
Dorothy Brenner  
De Leon & Davies  
Boyd & Brown  
D Shoemaker Co  
Ray Cox  
PANTAGES (p)  
(Sunday opening)  
Azard Bros  
Wilson Sls  
Barbler Thatcher Co  
Roach & McCurdy  
"Girl from Adam"  
Harry Sydel  
HIPP (a&b)  
(Sunday opening)  
Douglas Flint Co  
Moran Sisters  
Rothrock & McGrade  
Paul Poole  
Alliston & Trucco  
CASINO (a&b)  
(Sunday opening)  
Thres Ankera  
Mansfield & Riddle  
Russian Dancers  
Johnson & Robinson  
Cowles & Dustin  
Four Charles  
Lew Fitzgibbons
- San Jose, Cal.**  
VICTORY (ab-wva)  
Moran Sisters  
Cowles & Dustin  
Rothrock & McGrade  
Paul Poole  
Douglas Flint Co  
4 Charles  
2d half  
Alliston & Trucco  
Carter & Waters  
Jolly Trio  
Earl Flynn Co  
Taz Weatherford  
Carlos Casero
- Santa Barbara, Cal.**  
PORTOLA (a&b)  
(7-10)  
DeComa  
Bob & Beth Stanley  
Fargo & Wells
- Savannah, Ga.**  
LYRIC (ubo)  
Jacksonville split)  
Mildred Grover  
Gilmore & Castle  
Reed & Wright Girls  
Savoy & Brennan  
Jack Onri
- St. Louis, Mo.**  
(Closing week)  
COLUMBIA (orph)  
Elizabeth Murray  
"Motor Boating"  
"The Cure"  
Whitfield & Ireland  
Artie Mehlinger  
Halligan & Sykes  
Meredit & Snoozer  
Togan & Geneva  
FRST PK (orph)  
(Sunday opening)  
Kittie & McKay  
Billy Kinkaid  
Leah Nora  
Procin & Brown  
King & King  
EMPIRE (wva)  
Ovanda Duo  
Sherlock Sisters  
Homer Lind Co  
C Hanson & Will 4  
Emerson & Baldwin
- 2d half**  
Retter Bros  
Fagg & White  
Archie Nicholson 3  
Dunedin Duo  
(One to fill)  
GRAND (wva)  
Wolgast & Grlie  
Hector  
Millard Bros  
Kelly & Fern  
McCormack & Wallace  
Lillian Steele 3  
Orange Packers  
Garden of Aloah  
FARK (wva)  
"Girl Revue"  
2d half  
Gilmore & Romanoff  
Alice Cole  
Alice Nelson Co  
Lewis & Leopold  
Balzar Sisters  
SKYDOME (wva)  
Boothby & Everdean  
Sidney & Townley  
Retter Bros  
2d half  
Ovanda Duo  
Sherlock Sisters  
Novelty Clintons
- St. Paul, Minn.**  
HIPP (abc)  
Ray & Marion  
Paul in Full  
Worden's Birds  
Ex Jubilee 4  
Maidie DeLong  
2d half  
J & D Palmer  
Hall & Gullida  
Rogers & Mack  
(Two to fill)  
PALACE (wva)  
Gene West  
The Explorers  
Sherman Van & H  
(Two to fill)  
Cosmopolitan 3  
Mme Marion  
Thres Lyles  
4 Rooders  
(One to fill)
- Schenectady**  
PROCTOR'S (ubo)  
(Syracuse split)  
1st half  
"Irish Colleens"  
Mr & Mrs Mel-Bourne  
Harry Von Fossen  
Hal & Francis  
Olva & Partner  
Cycling McNelts  
2d half  
Larry Relly Co  
Ameta  
Bert Fitzgibbons  
B & H Mann  
Donald Roberts  
Liddy & Liddy
- Seattle, Wash.**  
PANTAGES (p)  
D'Armour & Douglas  
Will & Mary Rogers  
University 4  
"The Japan"  
Alexander's  
PALACE (ab-wva)  
Keough Sisters  
Janis & West  
J & N Olms  
Downey Willard & I  
Ives Farnsworth & W  
Taketa Japs  
2d half  
Smillette Sisters  
The Balkans  
Skelly & Helt  
LeRoy & Harvey  
Fitch Cooper  
"Fashion Shop"  
ORPHEUM (wva)  
(Sunday opening)  
Cosmopolitan 3  
C & M Dunbar  
(Two to fill)  
2d half  
Morgan Fields & S  
(Three to fill)
- South Bend, Ind.**  
ORPHEUM (wva)  
(Sunday opening)  
3 Misses Weston  
McCarthy & Faye  
Billy Beard  
Ashai Japs  
(One to fill)  
2d half  
Frear Bawett & F  
Zeno Mandel  
"Prosperity"  
Browning & Dean  
The Seabacks
- Spokane, Wash.**  
PANTAGES (p)  
Alberto  
Mile Blanco Co  
Ed F Reynard Co  
Dorothy Vaughan  
Will Morrisey  
"Honeymoon Isle"  
HIPP (ab-wva)  
VanPere & VanPere  
Rambler Sisters  
Walters & Walters  
Cloaks & Suits  
Patricia & Myers  
Leon & Adeline 3  
2d half  
Blanche DeLuce Co  
Edna Relne Co  
Noble & Brooks  
Musical Lunds  
Pauline Saxon  
Mennetti & Sldell
- Springfield, Mass.**  
PLAZA (loew)  
LeRoy & Berry  
Ward & Shubert  
Niobe  
Faber & Taylor  
Lambert  
2d half  
Howard Sate  
Major Doyle  
Fred C Hagan Co  
Brown & Barrows  
Costa Troupe
- Stamford, Conn.**  
ALHAMBRA (ubo)  
2d half (31-2)  
Tom Hayden  
Helen Jackley  
"Love in Suburb"  
Castellane Bros  
Superior, Wis.  
PALACE (wva)  
Wm DeHolla Co  
Melville & Meline  
Joe Rolley  
Nestor & Moore Co  
2d half  
Conway & Day  
Gaston & Gates  
Daisy Harcourt  
Raskin's Russians
- Syracuse, N. Y.**  
TEMPLE (ubo)  
Linn's Dancers  
Wolf & Stewart  
Bert Fitzgibbons  
B & H Mann  
Donald Roberts  
Liddy & Liddy  
2d half  
(1st half split from  
Schenectady, N. Y.)  
CRESCENT (ubo)  
G & L Garden  
Helen Page Co  
Arthur Lloyd Co  
Wanda  
Howard & Clayton  
2d half  
Creighton Girls  
Stoud Trio  
Geo Yeoman  
Clark Hawaiians  
(One to fill)
- Tacoma, Wash.**  
PANTAGES (p)  
Pederson Bros  
Kijiyama  
Stephens & Hollister  
Olson & Johnson  
6 Peaches & Pear  
REGENT (ab-wva)  
Smillette Sisters  
The Balkans  
Skelly & Helt  
LeRoy & Harvey  
Fitch Cooper  
"Fashion Shop"  
2d half  
Zeb Zarrow Tr  
Nelson Sisters  
Keene & Foxworth  
J C Lewis Jr Co  
Adolpho  
Lucy Gillette
- Teledo**  
KEITH'S (ubo)  
"At the Palace"  
Carlton & Clifford  
Olga
- Toronto**  
HIPP (ubo)  
Ethel Vaughn  
Homestead 8  
Jansen  
Dave Glaver  
Albert Cutler  
(One to fill)  
LONGE (loew)  
Largay & Snee  
Alice Cole  
Norwood & Hall  
Mr. Chaser  
Hudler Stiel & P  
Will & Kemp  
(One to fill)
- Trenton, N. J.**  
TAYLOR (ubo)  
2d half (31-2)  
Deeley & Slates  
Curwood & Gorman  
3 Vagrants  
Finders Keepers  
Quinn & Lafferty  
Mang & Snyder
- Troy**  
PROCTOR'S (ubo)  
(Albany split)  
1st half  
"Dream Garden"  
"Preparedness"  
Cooper & Ricardo  
Amer Comedy 4  
Burns & Foran  
Kitara Japs
- Vancouver, B. C.**  
PANTAGES (p)  
Zertho Dogs  
Antrim & Vale  
Three Romanoffs  
Schooler & Dickinson  
Singer's Midgets
- Victoria, B. C.**  
PANTAGES (p)  
Alber's Polar Bears  
Minnie Allen  
"Fong Cloy"  
Willie Hale & Bro  
Ryan & Richfield
- Virginia, Minn.**  
LYRIC (wva)  
(7-8)  
J & I Melva  
Foster & Foster  
Beale LChunt  
(One to fill)
- Walla Walla, Wash.**  
LIBERTY (ab-wva)  
Leonard & Louie  
Garrity Sisters  
Norton Bros  
Monte Carlo 6  
Hayashi Japs  
Dol Marshall  
2d half  
Rambler Sisters  
VanPere & VanPere  
Walters & Walters  
Cloaks & Suits  
Patricia Myers  
Leon & Adeline 3  
Washington, D. C.  
KEITH'S (ubo)  
J & B Morgan  
W Oakland Co  
Rockwell & Wood  
Maryland Singers  
Misses Campbell  
G Green Co
- Yonkers**  
PROCTOR'S (ubo)  
Louis Mann Co  
Aveling & Lloyd  
Francis & Ross  
The Gladiators  
(One to fill)  
2d half  
6 Water Lillies  
Wolf & Stewart  
Rita Boland  
(Two to fill)  
Youngstown, O.  
HIL (ubo)  
Frances Norde  
Finn & Finn  
H Beresford Co  
Dunley & Murree  
Sylvester Schaefer  
(One to fill)
- Paris**  
MEDRANO  
Mile Marthe  
Victor & Regina  
Orla  
Larcy's Trio  
Bastien  
Jack  
3 Fratellini  
Salvator

# NOTES.

The cost of living is still increasing in France, and this vital question has no doubt prompted the syndicate now controlling the theatrical advertising in the larger daily Paris newspapers to put up their price. Henceforth 15 frs. per line (bourgeois) will be charged for displayed, and 10 frs. for reading announcement (brevier) in the principal journals. The legitimate houses seem to have fallen into line, but the vaudeville managers have offered 12 frs. and 8 frs. respectively. The negotiations continue between the men forming this journalistic pool and the music hall directors. The publishers of the dailies do not appear to be interested, having farmed out to a syndicate the space allotted to theatrical advertising.

The amusement caterer's lot at present is not all beer and skittles. With the increased taxation, which the public largely bears, authors' royalties imposed by the two societies, stamp tax on posters, income tax, poor tax of 10 per cent on receipts and the usual property taxes, a wide margin between the actual receipts and cost of program must be reached in order to make a decent profit. Yet some of the houses are doing it and managers kicked when ordered to close. Audiences are thin, due mainly to the lack of transportation after 10 p. m. Now comes the orchestra with its usual music for more money, which is right and proper after all when we consider the purchasing capacity of former salaries. The only victims are the poor little acts, that must accept former prices and even stand for cuts. The managers have refused to entertain the musicians' claims, and as we are now nearing the holiday season, when so many Parisian houses close down for two months, the matter has been left in abeyance. But steps are being taken for next winter's operations, and to secure coal at a minimum cost (which is terribly high at that), the vaudeville directors are forming a co-operative with the object of purchasing their combustibles in lump.

"The Marriage of Mlle. Beulemans," the Belgian comedy, has been revived at the Ambigu in place of operetta.

A new comedy by Tristan Bernard, to be billed as "Le Poulailler" ("The Poultry House") is due at the Bouffes, in lieu of "The Monte Carlo Scandal," which has had a short run as predicted.

Another revue, presented by Mrs. Rasini was produced at the Theatre Michel this week, with Mistanguett, Maurice Chevalier in lead. Nothing particular to report.

## INCE AND SENNETT STILL HERE SEEKING OTHER DISTRIBUTION

**Triangle Producers Holding Conferences with Other Selling Organizations for Release of Productions. Paramount May Be Behind Lynch's Control of Triangle Distributing Corp.**

The purchase of Stephen A. Lynch of control of the Triangle Distributing Corporation, published in last week's *VARIETY*, has since been officially confirmed, and much speculation is rife as to the value of the purchase in the event Mack Sennett and Thomas H. Ince withdraw from the Triangle producing organization.

It is known that both Sennett and Ince have been in town for the past fortnight, holding conferences with other distributing organizations, discussing other alliance for their output—the most prominent concern mentioned being Paramount.

According to reports, Ince wants a responsible distributing connection for the release of a number of features with W. S. Hart as star, to receive 65 per cent. of the takings, augmented by a guarantee of \$150,000 minimum for his share of the receipts of each release.

Sennett is reported to be willing to produce two-reel comedies under a similar arrangement, with a guarantee of \$40,000 for each picture. This arrangement would be along the same lines as the Fairbanks-Artcraft contract, by which Artcraft distributes six Fairbanks pictures a year with a guarantee of \$200,000 for the star's share on each feature.

Another report has it that Lynch's purchase of the Triangle Distributing Corp. has Paramount behind it somewhere. Lynch controls a goodly proportion of the Paramount distribution in the south, which may be the basis for such a surmise.

From Jacksonville comes a "wireless" that Lynch was financed in his last week's purchase by J. B. Duke, the millionaire tobacco man, while still another rumor has it that he was able to raise the large sum involved on his personal paper placed in four banks.

In the trade Lynch is regarded as one of the shrewdest men in the film game. He seldom talks for publication and is reluctant to make any statement at this time.

### WON'T ANNOUNCE SALARIES.

There is a movement on foot in the industry to refrain hereafter from announcing for publication the salaries of motion picture stars. To that end a number of the press agents for film concerns have been instructed by their principals to send out no more press matter containing salary quotations.

This decision was arrived at during the recent fight to keep within bounds the government tax. It is believed the tax people were inspired to impose the proposed excessive tax through the constant appearance in print of the million-dollar salaries that appeared in the newspapers from time to time. Every hearing on the subject of taxation has brought out this point, and invariably the inquisitors have asked if it were true that film stars receive the "fabulous" salaries accredited to them.

### PARAMOUNT'S BOOKING PLANS.

Paramount's open booking plans have now been officially announced and will go into effect August 5. As previously indicated in these columns it is designed to bring about a co-ordination of the distribution of Paramount and Artcraft pictures.

The new plan in open bookings is not an arbitrarily established selling rule. All Paramount and Artcraft pictures

after August 5 will be booked in star series, exhibitors taking such series as they may desire to select and the stars whom their patrons prefer.

Under the former Paramount plan of distribution, a condition existed by which Artcraft and Paramount productions were competing with each other in many of which the same stars appeared; for instance, the new and important Artcraft productions starring Mary Pickford met the national competition of the old Paramount-Pickford productions, thereby making it impossible for exhibitors to obtain the fullest possible returns on these subjects.

Under the new coordinated system, the forthcoming Pickford productions will be booked without the opposition of this star's previous releases, the latter appearing only where they will not interfere with the fullest returns to the exhibitor who presents the newer subjects.

To this end exhibitors will be enabled to choose their list of pictures for the forthcoming year. The producing companies have already formulated their entire schedule for the year, beginning August 5, and for the first time in the history of the motion picture industry, the exhibitor may choose his entire program, a whole year in advance.

### THE YOUNG-SELZNICK FEUD.

Clara Kimball Young began an action in the Supreme Court last week against Lewis J. Selznick and the allied corporations for an accounting, injunction and appointment for a receiver for the corporation bearing her name. She alleges she has received her \$1,000 a week salary, but has been "defrauded" out of her one-half interest in the profits.

This week Lewis J. Selznick instituted an action in the Federal District Court for an injunction restraining Miss Young from appearing under any other management, and requested that the action be directed particularly against Harry I. Garson, of Detroit.

Mr. Selznick, up to Thursday morning, declined to make any statement saying the matter was entirely in the hands of his attorneys and that the legal action speaks for itself.

Detroit, March 31.

It is reported here that Andrew J. Cobe had secured an option of Clara Kimball Young's film service and was endeavoring to form a company to exploit the star.

### BUSHMAN-BAYNE REMAIN.

Francis X. Bushman and Beverly Bayne have signed a new contract with Metro for a long term at a joint salary agreeable to both sides. The figure is not given out, but it is believed they will receive a substantial increase.

It was reported Henry B. Walthall and Mary Charleson had also signed with Metro for a joint starring arrangement, but this was denied at the Metro offices.

Another Cincy House.

Cincinnati, May 31.

McMahan and Jackson, who were the first Cincinnatians to go into the feature film exchange game, announce that they have leased the building at Sixth and Vine streets, used for many years as the Gifts' fire engine house and will convert it into a picture theatre.

### GRIFFITH STILL IN FRANCE.

Reports to the contrary notwithstanding, David Wark Griffith has not returned from the French fighting lines where he went to obtain a series of war pictures. Instead Griffith is still within hearing distance of the screeching war shell and may remain there indefinitely now that President Wilson is sending General Pershing to the French battlefields.

There is likelihood that Griffith will remain there and endeavor to "shoot" the first battle in which the Pershing forces will take a hand and then return to the States with the first authentic views of the American forces in action.

It was reported that Griffith would set sail from Europe this week, but this is not official, although the arrival of Pershing and his aides are expected on the other side at any moment.

Griffith sailed from here March 27 last and went direct to London, where he spent three weeks at the Drury Lane where "Intolerance" opened April 7. From London Griffith went to the western fighting front in France where, with the aid of camera experts picked up in London, he took many scenes of the trench fighting at close range.

According to Griffith's contract with Artcraft he must be up and doing something for that corporation, although cabled changes of his foreign program may provide for a further stay in France.

### WALLY VAN'S OWN CO.

Before the week is out Wally Van, the former Vitagraph comedian-director, will probably have closed contracts for the formation of a new film corporation bearing his name, organized for the exploitation of Van as the star of a series of two-reel comedies, produced under his personal supervision, and to be released on state right basis.

### EXHIBITORS' MEETINGS.

Milwaukee, May 31.

The Wisconsin State Exhibitors' League, affiliated with the Motion Picture Exhibitors' League of America, is holding an important two-day session here May 31 and June 1.

A number of absorbing topics, including the war tax and other matters, now on top of the exhibitors, are due for discussion.

The Wisconsin film men will also sound a preliminary slogan or two for the Chicago meeting of the bigger body.

Des Moines, May 31.

The state convention of the Iowa Exhibitors' League is scheduled to be held in this city June 12-13 and a big attendance is expected as a number of important matters are crying for attention from the state film men.

Iowa plans to send a good representation to the Chicago convention of the M. P. Exhibitors' League of America.

Local exhibitors for a time were greatly worried over the proposed enforcement of the "Sunday blue laws," but so far the atmosphere has cleared nicely with the Sunday picture exhibiting considered legal here.

The league will lay plans to offset any movement to make the state enforcement a possibility at any future time.

### COLORED FILM ACTORS.

Another feature film with the cast entirely made up of colored players has just been completed by the Frederick Douglas Film Company in a New Jersey studio, the title being "The Scaregoat."

The principal roles were taken by Walter Thompson, Sidney Kirkpatrick, Abbie Mitchell, Leon Williams and Mabel Young.

The Douglas Co. also made another negro players' film, "The Colored American Winning His Own Suit," turning it out a year ago last spring.

### METRO ABSORBS PRODUCERS.

Metro Pictures Corporation has re-incorporated at Albany, increasing its capitalization from \$400,000 to \$2,600,000. The new issue was subscribed entirely by the Metro group, and none of the stock will be offered to the public. The officers under the new regime remain as before.

In the reincorporation the business of Rolfe Photoplays, Inc., Columbia Pictures Corporation and Popular Plays & Players, Inc., three of Metro's manufacturing companies, were taken over by the parent company. The Yorke-Metro Company, which, under the direction of Fred J. Balshofer, produces the Harold Lockwood pictures, will shortly be absorbed.

Metro's production plans in full will be announced within the next thirty days, as soon as each of the details is perfected. Under the new system the exhibitor will be permitted to book the program or contract for the stars, thus placing Metro in the position of being neither for nor against the open booking policy and neither for nor against the program policy, but striking a new plan which is likely to solve the problems which both systems present.

Richard A. Rowland, Metro's president, speaking of Metro's enlargement said: "We proceeded from the idea that no man or group of men, sitting in their offices in New York City, can hope to dominate motion picture rental prices. The public, first speaking to the exhibitor and then the exhibitor speaking to the manufacturer and distributor, determines the picture market, and we have prepared ourselves to meet the demands of the market."

### WEST BOOSTING PRICES.

From the west comes word that a number of the cheaper priced picture houses are going to tilt their prices, owing to what they claim is an increased price in the films they state are necessary to run their places at profit.

Up through the northwest in particular the picture men are "hollering their heads off" and now with their share of the war tax ahead of them (those that do come in for exemption) they declare that the raising of the admission fee is the only salvation if they would remain in existence.

When the Motion Picture Exhibitors' League of America holds its convention in Chicago the delegates of the territory that nurses what they claim is a well-lodged complaint against the increasing cost of film which they say is bound to force a raft of the houses out of business.

Already a number of small town houses are boosting their prices up at least five and ten cents more.

### WAR FILM'S BIG DRAW.

The British war films, "The Tanks in Action at the Battle of the Ancre," which played the Strand last week, proceeds to be donated to the American and British War Relief, has proved a tremendous draw. So confident was the representative of the British government, which controls the pictures, that they would attract, that he guaranteed the Strand management receipts of not less than \$16,000 on the week, and participate only in excess of that sum. The takings for the seven days are estimated at \$30,000.

### VIOLET MERSEREAU RENEWS.

Violet Mersereau has renewed for another year her contract to star in Bluebirds. With Rex Ingram directing Miss Mersereau has just completed at Bluebird's, Leonia (N. J.) studio, an adaptation of "La Cigale," the Henri Meilhac comedy in which Lotta, the famous soubrette of other days, toured the country. Earlier in the Bluebird series, Mr. Ingram directed Miss Mersereau in several features, and has again returned to the East for the purpose of creating light comedies with the fair-haired Violet starring therein.



## THE TAX BILL.

There is much elation among picture manufacturers over the decision of the Senate Finance Committee not to tax the films and as far as can be discerned at present there is little likelihood of the committee arranging for any substitute tax for the originally planned levy of the photoplay manufacture. The bill was beaten in committee and must now go on the floor of the Senate, and then before the House.

A few days ago the prospect of paying a lot of tax money on every picture made had thrown dismay and consternation into the film ranks, but things are different now that the pictures have apparently escaped taxation. Jewelry and chewing gum were also exempted by the committee, but other phases that affect the amusement end were not touched.

The committee has decided to ask the Treasury Department for a plan of imposing a tax on confectionery based on a rate per pound; a stamp tax on musical instruments; a tax on pleasure boats based on a tonnage rate, and stamp taxes on sporting goods, perfumes, cosmetics and proprietary medicines.

With the picture manufacturers ceasing to worry, the legitimate managers, however, are still on the anxious seat and maintaining efforts to have certain restrictions made before the final tax rate is fixed.

It is almost a certainty that the committee will eliminate that section affecting railway transportation, which impost would mean a heavy drain on the exchequers of any traveling company.

Attorney Ligon Johnson, of the United Managers' Association, has made several trips to Washington, with a number of legit managers and producers, in an effort to show why

the tax should be reduced in certain sections.

"Tis reported that the billposter industry has had its phase of the proposed tax modified, so that it will not be as heavily taxed as first indicated. Looks as though newspaper advertising will come under the war levy.

Theatre owners are also hopeful that they will not be as heavily taxed as the original bill indicated, but there doesn't seem much prospect of them escaping the levy fixed by the committee.

The state legislature of Pennsylvania is having a hand-to-hand and mouth-to-mouth grapple with a war tax of its own, and if certain measures that are now up before the Quaker congressional body become effective the picture interests and legitimate houses will be more than heavily taxed with the Federal levy also pending.

The Pennsylvania tax proposes a levy on the film footage and the prohibiting the admission of boys and girls under 16 years is also another matter that is receiving consideration.

## S. RANKIN DREW IN FRANCE.

S. Rankin Drew, according to cable advices to Master Drama Features, Inc., has arrived in France and is employed by the American Ambulance Corps as a motor ambulance pilot.

Two weeks ago Drew completed the direction of "Who's Your Neighbor," a seven part film written by Willard Mack, and immediately sought leave of absence from the Master Drama Features Co. to serve his country. Upon his return he will immediately commence work on a new scrip from the pen of Mack.

## CONSTANCE TALMADGE SIGNED

Lewis J. Selznick has signed Constance Talmadge and proposes to exploit her as a picture star, feeling that in a very short time she will take rank with the best of the screen luminaries.

## BIDDING FOR NESBIT RIGHTS.

State rights buyers were reported wearing out the carpet this week in the offices of Julius Steger, making bids for territorial rights to the Evelyn Nesbit special film, "Redemption," now playing to capacity at the Cohan theatre.

Up to Wednesday no rights had been disposed of. Mr. Steger and his associates had not at that time decided upon the future course of the big office film, although stating that probably it would be sold on the state rights basis.

They were also considering, according to a report, a proposition submitted by the United Booking Offices to take over the film for certain sections. The U. B. O., besides operating many picture houses, through its own and affiliated offices, has many vaudeville theatres temporarily closed for the summer which could be reopened with the Nesbit picture as the attraction for a summer run.

On Wednesday a bid of \$35,000 for the states of New York and New Jersey was turned down, the holders of the picture asking \$40,000 for the territory. New Jersey alone is expected to bring at least \$12,000 for the rights.

## MAJOR FUNKHOUSER RELENTS.

Late last week Major Funkhouser, second deputy of police and known as the morals officer, issued a permit to Robert Goldstein for the showing of his film, "The Spirit of '76," over which a legal battle was waged in the local courts for more than two weeks.

It has been contended that the picture tended to belittle England, but this was not held to be so by Judge Kavanaugh, who, however, in mandamus proceedings decided in favor of the city on moral grounds.

When Funkhouser learned that additional cuts would be made and that the picture's sponsors did not intend going into the higher courts, he suddenly lifted the ban.

The picture started showing on Monday night, just three weeks after it had been originally advertised to begin. This is the fourth week that Orchestra hall has been under lease to Goldstein, but an extension of the time has been agreed on, depending upon business.

The film management claim that it suffered a loss of \$25,000 in rent, advertising and other expenses, due to the court fight and delay in exhibiting.

## FILM HAS GOV'T SANCTION.

Chicago, May 31.

"Uncle Sam Awake," said to be the only picture holding Government sanction, which began Wednesday at the Auditorium under the management of Rubel & Stoerner, is to raise funds for the military training camp at Farmington, L. I., started by Hamilton Fish.

Because of the latter's connection, wealthy persons are interested in the towns when the film is shown.

## CHAPLIN'S NEXT NAMED.

"The Immigrant" is the title of the next Charlie Chaplin comedy. Its release date is not definite, but it is practically sure that the picture will reach exhibition before mid-June.

## FILM GIRLS SUE.

Leah Irving and Cathryn Fitzgerald, both members of the Roscoe (Fatty) Arbuckle company, have started action through their attorney, Nathan Burkan, against the Town Taxi Co. for damages sustained in an accident which occurred while they were riding in one of the defendant's cabs on May 23. The plaintiffs at the time of the accident were going to their homes uptown from the Arbuckle studio, through Central Park, when the chauffeur ran into a tree throwing the two young women out of the car. They were severely cut by flying glass, which necessitated their being taken to a hospital.

## BRENON'S BIG FEATURE.

The Iliodor Picture Corporation, recently chartered at Albany has, by special arrangement with the Herbert Brenon Film Corporation and Lewis J. Selznick, obtained the services of Herbert Brenon to make a drama of the Russian revolution which will be presented in a few weeks as what is claimed to be the biggest states rights attraction ever offered in films.

This drama of the overturn of a nation's rulers and the establishment of human liberty is being made under the title "The Downfall of the Romanoffs" and Iliodor, the fugitive monk who was the spiritual adviser of the Czar Nicholas is the featured player.

Iliodor's own story of the intrigues and scandals of the Russian court is now appearing in more than three hundred daily newspapers throughout the United States and this gives Herbert Brenon's picture advance national publicity of great scope.

## MAINE EXHIBITORS' LEAGUE.

Portland, Me., May 31.

There was formed in this city last Friday the Maine Exhibitors' League, which will later be affiliated with the National League of Motion Picture Exhibitors, and the following temporary officers were elected: President, Alfred S. Black, of Rockland; secretary and treasurer, Lysander Richmond, of Sanford. The league was formed to better conditions in the State and will work in perfect harmony with the national organization.

The next meeting will take place at the Exchange Hotel in Bangor June 7, when it is expected that around 60 exhibitors will be present.

Those present at Friday's meeting were: James Goodwin of Hallowell, Harry Webber of Bath, A. Goodside of Portland, H. J. Mulqueer of Biddeford, Fred M. Eugley of Westbrook, James W. Greely of Portland, R. J. Power of Caribou, Charles H. Trafton of Sanford, William P. Gray of Lewiston, P. P. Peakes of Milo, P. E. Carey, William H. Stithan of Pittsfield, S. Hansen of Camden, J. A. Emery of Bar Harbor, and A. S. Black of Rockland. The Boston representatives present were: E. H. Hortsmann, president of the Massachusetts branch of the National league, who addressed the meeting; Harry Campbell, A. E. Penn, Samuel Grant, Schultz, A. A. Allen, Charles Stern and J. McCracken.

## Worthington Makes a Change.

Franklyn Farnum and Brownie Vernon, stars of Bluebirds, will have a new director, as Wm. Worthington has signed a contract for his services elsewhere. Before departing Mr. Worthington made three Bluebirds for future release with the Farnum-Vernon combination leading: "Bringing Home Father," for June 4; "The Car of Chance," July 9, and "The Clean Up," due for circulation late in July.

## TITAN CO. WORKING.

Chicago, May 31.

The Titan Company, which has been making a series of one-reel comedies, the proceeds to be devoted to the Military Relief Fund, has completed "The Gardening of Aleck," with Ernest Truex, his wife and two children the principals. Truex enacts a citizen rejected by the recruiting officer because of his small size, and determined to do his bit, turns feverishly to garden farming.

The series is called "Follies of the Day," and the company has already made comedies with Raymond Hitchcock, Ralph Herz and Josephine Harriman featured, the artists working gratis.

The Hitchcock picture is called "Knocking the L Out of the H. C. of L." Miss Harriman's picture is called "I Can Dance With Everybody But My Wife."

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New York

## THE BEAUTIFUL LIE.

Louise Joyce.....Frances Nelson  
Mortimer Grieron.....Harry S. Northrup  
Paul Vivian.....Edward East  
The Other Girl.....Elsie Macleod  
Mary.....Sally Crute  
Howard Hayes.....John Davidson  
Mrs. Joyce.....Mrs. Allan Walker

Frances Nelson is the star of this Rolfe-Metro feature, which is based on the poem, "Reveries of a Station House," by Ella Wheeler Wilcox, the adaptation for the screen developing a corking heart interest melodrama that will thrill and interest the audience. The picture is capably directed and equally as well acted, the outstanding surprise of it being the improvement in the lighting of the interior scenes that this production holds over a great number of previous Rolfe releases. Miss Nelson carries the role of the heroine of the story in a manner that wins credit for her, and the supporting cast played up to her in every scene. The story, as brought out in the adaptation, tells of a little girl from the country who comes to New York to win her living. She obtains employment as a stenographer in the office of an architect, who is considerable of a chaser and is even willing to promise marriage and go through a phony ceremony if he cannot "make" the object of his desires in any other manner. This is what he does in the case of the stenographer, only it happens that on this occasion his secretary plays him false and plants a real justice of the peace to perform the ceremony. But this is not discovered un-

til the ruse has discarded the girl after informing her that the ceremony was illegal and that she has only been a mistress in reality. Then the girl becomes a "salvander" and starts out to make all men pay, and she does this for a while until she falls in love with a young artist for whom she is posing. He returns the love and proposes, but she turns him down, feeling that she is unworthy. It happens that the young artist is the protégé of the self same architect that ruined the girl's life, but he is shot by another of his castoffs, and just as he is about to pass out the secretary turns up and tells the truth; then of course the lovers get together for the final clinch. This is the only thing about the picture that is commonplace. The titles and subtitles in the production are well written and help to carry the story along in great shape. It is a picture that is distinctly worth while. Fred.

### BRINGING HOME FATHER.

Peter Drake.....Franklyn Farnum  
Jackie Swazey....."Brownie" Vernon  
Eliza Tilly Swazey.....Florence Mayon  
"Pa" Swazey.....Arthur Hoyt  
Mike Clancy.....Richard Le Reno  
H. O. Davis, former general manager of Universal City, is a merry wag. He is responsible for the story of Bluebird's "Bringing Up Father," a five-reel comedy, scenario by Bees Meredyth, directed by William Worthington. It's a rather skimpy story to pad out into a full feature, but, strange as it may seem, it holds pretty well. A man about town

is headed for a party, sees a girl seated on her own veranda opposite, gets acquainted in a straightforward, honest way—no cheap flirtation—finds out the girl is lonesome, takes her to the party. The girl is in an unfortunate position. Her mother is a rabid suffragette and is running for alderman on the Prohibition ticket, and father spends his time carousing at his club. Father is "persuaded" by his wife to take part in the suffragette parade and rides a fire horse. The young man bribes a kid to ring the fire alarm and

the horse, carrying father with him, follows the engines. This is excruciatingly funny. It winds up with father and the young man dopping the grape juice at the suffragette meeting and mother getting stewed. A pity that the daughter should appear so "heartless" as to suspect the trick and not protect her mother. But it's all so farcical that one mustn't stick to the ethics too closely. To cap the climax the young man and daughter elope that night before mother comes to her sober senses. Jolo.

## Richard Stanton

Director of Features for William Fox

Coming Release: Dustin Farnum in "Durand of the Bad Lands."  
Under Production: Dustin Farnum in "The Scarlet Pimpernel."

### PAST RELEASES—

"The Beast" "The Love Thief" "One Touch of Sin"  
"Her Temptation" and "Aloha-Oha," featuring Egid Markey



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ASSOCIATE PRODUCER  
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COMEDIES

## HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

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THIRD  
SUCCESSFUL TERM  
WILL  
EXPIRE AUG.



## Those Fifty Thousand Dollar Eyes!

Directed by JACK CONWAY  
War Wail  
A Dramatic Story of a Belgian  
"The Little  
Orphan"  
in  
ELLA HALL  
Present  
BLUEBIRD  
PHOTOPLAYS (INC)

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## THE CALL OF HER PEOPLE.

Egypt.....Ethel Barrymore  
Young Faro.....Robert Whittier  
Nicholas Van Kleet.....William B. Davidson  
Faro Black.....Frank Montgomery  
Gordon Lindsay.....William Mandeville  
Mother Komello.....Mrs. Allan Walker  
Mary Van Kleet.....Helen Arnold  
Sheriff.....Hugh Jeffrey

Ethel Barrymore is the star of the screen adaptation of Edward Sheldon's play "Egypt" presented in film form under the title of "The Call of Her People" and released on the Metro program. The piece was adapted by June Mathis, who has developed a very interesting story for the shadow drama, and the direction was in the hands of John W. Noble, who delivered, with the exception of the mob scenes (which were very badly done), a feature picture which will earn a lot of money, when coupled with the advertising value the name of the star carries. Miss Barrymore plays the role of the Gypsy maid with a distinction that only she could lend to it, while Robert Whittier as the young son of the tribe's chief, puts over a performance that has with it a rough and tumble fight that is a corker and that will win favor for him. The remainder of the cast is good, especially the old chief and the hag fortune teller standing out. The Gypsies in their wanderings come to a neighborhood that has been the scene of great unhappiness in the old chief's life. It is here that his wife left him to elope with a wealthy Southerner. The tribe encamps and the fact that the chief's son and Egypt are in love with each other is planted. But the old chief has other ideas. He has planned a revenge on the wrecker of his life. It seems that after the wife had lived with the man of wealth until a child was born there came the call of her people and she joined them only to die. Her child died with her. The revenge the chief has planned is to pass off Egypt as the real daughter and later steal her away again. The love affair of the young people seem almost to put a spoke in his wheel, for he arrives at the camp just in time to stop the completion of the wedding ceremony according to the Gypsy rites. The girl and boy are parted, but before she is sent to her supposed father the two pledge an oath never to falter in their love for each other until the boy can return to claim her. But Egypt becomes impatient and as the days pass and the boy cometh not she gives her promise to one of the friends of her father. The wedding date is set when the tribe returns again, the old chief having died in the meantime, confessing his trick, and the successor comes to claim his bride. A fight that takes place finishes in a stabbing and a mob starts after the Gypsy chief, who doubles on his tracks and comes back after the girl, who at first is loath to go with him, but who finally follows him in time to rescue him from the mob about to string him to a tree. The years pass and at a cross roads the Gypsy caravan halts a motor car. A house on wheels contains Egypt and her baby, while the motor contains the man she was to marry. There is a brief scene and with the parting of the ways comes the intimation that each to his own kind works out as the best for all. A picture production that is distinctly worth while anywhere. Fred.

## ENGAGES MARY MACLAREN.

David Horsley has announced the signing of a contract with Mary MacDonald, known as Mary McLaren, the contract being for three years. Miss MacDonald is now at work in the Horsley Studios in Los Angeles under the direction of Thomas Ricketts.

Miss MacDonald has had considerable litigation with the Universal Film Manufacturing Company over a contract that she had with that company and which the Superior Court of California decided was void and ordered the contracts into court to be cancelled.

## Theatre Changes Hands.

New Orleans, May 31.

The Boehring Amusement Company, now operating the Greenwall as a popular priced picture playhouse, has bought the theatre outright. The purchase price was very low.

## THE FALSE FRIEND.

William Ramsdell.....Robert Warwick  
Virginia Farrell.....Gall Kane  
Robert Farrell.....Jack Drumler  
De Witt Clinton.....Earl Schenck  
J. Carleton Clinton.....E. J. Rollow  
Byron.....Louis Edgard  
Marletta.....Pinna Nesbit

Genuine, simon-pure melodrama is rampant in "The False Friend," a Peerless (World) release, story by Florence C. Bottes, directed by Harry Davenport, photographed by Philip Hatkin. The hero (Robert Warwick) is working his way through college, has a friend in another student, a rich man's son, both love the same girl, rich youth has valet in his clutches, forces said valet to dope the hero so the girl's family will believe he's a hop fend and wealthy young man thereby marries the girl. Hero goes west to a lumber camp and becomes foreman, young couple also go to that neighborhood for the summer, the valet confesses to hero, big fight, husband killed by valet, who commits suicide, and so so. While there are no very original twists to the plot, it is unfolded with what is usually designated as "class," intelligently directed, and with two such popular film stars as Robert Warwick and Gall Kane heading the cast, the feature should be a very desirable program picture. Jolo.

## THE TELLTALE STEP.

Giovanni Pallazi.....Guido Collucci  
Lucia.....Shirley Mason  
Luigi.....Charles Sutton  
Pietro.....Bob Huggins  
Rosetta.....Nellie Grant  
Dimitri.....Bigelow Cooper  
Hugh Graham.....Pat O'Malley  
Beverly Winton.....Sally Crute  
Hugh's mother.....Jessie Stevens

This K-E-S-E release is a rather unusual production for the Edison studio to turn out. It is unusual in the amount of the expense the company went to to complete the

picture. All of two dozen eggs are smashed in one of the scenes, and smashed so badly that they could not be repaired for another production. Herein lies the only lavishness that is apparent in the picture. "The Telltale Step" is a melodrama dealing with the vendetta of the Mafia, the punishment being visited on an emigrant who has come to this country with his blind daughter. When the crime was committed the daughter heard the footsteps of the murderer and she finally is the cause of his conviction for the crime. Linked with the story is a love tale that runs at cross purposes at times but finally untangles itself to the satisfaction of the Edison people even if it would appeal to the majority of the audiences in that light. During the entire picture there are evidences of cheating in the matter of sets, cheap corners being used for interiors in a number of spots and the direction at times is so bad as to be actually funny. "The Telltale Step" is a nickelodeon feature. Fred.

## JACK CUNNINGHAM

Staff Writer  
Universal City  
Joker Comedies and Other  
Odd Jobs

## NEW INCORPORATIONS.

Pinnacle Picture, Inc., Manhattan, manufacture films and manage theatres, \$20,000; H. A. Rosenberg, H. Taffer, F. Nordenchild, 19 Cedar street.

Eso. Mfg. Corp., Manhattan, manufacture lubricating devices, \$10,000; J. B. Vandell, E. M. Holmes, L. W. Powers, 30 East 42nd street.

Living Cummings Pictures, Inc., Manhattan, motion pictures, \$100,000; M. F. Tobias, A. Blumenkrohn, M. R. Lowenthal, 729 Seventh avenue.

Lois Meredith Pictures, Inc., Manhattan, motion pictures, \$100,000; M. F. Tobias, A. Blumenkrohn, M. R. Lowenthal, 729 Seventh avenue.

Superlative Pictures Corp., Manhattan, motion pictures, \$200,000; M. F. Tobias, A. Blumenkrohn, M. R. Lowenthal, 729 Seventh avenue.

Zierler Film, Inc., Brooklyn, motion pictures, \$65,000; S. Zierler, M. & A. Barr, 499 Washington avenue, Brooklyn, N. Y.

Raf Film Laboratories, Inc., Yonkers, motion pictures, \$80,000; E. F. Rideing, W. J. Auchterloine, A. P. Furman, 1104 Clay avenue, Bronx, N. Y.

Sample Print Film Laboratories, Inc., Manhattan, general laboratory business connected with motion picture industry, \$5,000; A. B. Davis, F. V. Martin, C. Colt, 209 Broadway.

Henry Alden, Inc., Manhattan, printers, publishers, moving picture films, \$75,000; W. N. H. Blackford, A. Newcomb, W. P. Shafer, 602 West 139th street.

Producers' Holding Corp., Manhattan, moving pictures, \$800,000; R. Deben, J. Boyle, J. Sweeney, 2717 West Sixth street, Coney Island.

Wickwar Film Corp., Manhattan, motion picture business, \$30,000; H. H. Sternberg, H. L. Jacobson, H. W. Pollock, 233 Broadway.

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William A. Brady

ALICE  
BRADY  
in  
"Maternity"  
Story by SHANNON FIFE



REGINA  
BADET  
in  
"Atonement"  
Directed by LOUIS MERCANTON



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## BENJAMIN CHAPIN

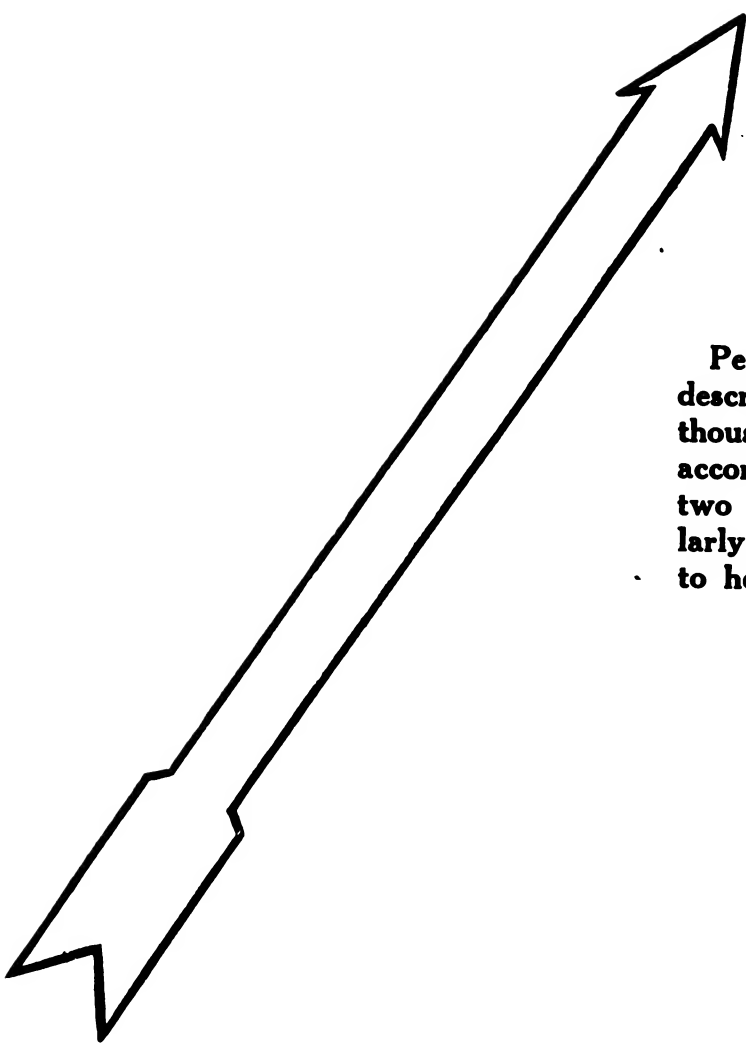
Author and Director General

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She has fire, pathos, tragedy, comedy, and what Pomponette's compatriots call a "troubling beauty."—London "Daily Express."



Perhaps this more succinctly describes Miss Parry than the thousands of eulogistic criticisms accorded her by the daily press of two continents. More particularly are these words applicable to her in her

(Continued on next page)

## NEW DEPARTURE

# CHARLOTTE PARRY

in

## “Story Songs of the City”

**The Cream of the Lyrical and Musical Genius World Has  
Been Drawn Upon to Develop the Human and Comic  
Aspects of City Life Into Song Form**

The following have contributed words and music :

**Harold Clarke, William F. Kirk, Bide Dudley, Louis  
Weeslyn, Will D. Cobb, Louis Harrison, R. P. Weston,  
Harry Von Tilzer, Byrd Dougherty, Muriel Pollock,  
Ernest Breuer.**

**Orchestrations by Frank Sadler and Will Vodery.**

**Original sketches for drop by R. W. Bergman.**

**Painted at Lee Lash Studios.**

**Lighting effects by Samuel Rothapfel.**

**Motion picture illusion by Lewis J. Selznick.**

**Musical conductor, Richard Conn.**

**FIRST APPEARANCE, NEXT WEEK (June 4)  
COLONIAL, NEW YORK**

## THE SILENT MASTER.

Valentin ..... Robert Warwick  
Miss Virginia Arien ..... Olive Tell  
Eugene Arico ..... Donald Galaher  
Jaqueline ..... Anna Little  
Juliette ..... Juliette Moore  
Le Beau Robert ..... Henri Valbel  
Mrs. Carlingford ..... Valentin Pettit  
Mr. Carlingford ..... George Clark  
The Robert Warwick Film Co., releasing through Seisnick Pictures, offers for approval a photoplay version of E. Phillips Oppenheim's novel, "The Court of St. Simon," under the title of "The Silent Master." The direction of the feature was in the hands of Leonce Perret, a famous French motion picture producer, who claims he hasn't had the

proper opportunity in this country as yet, because he has not been given a female star to work with. "Be that as it may," the outstanding fact is apparent that M. Perret is an artist at his craft, for in "The Silent Master" he has given us some wonderful effects. The one drawback to the Oppenheim photoplay is that it has enough plot to make three average features, and with such a surfeit of material congested into about 6,500 feet it is apt to overface the average spectator. In spite of this, the story practically ends two reels before the finish of the screen version. Robert Warwick has a star role that is a "fat" one—one of those misunderstood heroes who suffers in silence for the misdeeds of others. There are so many angles to the story that in the effort to include most

of them in the screening the result was a bit sketchy and a trifle incoherent. Somebody whispered that it was originally a ten-reeler, cut to six and a half, and this may account for its sketchiness. The picture develops one rather interesting thing, i. e., that Mr. Warwick shines most lustreously when cleanly shaven and in well-fitting, tailor-made clothing. When he essays a ragged, unshaved and unkempt make-up he becomes "cruel" as an actor. An excellent company throughout supports him, with an individual word of praise due Henri Valbel as an Apache. All things considered—the expensive production, the Warwick stellar name, Perret as producer, Seisnick as distributor, etc.—it should prove a success from every angle.

Jolo.

## SOULS TRIUMPHANT.

Lillian Vale ..... Lillian Gish  
Robert Powers ..... Willfred Lucas  
Joshua Vale ..... Spottiswoode Aitken  
Hattie Lee ..... Louise Hamilton

Here is a five-part Fine Arts production that points out a moral that has been told and retold in story books for a long, long time, yet a splendid acting cast and a well staged production make the film presentation far more impressive than tongue or pen could in a thousand years. The picture has plenty of environment, one atmosphere in which the innocence of youth abounds in refreshing latitudes while another has every aspect of reckless dissipation and the indulgences of frivolity that bubbling libations and late hours are ever ready to lend first aid in wrecking health. In the refreshing countryside scenes appears Lillian Gish as the unsophisticated daughter of the curate of St. Anthony's, where she rambles in and out the verdant hills with apparently no thought that the outside world was anything but the personification of all that is good and righteous. The girl's life continues along an uninterrupted vale until Robert Powers, capably acted by Willfred Lucas, comes into her heart and woos her away from the picturesque woodland where she was wont to sit and listen to the Bible teachings of her father. Powers, prior to meeting the girl of the woods, enjoyed a life of idleness and companionship with women of the city wilds, especially one woman who was there with the vampirish conquest of anybody that spent money foolishly and recklessly on her. Of course Powers was on intimate terms with her else the film indications were very deceiving but he did the Satan-get-behind-me stunt when he asked the country girl to marry him. Just prior to the wedding, Powers met Hattie Lee, the scarlet woman, for a farewell party. There was a raid and the police pinched the merry bunch. The newspapers printed the story and Lillian's father was the first to read of the scandal. He told his daughter who thought it over and figured that the Bible taught them to save souls and not lose them. She sticks and the marriage comes and by-and-by the stork visits the Powers home and leaves the darlingest, cutest little bump of humanity that was ever camered. The producer took especial pains to make the arrival of the kidlet stand out every foot of the celluloid way and a mighty big tug it takes at the heartstrings at this juncture. Throughout this section of the picture both Lucas and Miss Gish enacted their roles admirably and made the climax an impressive one. Meanwhile another page was turned and the picture shows how the former paramour of Robert is getting along in the big, cruel and trammled city. She didn't starve or lie down to die when Powers apparently passed out of her life. No, siree. She up and grabbed a young fellow who thought so much of her apparent love that he lavished jewels and the like on her until he went beyond his means and the detectives came along and carted him off to prison. The woman of dissolute habits gave him the merry ha ha when he asked her to give up the jewels so he could raise money and save himself from the bars and he then and there put the curse on her. To make the plot thicken, she packs up and goes to a swell hotel in the very neighborhood where the Powers and their curlyhaired baby boy are having the time of their lives. Mrs. Powers is called to the bedside of her father. Miss Lee then inveigles Powers into a clandestine meeting. He falls. He quits his happy home after putting the boy to sleep. Fire breaks out. His home is burned. Powers returns and sees his tumble down paradise and believes the boy has gone with it. Remorsefully, heartbroken and dispirited he screws up courage for a meeting with his wife. Imagine his great surprise and happiness to not only find forgiveness but that his wife had saved their boy. Meanwhile the wildlife feminine person has her life choked out by the young man who had escaped from prison and sought revenge. All is well that ends well. Miss Hamilton deserves special mention for her portrayal of the scarlet woman. Spottiswoode Aitken was competent and painstaking as the curate. Miss Gish was girlishly sweet and natural as the miss of the wooded countryside and was most effective in her emotional scenes. Lucas at all times came up to expectations as the man who dissipated his earlier days but renounced them for the quiet life of the country. Photography up to standard and the story as a whole pretty well connected. Mark.

## WOLF LOWRY.

"Wolf" Lowry ..... William S. Hart  
Mary Davis ..... Margery Wilson  
Buck Fanning ..... Aaron Edwards  
Owen Thorpe ..... Carl Ullman

"Wolf Lowry" is the latest Triangle release with William S. Hart. Charles Turner Dazey wrote the story with Hart directing the picture under the supervision of Tom Inc. The feature is closely patterned after other Hart pictures, with the star playing his customary Western role. There is considerable human interest contained in the story which is centered around a hermit-like ranchman who falls in love only to have the girl snatched from him on their wedding day by the appearance of her former lover, to whom he gives her up, seeing her real love. Compared to other Hart films the shooting is comparatively moderate with the picture in general not overrun with action. In the scenic end the picture is but an ordinary Western, with bits of ranch life which provide interest.

# MARY PICKFORD

In the great American patriotic photoplay released for Independence week

## "THE LITTLE AMERICAN"

by CECIL B. DE MILLE and JEANIE MACPHERSON

Produced By

CECIL B. DeMILLE

Released on July 2d by



Controlled by FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR, Pres., JESSE L. LASKY, Exec. Pres., CECIL B. DeMILLE, Director General



## THE BOOK AGENT.

"The Book Agent" is a five-part Fox feature, with George Walsh in the stellar role. Walsh is again very much to the fore with his prowess along the athletic type, but does not remain long as a book agent. As "Smiling Kelly," the irrepressible book seller, he does all sorts of hurdling fences and barriers, climbing walls and sides of houses, fighting four or five burly men at one time, and outwitting a band of blackmailers, kidnappers and cutthroats and winning the hand of a rich man's granddaughter at the same time. Doris Pawn as Mollie, who reciprocates Kelly's love, has very little to do but handles her allotted task acceptably. The scenario is as mellow as the old days of Nick Carter, Diamond Dick and Old Sleuth, and sections appear as though they were sheared from some of the pages of the dime novel stalwarts. There are many disconnected scenes in "The Book Agent" and the scenario gallops around like a wild horse on a fifty-acre lot. All sorts of liberties are taken with the film action and almost any kind of tricks are used to give Walsh a chance to act like a college athlete out for the jumps. In "The Book Agent" one sees Walsh racing through the house vaulting furniture when there was absolutely no reason for the parlor frolic. He is a hardworking chap and entitled to all the daredevilry praise that goes with an athletic role that he portrays, but some of the stunts are uncalled for at times. "The Book Agent" looks like a hurried up job and the photography at times jumps the traces. There is also much play for the imagination, and there are several characters before the camera that are as artificial as the posies on Mamie's hat in dead winter. However there is enough dynamic action to keep the interest going, but one would like to watch young Walsh in a more consistent film scenario than this one. He may not have the vibrant personality of Doug Fairbanks, but he races and tears around the camera lot with a vengeance that makes him a desired figure in any celluloid romance that demands the speed and strength of a young, romantic, athletic American. He is live-blooded, quick as a cat and not afraid to attempt anything bordering on the hazardous. Walsh is peppery in action, clean cut in athletic maneuvers and tackles his knock-em-down and rescue-the-girl-at-any-cost stunts with a delight that should keep him in the melodramatic film scenarios until he gets too old and stiff to cut up the lightning and seemingly impossible capers. Mark.

## A NAKED SOUL.

Susan Daubray.....Susan Grandale  
Prince Michael.....Brenton Marchville  
Duke Valdimere.....George Treville  
Princess Sonia.....Grace Derval  
Another of the Brady-International Service-World features was offered for review this week, also directed by Louise Mercanton and Rene Hervil, made in France. One or two more such features on the regular World program should put the World Film exhibitors in rear good humor. This one is entitled "A Naked Soul," and can be summed up as a combination of "Old Heidelberg," "Prisoner of Zenda" and half a dozen such film successes. It is the familiar and always acceptable story of a prince who falls in love with

a poor girl and they are separated through the machinations of a duke for what he considers the good of his country, in order that the prince may contract a matrimonial alliance with a royal princess. A child is born to the unfortunate girl and upon her brother, believing the prince has deliberately abandoned his sister, attempts to assassinate the prince, he is shot dead before the eyes of the girl, who goes crazy and gives a series of heart-breaking mad scenes that makes the average impersonation of Ophelia in "Hamlet" look trivial by comparison. The whole affair is produced with a dignity and grandeur and so naturally there is no straining for ostentation and minus any military or court scenes. Susan Grandale, in the leading role, gives a really wonderful performance of the unhappy

girl. All the members of the cast are excellent film artists. "A Naked Soul" is a better picture than three-fourths of the state right releases. Jolo.

## MARK OUT OF CHAPIN CO.

Mitchell H. Mark, president of the Strand Theatre Co., sent out an announcement last week that he had become financially interested in the Lincoln Cycle of pictures, produced by Benjamin Chapin. This week there was a report that Mark had elected to change his mind.

*"Nesbit movie sold out,  
Hundreds turned away"*  
—New York World

Julius Steger presents

**EVELYN NESBIT**  
and her Son  
**RUSSELL THAW**  
in  
**"REDEMPTION"**



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FROM LIFE DEPICTED  
WITH RELENTLESS TRUTH

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LOCKWOOD**

in Francis Perry Elliott's

**"The  
Haunted  
Pajamas"**

Five Acts of METRO standard  
entertainment. Directed by  
Fred J. Balshofer.

Released June 11th

**METRO  
PICTURES**



"COURAGEOUS WOMANHOOD—STRONG APPEAL".....New York Times  
"EXHIBITORS WILL DO FOUR TIMES THE BUSINESS".....New York Evening Journal  
"A SURPRISE—A REVELATION".....Morning Telegraph  
"ALMOST CRUSHED INTO PULP, TRYING TO GET INTO  
THE THEATRE".....Rev. Thomas B. Gregory  
N. Y. American  
"BOX OFFICE MAGIC. A CERTAINTY FOR STATE RIGHT  
BUYERS".....Motion Picture News  
"MANY WORTHY FOLK WILL APPROVE AND ENJOY IT".....Motion Picture World  
"PLAYING TO CAPACITY AT EVERY PERFORMANCE".....Variety  
"A VERITABLE SENSATION".....New York Star

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Smile?

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MUTUAL



Samuel S. Hutchinson, President  
AMERICAN FILM COMPANY, Inc.  
Presents

## GAIL KANE

IN

## "THE SERPENT'S TOOTH"

A gripping drama of American life.  
In five acts. Directed by Rollin  
Sturgeon. Released May 28th.

"A story that is logical and interesting. The work of Gail Kane is pleasing" writes Margaret I. MacDonald of the *Moving Picture World*, in reviewing "Whose Wife," the first Gail Kane-Mutual Picture.

This winsome star has won a vast host of admirers by her screen work. Theatres all over the country are packed to the doors when a Gail Kane production is on the screen. Secure your portion of this business. Arrange now to show every *Gail Kane-Mutual Picture*. You can book the whole Kane Series at your nearest Mutual Exchange.

Producer  
AMERICAN FILM COMPANY, INC.  
Samuel S. Hutchinson, President

Distributor  
MUTUAL FILM CORPORATION  
John R. Freuler, President



"Vic" buys a bungalow on the "dollar down, a dollar when they catch me" plan, and—but see it yourself—it's worth while  
**Released June 4th**  
PARAMOUNT EXCHANGES



VICTOR MOORE  
A BUNGALOWING



KLEEGER PICTURES, INC.  
DISTRIBUTORS  
MUTUAL FILM CORPORATION

## OBITUARY

Catherine Rowe Palmer died May 31 at the home of her sister in Harlem (New York City). A complication of diseases caused death, the deceased having been ill for some time. She appeared at the opening of "The Century Girl" at the Century theatre and has been in many of the better known musical productions. Funeral services will be held this morning in Philadelphia.

William (Billy) Bryan was reported Wednesday to have been killed the night before by falling from the fire escape where he lived in New York. Bryan was about 40 years of age and had been in the employ of the Proctor and Orpheum circuits since coming to New York. Some years ago he was Chicago representative for "The Clipper."

In Fond and Loving Memory of  
My Beloved Wife and Pal

**MABEL (Calvert) BRUCE**

Who Departed This Life May 24th, 1918

I'm still a-troupin' round, my Pal, from one town to another,  
The same as you and I did, Pal, for many years together.  
But the girl's mighty lonesome now—I miss your company;  
But, Pal, though gone, you still cheer me with your fond memory.  
Your loving husband,

**AL BRUCE**

(Formerly Bruce and Calvert)

The widow of O. M. Bicknell, who died last week, wishes it made positive her husband's death was due to heart failure, superinduced by a "tobacco heart," he having been an inveterate cigar smoker. The house physician of the Hotel Victoria, Newark, N. J., where the death occurred pronounced death due to heart failure, while another physician said a narcotic was the cause. The latter statement, published, brought forth Mrs. Bicknell's request. The deceased was of Bicknell and Gibney, in vaudeville.

Lieut. Colonel N. Newnham Davis, of the British Army, playwright and author, died in London May 28. He was part author of "Lady Madcap" produced in London in 1904, and author of "A Day in Paris," produced in London in 1908 and in New York in 1911. He had retired from the service, but returned to it at the outbreak of the war.

George Small, 17, son of Prof. Jos. Small, the head of the vaudeville act known as "The Five Young Americans," was drowned May 27 while canoeing in the Hudson River. The body was recovered on Tuesday and the burial took place yesterday. He was a member of the N. V. A.

William Egan, last season property man with "The Smiling Beauties," died May 25 in Hamburg, Pa., in his 27th year. His body was sent to Easton, Pa., where burial was conducted by Local 203, I. A. T. S. E., of which he was a member.

A. C. Colea, father of Avita Sanches (Mrs. Nat Royster) died Sunday.

Lieut. Johnstone Erskine Galwey Herbert, son of Galwey Herbert, who has been appearing in this country, and a nephew of Wallace Erskine, was killed in action in France April 24. He was acting captain of his company in the Yorkshire Regiment.

Joseph H. Boring died at St. Mary's Hospital, Brooklyn, Tuesday, of pneumonia, contracted on a recent trip south. The deceased was formerly the husband of Lillian Doherty (Doherty Sisters).

Mrs. M. Kornblum died May 31 at her home in Bath Beach, L. I. She was 29 years of age and the daughter of Andy Lewis. A husband and two children survive. Mr. Kornblum is a brother of the late Sam Chip.

Harry Fisher, Jr., son of the comedian, died May 21 in Los Angeles from injuries received in an automobile accident the previous day. Burial was from the home of his parents May 31, in Brooklyn.

May Dillon, formerly of Hart and Dillon, died at her home, Chicago, May 18, succumbing to paralysis of the nerves. She is survived by her husband, Will Hart, now doing blackface, and four children.

Beulah Watson, a member of the original "On Trial" company, committed suicide May 27 at Gerth's Hotel, Fort Lee, N. J. Her last engagement was in stock at Waltham, Mass. She had been complaining of ill health.

L. W. McIntosh, formerly connected with W. S. Cleveland, of Newark, N. J., died May 30 at Taft's Hotel, New York, from apoplexy. He was 55 years old.

Ernest La Jeunesse, dramatic critic of the Paris daily, Le Journal, lately died after a lingering illness, although he frequented the Parisian boulevards to the very last.

Herbert Dansey (Count Berto Daneyll Tassinari) died May 30 at Polyclinic Hospital, New York. He had been ill a short time.

Edouard de Reszke, the famous opera star, is reported as having died at his estate in Erietrikov, Poland. The report reached New York via Berlin.

Henry Maubel, the Belgian playwright, died recently at Brussels. He was 56 years of age and his proper name, Maurice Belval.

William G. Sammis, formerly treasurer of the Park, Brooklyn, died in London May 27 after an illness of seven days.

William J. Lampton, poet, one of the charter members of the Friars, died suddenly May 30 of heart disease.

Frank J. Weil, brother of Sam C. Weil (Dean and Weil), died May 22 in New York. He was 45 years old.

Art Greiner, noted as an auto racing driver, died in a sanatorium, near Milwaukee, last week.

Francis Brete Harte, son of the American author, died April 24 at Monte Carlo.

The mother of Sada Wander died May 29.

The father of Billy Wagner (Kane and Wagner), died May 25 at his home in Cincinnati.

Winston's Water Lions and Diving Nymphs is the correct title of the act advertised in last week's VARIETY. It was announced "Living Nymphs" through a typographical error. Pearl Wilkerson, the well known California booking man, is piloting the act in the east. Wilkerson will be remembered as the promoter who engaged practically every minstrel entertainer in the country for an all-star show at the Central theatre, San Francisco, some years ago, the event failing through the financial timidity of his backers.

## WANTS, ENGAGEMENTS SALE and EXCHANGE

\$1 for 25 words. 3 cents for each word over  
2 FOR 15 WORDS, 5 CENTS EACH WORD OVER

A-1 NOVELTY ACTS FOR CABARET. GIRLS EXPERIENCED IN SCHOOL ACTS. WALTER WINDSOR, ASTOR THEATRE BLDG., ROOM 304, NEW YORK.

A LYRIC writer of proven ability, with publishing connections, wanted to collaborate on some unusually good ideas; work evenings. Address Live Wire, Variety, New York.

A. NEALE, London revue writer. Now in America. Comedy acts, tabloids, or complete "books." Subtle, risqué, or broad stuff. Reasonable terms. Gen. Del., Boston.

ARTISTIC soft and hard shoe, eccentric and character dancing taught by the World's champion lady dancer; private and class lessons; song and dance acts arranged and produced. Terms reasonable. Write for appointment. Agnes Du Vea Studio, 235 W. 45th St., Bryant 1845, New York.

AT LIBERTY June 11th—Cornetist, pianist, xylophonist, formerly with Majestic Musical Four. Al. Banan, 12 Albion St., Lawrence, Mass.

BOOKING FIRST-CLASS ACTS for cabarets throughout the country. BILLY CURTIS (General Manager), Broadway Booking Office, Gaiety Theatre Bldg., Room 601, New York.

FOR SALE—ROLL TOP DESK, LIGHT OAK, IN VERY GOOD CONDITION; WILL BE SOLD REASONABLE TO QUICK BUYER. JOHN-SON, VARIETY, NEW YORK.

FOR SALE—Regulation size asbestos curtain, in perfect condition. Apply Walter Rosenberg, Savoy Theatre, 112 W. 34th St., New York. Greeley 6991.

I HAVE strongly dramatic one-act "crook" play for sale or on royalty. Easily staged; two men, one woman. Plot, Box 14, Variety, New York.

KIDS WANTED—Talented Children for Vaudeville. Can guarantee Forty Weeks' Work. E. W. Weil, Globe Theatre Bldg., Philadelphia.

PROFESSIONAL department of popular music publisher wants young man to play piano (transpose) and sing. State experience; replies confidential. Publisher, Variety, New York.

SCENERY—ANILINE TRUNK SCENERY A SPECIALTY. USED SCENERY ALWAYS ON HAND. CASH WAITING FOR ANY SCENERY YOU HAVE TO SELL. FREDERICKA, 409 GAIETY BLDG., NEW YORK.

SCENERY FOR SALE—First part Minstrel set; parallels pin-hinged; good condition. Kara Harrison, St. Joseph, Mo.

SCENERY FOR YOUR ACT. BUELL SCENIC CO., 326 KNICKERBOCKER THEATRE BLDG., NEW YORK.

SOUBRETTE. GOOD VOICE. WISHES TO JOIN PARTNER IN VAUDEVILLE ACT OR VAUDEVILLE PRODUCTION; JUST CLOSED WITH RECOGNIZED ACT. R. E., VARIETY, NEW YORK.

TO LET—OFFICE IN PUTNAM BLDG., NEW YORK; \$15. ROOM 426.

WANTED—COMEDIAN, TO PLAY PART OF ROUE; MUST SING AND DANCE. CAN ALSO USE CHORUS, GIRLS, SOUBRETTES AND STRAIGHT MEN AT ALL TIMES. THOR, 315 PUTNAM BLDG., NEW YORK.

WANTED—Musical Comedy stock for summer; about twelve people with producer, presenting clean, meritorious entertainment. Established Keith house. Answering, omit hot air and send credentials. Pastime Theatre, Columbia, S. C.

WANTED—For well-known act, Small Lady Gymnast, to do Single Trapeze; state weight, height. Aerial Mints, 4246 Potomac Ave., Chicago.

WILL BUY several sets of Used Chorus and Principal Costumes; must be suitable for Musical Comedy or Burlesque. Write fully. P. O. Box 171, Cedar Grove, N. J.

YOUNG LADIES AND CHILDREN—If you are good at posing for pictures that make pretty heads and other artistic illustrations for calendars, etc., call Art Department, Rotograph Co., 512 W. 41st St., New York.

YOUNG LADY PIANIST WISHES ENGAGEMENT FOR SUMMER; CAN PLAY FOR PICTURES OR JOIN ORCHESTRA. MISS E. M., VARIETY, NEW YORK.

YOUNG MAN—CAN PLAY JUVENILE OR STRAIGHT; ALSO GOOD VOICE; WISHES ENGAGEMENT IN SUMMER STOCK. GEO. KINGSLEY, VARIETY, NEW YORK.

YOUNG MAN, 25, seeks position with theatrical firm; have some knowledge in keeping of books; willing to do anything. G., Variety, New York.

## Sarr Mountain Park Casino

Holyoke, Mass.; operated by Holyoke Street Railway Co.; opens Monday, June 18th; playing two shows daily; full week. Standard acts only can secure booking by calling on FRED J. SARR, Suite 310, Putnam Building, New York. Booking entirely independent.

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Jos. W. Stern & Co.

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or Stern's Office, Grand Opera House Bldg.

With a batch of new songs, including the

**"NUT NOVELTY SONG" "LILY OF THE VALLEY"**

## 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, registered once only.

R following name indicates registered mail.

**A**  
Adams Miss M  
Alexander Ella  
Alexander Manuel A  
Allen Babe  
Anderson Howard W  
Andron Alice  
Ardane Max  
Arnold Fred  
Arnold Mrs T  
Artain Morris  
Artols Mrs Walter  
Atkins Florence

**B**  
Baker Anna  
Banker Miss B  
Barker M M  
Barnett Capt Jack  
Barney Violet  
Barry Mabel  
Barton Roy (C)  
Bates Dorothy  
Battley A H  
Baxter Elmer A  
Bayne Florence  
Belmonte Aerial  
Bender David  
Bender Mzie  
Bennett Laura A  
Bennett Wallace  
Benson Belle (C)  
Benson Miss B (C)  
Bentell Clara  
Bernie Jeanne  
Birch Harry  
Blake's Mule  
Blake Mabel  
Blant Vic  
Blet Billy  
Block Jess (C)  
Blood Adele  
Bohan John  
Boyer Emma  
Bragdon Cliff  
Brenck Ernest  
Brewer J A & W H  
Brilliant Saul  
Brooks James (C)  
Brooks Shelton (C)  
Brown Ada  
Buckley Mrs  
Burnette Meriam (C)

**Burns Peggy**  
Burrows A B (C)  
Bury Amelia  
Buzzell Eddie

**C**  
Cahill & Romaine  
Cahill Vivian L  
Cahill Vivian (C)  
Cain & Odum (C)  
Canorries & Cleo  
Canton Caroline  
Caplan B (C)  
Carbrey Mrs John  
Cardinal Arthur  
Cardowille Louise  
Carl & Reed (C)  
Carlin Bob  
Carmany Georgia H  
Carmecita S (C)  
Carroll Ajax  
Carter Monte (C)  
Casper Emil  
Casson Jimmy  
Casteel Harry  
Cates Band  
Challis & Lambert (C)  
Charnoff I  
Churchill Miss E  
Claire Doris  
Clair J Roy  
Clarice & Grogan (C)  
Clark Don M  
Clark Geo  
Clark Sylvia  
Clarke Wilfred  
Clarkson Miss Billie  
(C)  
Clayton Ethel  
Clayton Marie  
Clifton & Burke  
Coburn J A  
Coe Verna  
Cole Judson (C)  
Cole Nate  
Coleman Mack  
Collins A F (C)  
Collins Ray (C)  
Connors Ralph  
Conroy John F  
Coughlin J E  
Cox Florence  
Cox Mildred  
Craven Miss Billie

**Crawford Roy**  
Crilly Grace (C)  
Curley Barney  
Curran Thos  
Curtis Jane (C)  
Curtiss 3 (C)

**D**  
Dacre Miss Louie  
Darling Gay  
Davett Jim  
Davey Dancing (C)  
Davis Al  
De Fays Dancing  
Deliberto G  
De Kelety Julia  
Demartini M (C)  
De Vere Claudia (C)  
De Vere Elinore  
De Vere Gertrude (C)  
De Weese Jennie (C)  
De Winters Gracie  
Dodge Jimmy (C)  
Donnelly Dorothy  
Donnelly Etta  
Doolie Geo  
Door A Monroe (C)  
Doriel Gladys (C)  
Dougherty & Lucy  
Douglas & Freaze  
Doyle Eugene (C)  
Dressler Marie  
Dudley S H  
Du For H  
Duncan & Holt

**E**  
Earle & Cartello (C)  
Edmonds Glenn  
Edwards Gwilyn  
Edwards Mrs Jack E  
Egan Joe M  
Eichman Chas (C)  
Emerson Mr  
Errico Joe  
Esmeralda Edna  
Espe Al  
Eugene & Burley (C)  
Eugene Jack  
Evans Arthur  
Evans Barbara  
Evans Edwin  
Everett's Novelty Circus (C)  
Ewing Ella

**F**  
Faulknor C  
Faye Budd  
Fay Miss Billie  
Fay Miss Billie (C)  
Ferry Mack (C)  
Ferry Mrs W  
Fiddis John  
Fisher W D Dogs (C)  
Fitzgerald Jay (C)  
Fitzgerald Myrtle  
Fitzsimmons Wm  
Ford Miss Ray  
Forkins Marty

**Forrester Chas (C)**  
Fox B E  
Francis Milton J  
Frank Lilyon  
Frauley E  
Fredricks M  
Frebrand Harry  
Frels Sam  
Friedlander Wm B  
Friel Mrs Thornton  
Friend Jimmie (C)  
Friendly Dan

**G**  
Galloway Lillian (C)  
Galvin Jimmy Jr (C)  
Garbell Albert (C)  
Gardner & Bailey  
Gibson Billie  
Gibson Hardy  
Gilbula Dan J  
Gillett Wm  
Gilroy & Montgomery  
Girard Frank  
Gold Samuel  
Gordon Blanche  
Gordon Eleanor  
Gordon James (C)  
Gordon Mrs Clifford  
(C)  
Gray Chris  
Gregorys The (C)  
Grey Clarice  
Grey Norma  
Griffith Frank (C)  
Griffith Fred M (P)

**H**  
Hadge J C (C)  
Halcomb Grace  
Hallan Jack  
Hall Vera (P)  
Hall Sidney  
Hall Leona (C)  
Halloran Marie  
Hamel J (P)  
Hampton Lottie  
Hanapi Michael  
Hanton Dean & Hanlon (C)  
Hardy Adele  
Harley F G (C)  
Harper Mable (P)  
Harris Elenore (C)  
Harris Julia  
Harris Geo (C)  
Hart Mr Hall (C)  
Hass Chuck  
Haw Chong Joe (C)  
Hayward Jessie  
Hearn F  
Hederstrom O (C)  
Herbert M  
Herman Carl  
Higgins Mark  
Hinkell & Mae (C)  
Hodges James  
Horton Jack  
Houlton Pat & Peg (C)

**Howard Marie**  
Howell Virginia  
I  
Irish Mary (C)  
Ihrmark Tina

**J**  
Jackson Gertie (C)  
Jackson Miss Gay M  
Jansan J  
Janis E  
Jarvis Willard  
Jenny Jos A (C)  
Jerico Miss Buster  
Jewels The (C)  
Johnson Nazal  
Jones Ethel Allen  
Jordan Gladys  
Joyce Luia  
Joyland Girls  
Judge Patsy (C)  
Justice Jessie  
K  
Kahl F W  
Kallie David K (P)  
Karry Richard  
Kaufman Leo (C)  
Kaufman Oscar (C)  
Keane Miss P (C)  
Kearley Harry  
Keene James  
Keine Miss  
Kelly Billy  
Kelly Mrs Walter C  
Kelly "Thanks" Eddie (C)  
Kent Annie  
Kernell Josephine  
(Reg) (C)  
Kerrigan J W  
Kerry Fred  
Kerwin Kitty  
King June & May (C)  
King Laura Bell (C)  
Kinslow J S  
Knight & Ransome  
Knight Al

**Knight Otis**  
Kortha Gerdes (C)  
Kouns Sisters (C)  
Krampe Ben J (C)

**L**  
La Follotte Great  
Lambert "Happy"  
Jack (C)  
La Monte Bessie  
Lane Evelyn  
La Pollita Miss  
Las Espanozos (C)  
Lawrence Miss L  
La-Zier Worth Trio  
Lee Oscar  
Leighton Chas (C)  
Leonard Olive  
Leonhardt Nan  
Levering C Wilbur  
Levy Jack  
Lewis Mable  
Lewis S (P)  
Lewis Wallace K  
Light Anna (C)  
Lickhart Reba M (C)  
London Trio (C)  
Long Nan  
Longfeather Joe (C)  
Lorraine Edw  
Lorraine Frank (P)  
Love Iona  
Lovera Beatrice  
Lowes 2 (C)  
Lyle & Harris  
Lyons Geo A  
Lyons Harry C

**M**  
Mabel & Malfo (C)  
MacDonald (C)  
Mack Geo A (C)  
Mack Jean  
Mack Mr Ollie  
Mac Quarrie Mrs B  
W (P)

**Malady Andrew B**  
Malvin Frankie  
Marco Twins  
Marcuson E  
Marie Val B  
Martin Al  
Martyn & Florence (C)  
Marvin Mrs E  
Mathews R E  
Mathews Mrs D D (C)  
McAvooy Billie  
McCarthy Justin  
McCarthy Wm F  
McCreedy Frank (C)  
McFadden Geo E  
McIntyres The  
McLaughlin Nettie (C)  
McLean Pauline (C)  
McLean Miss D  
McLeans Australian  
McNaughton C  
Meehan Fred R  
Meeker J M  
Mellor H E  
Melrose Helen  
Melvorn Babe (C)  
Melville Marie  
Melville W J (C)  
Melvin Babe  
Merrill E M Miss  
Mestayer Harry  
Metro Five (C)  
Misco Steve (P)  
Millard & King (C)  
Miller Jesse P  
Miller John (C)  
Miller Rita  
Mimic Four  
Miner Viola  
Missern Willie  
Moentenico Elsie  
Molony Andrew D  
Monroe Mrs Chauncey  
Moore Fifi (C)  
Moore Virginia  
Mora Tess (Reg) (C)  
Moran Mrs J C  
Morenas The (C)

**Morin Zena**  
Morley Victor  
Mortimer Henry  
Mortimer Babe  
Muros The  
Murray Katherine  
Myerhoff Henry

**N**  
Nawahl Joe  
Nelson Bob  
Nemckin Sam (P)  
Netherland Marjorie  
Nevins Josie  
Newel Tom (C)  
Newman & Anger (C)  
Newman Lou & Jennie (C)  
Nilsen Lewis  
Norrie Eileen

**O**  
Oakland Dagmar  
Oakland Vivien  
O'Brien Shots  
O'Connor Chas  
O'Connor James  
O'Connor Norah  
Oelaps Yulyteke (REG) (C)  
Orday Laurie  
O'Rourke Bert  
Owen Herman

## WANTED—For CHAS. M. BAKER'S "SPEEDWAY GIRLS"

New Show on the **American Burlesque Wheel**.  
Principals and Chorus Girls, the best in show business wanted quick.  
Room 617 Gayety Theatre Building, New York.

# HARRY VAN FOSSEN

THE MAN THAT PUT U IN FUN AND PUTS FUN IN YOU

THIS WEEK (May 28), ROYAL, NEW YORK.

NEXT WEEK (June 4), Schenectady and Syracuse, N. Y.

Week June 11, Albany and Troy, N. Y.

Personal Direction, **ARTHUR KLEIN**



# LIVE AND LET LIVE

ANANIAS was a LIAR

JUDAS ISCARIOT was a TRAITOR

He who lives in a glass house should never throw stones.

## EXPOSURE ?

Shoot but shoot straight

# George Lovett

LOVETT'S CONCENTRATION

Author, Producer, Publisher, Manager, Artist and a Regular Fellow

New Office, 215 Crilly Bldg., CHICAGO, ILL.

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5 Minutes from all the Theatres—Overlooking Central Park

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Light, Airy, with all Modern Hotel Improvements

## REISENWEBER'S HOTEL 50th STREET AND COLUMBUS CIRCLE, N. Y.

Charles Eichman has joined the Bainbridge Players, giving stock at the Shubert, Minneapolis, for the summer. He returns to vaudeville in the fall.

John Blackwood, formerly associated with Oliver Morosco in the latter's picture ventures and now press representative for the Ince pictures, was a visitor here.

George Lovett of "Lovett's Concentration" has entered the music publishing business under the name of the Concentration Publishing Co. He is also producing acts.

I. Herk, I. M. Weingarten and E. T. Beatty have gone to New York to attend the meetings of the Columbia and American burlesque associations, both in session this week.

The fourth annual meeting of the Chicago branch of the Actor's Equity Association, deputy for which is L. Andrew Castle, has been postponed until August. The meeting had been called for last Monday.

Rococo Vocco and his wife, Dolly La Marr, are leaving for Italy shortly on a visit to Vocco's family, resident there. Ea Keough will temporarily replace Vocco as professional manager of the Leo Feist office until he returns.

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STAYS ON  
Gives a most beautiful complexion  
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GOWNS AND MILLINERY  
Advance Spring Models being shown at  
Specially Reduced Prices

130 West 45th Street, New York

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One Time ..... 11.20

### 1 inch Two Columns

12 Weeks ..... \$45.00

One Time ..... 5.00

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12 Weeks ..... \$27.50 One Time ..... \$3.50

### 2 inches One Column

12 Weeks ..... \$45.00

One Time ..... 5.00

### 1 inch One Column

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305 WEST 38TH ST., NEW YORK CITY

PERSONAL REPRESENTATIVE

JOHN L. GORMAN

Ed Hayes of Hayes and Wynn settled his suit against the Rock Island road for \$200. He instituted action because of injuries to his spine when the train in which he was riding jumped the track. That was on March 16.

George Klingsbury has devised a drawing scheme to help swell the Red Cross fund, it being circulated around the Association floor, the numbers calling for a payment from one cent to a dollar. There are two prizes, one being a life membership to the Fund and the other a box to "Turn to the Right."

By the end of next week most of the Association houses in the city will close for the season. The Lincoln, American and Wilson stop on Saturday, while the Kedzie, Avenue and Windsor close next week. The Lincoln

will give shows on Saturday and Sundays throughout the summer.

Cal Griffiths, manager of the local Orpheum Circuit office, now that most of the houses are closed, has blossomed out as a pronounced golf bug. The champion golf player of the Majestic building, however, is Tink Humphrey, who sometimes takes along "Australian" Roy Murphy for laughing purposes. At that, though, since Mort Slinger was lately known to have played with Champion Chick Evans, he is looked on as a dark horse.

Eddie Shayne is making a mysterious collection, saying that the money goes to buy a wrist watch for Walter Meeker and a mesh bag for S. Goldson, both managing small time houses in the city. So far the fund amounts to 50 cents, supposed to have been put in by Shayne himself. Lately when

Goldson heard an act volunteer to Walter Downie to play a day for nothing as a try out at the Rex (a Goldson house) he said he had no objections to the act appearing three days on the same basis.

Mort Slinger called in all the bookers and others employed by the W. V. M. A. and asked that they cut down on chewing gum, cigarettes and cigars so that they might invest in Liberty Bonds. Already most of the theatrical folk in the Majestic building have started payments on such bonds, which are from \$50 up in denomination. Bond sellers are also making a thorough canvass of professionals, having applied for permission to work back stage. Mr. Slinger has purchased \$10,000 worth of the bonds and Sam Thall has taken \$2,000.

Of considerable local interest in the Dunes

Pageant, which takes place in two sections this week. The first celebration occurred Wednesday, with the final ceremony Saturday. The pageant was held on the sand dunes near Gary, Ind., which is a freak land formation adjacent to Lake Michigan. The demonstration, which has many folks socially prominent in Chicago participating, was conceived with the idea of making the dunes a national park and to block commercial interests who desired to buy the land for factory purposes. Trains were run from here every fifteen minutes on the afternoons of both days.

"The Teasers," the musical show attached last week by J. Sherwood Brown of the Davidson, Milwaukee, for monies advanced, had a female "angel" in Addie Palmer of Chicago. The principals got away with most of the costumes, claiming salary due. The

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Before getting a new pair of shoes be corn-free by using Blue-jay, gentle and certain. Then, should a new corn come later, Blue-jay will bring instant relief.

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production was released on a writ of replevin sued out by Fred Lowenthal in behalf of the 20th Century Studios, I. M. Weingarten and the Up to Now Costume Co. Brown fought the writ. The show had been scheduled to play the Garrick, succeeding "Very Good Eddie." It is said that LeCompte and Fletcher, who toured several of the former Mort Singer Shows, will again put "The Teasers" on, after recasting it.

AUDITORIUM (H. M. Johnson, mgr.).—"Uncle Sam Awake," film, starting Wednesday.

BLACKSTONE.—Dark.

COHAN'S GRAND (Harry J. Ridings, mgr.).—"Turn to the Right" (20th week).

CHICAGO.—Dark.

COLONIAL (Norman Fields, mgr.).—"The Barrier" (film).

COLUMBIA.—Dark.

CORT (U. J. Hermann, mgr.).—"Seven Chances" (2d week).

CROWN.—"Birth of a Nation" (film) 2d and last week.

ENGLEWOOD.—Dark.

GARRICK (Sam Gerson, mgr.).—"Very Good Eddie" (11th and final week), no immediate bookings stated.

GAYETY.—Dark.

HAYMARKET (Art H. Moeller, mgr.).—"Dainty Maida" (Oppenheimer's stock burlesque).

ILLINOIS (Rolla Timponi, mgr.).—"The Love Mill" (4th and final week, house closing for season).

IMPERIAL (Will Spink, mgr.).—"Potash and Perlmutter" (International, last week).

OLYMPIC (George Warren, mgr.).—"The Bird of Paradise" (8th week).

PALACE (Ross Behne, mgr.).—"Show of Wonders" (2d week), going very strong.

POWERS.—Dark.

NATIONAL (John Barrett, mgr.).—"School Days" (tabloid, three shows daily).

PRINCESS (Will Singer, mgr.).—"The Pawn," with Frank Keenan, opened big Sunday.

VICTORIA.—"Her Unborn Child" (International).

STAR.—"The Katzenjammer Kids" (International).

STAR AND GARTER.—Dark.

STRAND.—"Uptown and Downtown" (Wildish musical stock).

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MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—The bill was again run on a seven-act basis, since the Gertrude Hoffman revue was held over. At first the Hoffman act was booked into Milwaukee this week, with Cross and Josephine billed to headline at the Majestic, but in light of the big business enjoyed last week, the two acts were switched. The Hoffman revue remains the same as presented last week, and regardless of its acknowledged faults, the fact remains that it is a big cash. The house Monday night was very good, with the lower floor and boxes capacity. Some credit goes to Miss Hoffman as a draw, but the weather being continued cool had something to do with it. As framed the bathing portion at the finish seemed out of order, its only excuse being that something had to be used to close the revue. Yet it seems wasteful that the theatre was forced to spend several hundred dollars for the sunken tank. Miss Hoffman's act closed the bill, succeeding in holding in practically the entire house. The supporting show was not as good as last week, and for some reason it dragged. Maybe it was because of the lack of singing, for when Medlin, Watts and Townes appeared in the sixth spot, they had an easy time. They were, however, helped by the comedy. Ray and Gordon Dooley, on fourth, left as favorites. They were programmed as assisted by Elmer Graham but the latter failed to show. "The Cure" a John B. Hymer comedy, was enjoyably played by Ralph Locke and Ida Stanhope, with three assisting players. It occupied No. 3 position and won several curtains. As the wife of so successful a physician, the girl playing the role might wear a more attractive costume. Riggs and Witchie danced in perfect rhythm in the fifth spot where they were appreciated. Perhaps the best of their routine are the harlequin numbers. Brent Hayes, who plays his own accompaniment on the banjo, was second, with the house insisting on several encores. The Garlinnetti Brothers, acrobats and hat throwers, opened the show nicely. Their bull dog by butting a big ball into the audience put the audience in good humor.

McVICKER'S (Jones, Linick & Schaefer, mgrs.; agent, Loew-Doyle).—The bill appeared to be up to standard, but the running order for the second show Monday was a rather weak arrangement. Of the first five acts, four worked in "one" and the two single women on the bill had spots too close together, one appearing on third and the other on fifth. The house was big, the weather not yet being tempered with summer air. O'Connor and Dixon went over for a hit, getting laughs aplenty with their bright material. They are a hard working team, deserving the appreciation. Mae Curtis also went very big, the house taking strongly to the humorous lyrics of her ditties, all being restricted numbers. Best liked of her routine were "It's a Great Place for a Fellow that's Single," "You Can Always Tell a Lady But You Can't Tell Her Much," and "My Kingdom for a Man." For a finish she did a rube number that sent her off to a good hand. The fact that Miss Curtis was on two turns before her, naturally handicapped Buhla Pearl, a golden haired girl of good appearance, but they liked her and she probably scored in later shows, where a better working order was likely effected. The "Ladies Reducing Parlor," all girls, and several the extreme in build for comedy purposes, was mildly accepted save at the finish when they laughed at the burlesque boxing bit. It might be said that the act was at a disadvantage compared to the girls' shapes in the Keystone comedy shown after it and called "Secrets of a Beauty Parlor." "Every Man's Sister," a playlet rather well done, met a ready response for its sentiments. Tolett and Bennett did nicely with a dancing turn in "one." The Beauclairs, with slack wire and juggling, went fairly. Also on the bill were Dotson, a dancer, Richard Wally and Co., jugglers, and Van and Plerce.

KEDZIE (Gus Runge, mgr.; agent, W. V. M. A.).—Rather a pleasing five-act show for the last half last week. The house is due to close for the season at the end of next week, running pictures until fall. It was one of the

affected houses during the White Rat disturbance, but business has been satisfactory throughout to the Kedzie management. The feature was "Twenty Odd Years," the quaint playlet given by Harry Beresford. His old man portrayal of "Nunky" is a lovable character, which was relished Thursday night. A straight singing trio, Hahn, Weller and Maris, were second, where they found things easy. Olive Briscoe, next to closing, appeared to be suffering from a cold, and her routine was subdued until she gave her favorite number "The Days of '61," which brought returns. "Jealousy," her opening number, got little, though it seemed worthy. Emerson and Baldwin with their "nut" comedy juggling, were allotted the closing spot. When they pulled a burlesque magic bit in the middle of the act, a man on the second row arose and bid them "Good Night" with a wave of the hand. That got them laughing and might have been why they missed several times with the club juggling, at which they are best. "Use Novelty Clintons, with a neat woman assistant and a jumper of skill rarely seen these days, opened the show. His work demands perfect physical condition, which the man showed. He is also a clever tumbler.

ACADEMY (Joe Pilgrim, mgr.; agent, W. V. M. A.).—Joe Pilgrim, the theatrical power of Halsted street, admitted that the first half show was "the best of the season, but that was no alibi for the last half. At that there were two interesting spots on the six-act bill. One was Louise Dacre, squat and titian haired, who confidentially told the house that her "shape was undoubtedly on the blink." Miss Dacre, formerly of burlesque, has been in vogue since late, and not long ago sued the parents of the younger James McIntyre, her erstwhile husband, for a princely sum, alleging alienation of affection. At the Academy she was a bit, or as near to a bit as possible there. She monologues a bit, the "blue" bits of her material getting over, and for a finish has a parody or two. "Flying Venus," said to be the same act known formerly as "Mrs. Eddy," succeeded in fooling the house with her aerial excursions without visible support and suggesting more than anything else a quick exposition of the "levitation" stunts. The woman always remains close to a black cyclorama, placed in about "four" and apparently a projecting crane is employed to carry her through the evolutions.



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## Mandel's Restaurant

Still Catering to the Profession  
105 W. Madison St., Cor. Clark  
CHICAGO  
Open Sundays

There is a female announcer and, of course, a man in the "Old Home Folks," a too homely playlet with heroics and everything, will hardly do save for the smaller houses. Three persons are concerned, two of them said to have once billed themselves as Turner and Turner. Arnold and Page, with piano and songs, and both making a good appearance, the woman making several costume changes, need new material, and with it should not find trouble in securing bookings. The Jones Brothers, a blackface talking act, did only fair. They depend upon the jerking down of a flimsy drop, disclosing to view stage hands who scamper off, for the only real laugh. The Ovonda Duo, with piano and xylophone, opened the show well, and as they are known, probably do not lack for time. "Flying Venus" left the bill on Friday night, because of trouble with the stage hands union. The Box Car Trio replaced her.

WINDSOR (D. L. Swarts, mgr.; agent, W. V. M. A.).—Not quite up to the average here, still last week's last half bill pleased. The waning season made itself evident in the size of the house for the last show on Friday, there being less than half capacity on hand. One of the feature turns, "Every Day in the Year," as done by Morgan and Grey, proved one of the best comedy playlets in months. It is a Willard Mack sketch, of farcical treatment, humorously touching on the affairs of young wedded pair. The situation finds hubby abed, with the wife just having finished preparing breakfast prodding her mate with the fact that he has to dress, eat and make the train to town all in fifteen minutes. The fact that he has had a tough night session, makes the daily hustling stunt all the harder for hubby. But when he is finally off for a rush to join his fellow commuters, the morning paper arrives and it is discovered that he doesn't have to go into town at all, since it is Sunday. There are many bright lines, well handled. Joe Morris and Florene Campbell, in their skit, "The Avi-ate-her," went over very big, next to closing, getting a goodly amount of laughs. Miss Campbell got something, too, with a humorous lyric, "Come Out of the Kitchen Mary Ann." Jerry and Gretchen Omeara, on second, had a singing novelty, liked fairly. Gretchen sits at the piano poetically telling of people in the have not, while Jerry gives character costume impressions of them—a bobo, an old ex-soldier and an elderly Dutchman. The latter was the only humorous role and was most appreciated. Harts and Evans did nicely, opening the show with dances. The Herbert Germaine Trio, castles, closed the five-act bill.

GREAT NORTHERN HIPPODROME (Andy Talbot, mgr.; agent, W. V. M. A.).—The day shift for the first portion of the week held as the feature "The Lingers Show," which earlier in the season worked in the east under the title of "The Haberdashery." The house, fully up to the usual big business Monday afternoon with lobbies holding waiting crowds, liked the English "Johnny" part and laughed freely, and though the act lacks in musical numbers, it stands up to the average of its class. "It Happens Every Day," the Willard Mack comedy done by Morgan and Grey and mentioned more fully in a review of the Windsor bill, was much enjoyed by the Hipp crowd. Directly after it was Harry Coleman, the ventriloquist, rather handicapped because of the talking ahead of him. However, Les Morgan evened up matters by walking out in the midst of Coleman's act and supposedly retrieving his collar button from the footlights. The house laughed heartily and then Coleman got something with his dummy, which is so constructed that it "walks" with him. Moore, Gardner and Rose, a neatly arrayed male trio with comedy and songs, went over well, using a burlesque opera bit for a finish. The Krome Brothers opened the show nicely with comedy acrobatics, the smallest of the pair working very fast in spots, which brought applause. The Baltzar Sisters closed the show with their aerial work, going but fairly. DeVore and Wally, two girls offering straight violin playing, were on second and, though a neat act, won little in the way of returns.

WINDSOR AVE.—With the weather cool enough to encourage almost any kind of indoor sports, the Windsor Avenue business at the first show Monday night was considerably below normal for some reason. The Wilson suffers in a business way with the advent of motor weather, and despite the bite of the chilly lake wind, Sheridan road was crowded with 1917 models. B. A. the audience as-

sembled and the usual Monday night committé of agents, chaperoned by Walter Buell, voted the five-act bill unusually good. The bill was exceptionally well balanced, as five-act bills go around these parts. Maestro and Co. opened with juggling and balancing. Maestro does the juggling, aided and advised by the "company," a statuesque lady, whose announcement, "Maestro will attempt a difficult and interesting balancing feat," is superfluous. Maestro's tumbling, juggling, balancing and magic are decidedly unique, and with a little speeding up and the elimination of the unnecessary announcement he would be a contender for big time. Anthony and Adele were in second position. They opened with a piano accordion duet following which the woman rendered a solo upon the Italian Steinway. The man's whistling solo and the whistling accordion finish earned the team an encore which should have been taken without the forcing of five or six bows. Menlo Moore's "Miss America" shows a decided improvement. Jean Waters has fallen into the ways of a "nut" in handling the soubrette role and her style brings home the laughs. She was suffering from hoarseness and had trouble with her songs. Neal Anderson is also getting some good laughs now and his part has been brightened up considerably. Pierce Keegan has replaced Frank Ellis in the light comedy and featured part and is an improvement as far as getting the lines over is concerned. He is not up to Ellis on the stepping thing, but otherwise all to the good, "Miss America," a good-natured sort of a suffragette satire on present day recruiting, should find favor during these times. It's crisp, clean and tuneful. Next to closing were Fields and Wells, billed verbatim as follows: "Klassikal Komiks Note—Mr. Fields' Family of School Kids—Mr. Wells' Family of Rathskeller Trio." The audience expected a sort of combined school and rathskeller act. The mystery was explained by Mr. Buell, who said the words "family" should have been "formerly." This team literally cleaned with their songs and talk. The low cut dress gag, seedy at best and decidedly blue, and the lone "damn" should have been left out of the otherwise good routine—especially at the Windsor. When Mr. Wells started in to sing "For Me and My Gal" following his rendition on the accordion, there was an audible sigh, but the comedian's parody on the first verse and chorus squared matters. Three good parodies in fact figured not a little in their measure of applause. Lohse and Sterling closed the bill. Ralph Lohse has introduced a new comedy business, with a concertina in his trapeze work which earned him several hearty laughs. Vaudeville gives way to summer stock policy at the Windsor beginning next week, with "Seven Keys to Baldpate" as the opening attraction.

## SAN FRANCISCO

VARIETY'S  
SAN FRANCISCO OFFICE  
FANTASIE THEATRE BLDG.  
Phone, Douglas 122

ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—Ray Cox, who has not appeared at the Orpheum for nearly four years, headlines the current bill, providing a laughing hit, her horseback riding travesty being especially strong. Dorothy Shoemaker, assisted by Louis Leon Hall in "Supper For Two," held attention. Boyle and Brown "Bright Breezy Bits" scored. Frank and Tobie opened the show nicely. Ruth St. Denis and Co. in her second week closed the show immensely. Millicent Mower and Marion Harris, both holdovers, repeated satisfactorily. De Leon and Davies received big reception.

PANTAGES.—"Phun Fiends," snappy girl act, closed with a slip. Chris Richards, applause bit. Kimura Japs opened showily. Marconi Brothers' big returns. Paul Becker and Co. pleased. Knickerbocker Quartet, passed.

HIPPODROME.—Libby Blondell and Co. pleased. Miller, Scott and Fuller, laughing results. Alvaretta, Rego and Stoppt closed the show. McCarthy and Woolcott held attention. Mardo and Hunter.

**EGAN and WHITING'S**  
**NEW SONG**  
**"AIN'T YOU**  
**COMING BACK**  
**TO**  
**DIXIELAND?"**

The boys who wrote

**"Mammy's Little Coal Black Rose"**

**"Where The Black Eyed Susans Grow"**

**"And They Called It Dixieland"**

**This is SOME New One**

**Introduced by AL JOLSON with**

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Majestic Theatre Bldg., Chicago  
228 Tremont St., Boston

PUBLISHED BY  
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137 West Fort St., Detroit  
906 Market St., San Francisco

# THE EXPOSE!!!

VICTOR TALKING MACHINE CO.

Camden, N. J., U. S. A.

August 25, 1916.

Mr. Pietro,

New Milford, N. J.

My dear Mr. Pietro:

In a recent issue of "Variety" we notice that an accordion player named Deiro made statements in which he said that a great talking machine company had begged him to play for them, but he refused, etc., etc. These statements are absolutely ridiculous.

The facts which the Victor Company will verify are: That as soon as the Victor people heard your test records and compared them with those made by Deiro, they dropped all negotiations with him and engaged you for a term of years to make Victor records exclusively, and have ever since billed you as the greatest accordion player in the world. The real reason for our declining the services of Deiro was that the tests he made were not accurate. Of the half dozen records he made, scarcely one was perfect.

Very truly yours,  
VICTOR TALKING MACHINE.

Variety, Times Square, N. Y.

Dear Sirs:—

In "Variety" of August 18th, Deiro made certain statements which were absolutely false. One of these statements was to the effect that I was present and overheard a conversation at the Palace Theatre, three years ago, and that the Victor agent appeared at the stage door and begged him to come to some understanding with the company. In answer to that I would state that during the time that Deiro played the Palace Theatre, I was not in New York and I never was either at the stage door of the Palace Theatre, nor anywhere near the Palace Theatre during the time of any of his engagements at that house. Regarding his statement that he asked me to fulfill the time with the Victor people, would state that this also is absolutely false, and the letter which I have from the Victor Talking people will verify my statement. The fact of the matter is, as the Victor people have written, my records were faultless, while not one of his was perfect.

I regret very much to have been brought into this matter, as I usually attend to my own business, and my engagements keep me busy without having any controversy of this kind. Why Deiro should have printed a malicious falsehood regarding me, I cannot understand. I shall pay no more attention to any statement that he may make.

PIETRO.

Feb. 10, 1917.

Victor Talking Machine Co.,  
Camden, New Jersey.

Gentlemen:—

Mr. Guido Deiro has placed with me for my attention, a matter against you arising out of a publication of a letter written by you on August 25, 1916, to Mr. Pietro and published in the Variety. The contents of that letter are injurious to my client's reputation. He is willing, however, to forgo any action that he may have against you upon condition that you will cause to be published in the Variety, a full page statement retracting the statements made in your letter and recompense him for his expenses in advertising denial of your statements.

Should I fail to hear from you by return mail, I will take it that you desire me to proceed and I will act accordingly.

Very truly yours,  
(Signed) HARRY SILVERMAN.

Offices of  
French and Richards  
Counsellors At Law

No. 106 Market Street, Camden, N. J.

February 13, 1917.

Henry Silverman, Esq.,

299 Broadway, New York.

Dear Sir:—

Your letter of February 10th addressed to Victor Talking Machine Company has been handed to us for reply. You have evidently been misinformed. The company never wrote the alleged letter dated August 25, 1916, published in the Variety. You can yourself see that the company would never sign a letter "Victor Talking Machine."

Mr. Deiro says he and his brother have reached an amicable understanding in the matter. If this be true you might ask the brother to produce the alleged letter of August 25th. When you satisfy yourself that he cannot produce it you will readily see that what you want is a statement from the brother admitting that the company never wrote and he never received the alleged letter published in the Variety.

Very truly,  
(Signed) FRENCH & RICHARDS.

Offices of  
French and Richards  
Counsellors At Law

No. 106 Market Street, Camden, N. J.  
February 16, 1917.

Henry Silverman, Esq.,

299 Broadway,  
New York, N. Y.

Dear Sir:—

We have your letter of February 14th, and are glad to know that you agree with us that the company would not sign such a letter as that published. These brothers seem to be carrying on a controversy which interests no one but themselves. The Victor Company refused to be drawn into the controversy and refused to furnish a letter for publication. It did not send the alleged letter published and no one can produce such a letter. This statement would seem to cover the suggestion contained in the fourth paragraph of your letter of February 14th. While other people have forgotten the statements published by each of these brothers against the other do you not think it would be a sensible thing for the brothers to let the matter drop and each try to succeed on his own merits rather than by attempting to ridicule the other?

Very truly yours,  
(Signed) FRENCH & RICHARDS.



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Who taught Pietro how to play the piano accordeon?

Who taught Pietro how to arrange his music for the piano accordeon?

Who published the Victor Talking Machine letter that was never authorized?

NOT

No more questions, because of the lack of space!

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**CORT** (Homer F. Curran, mgr.).—"The Masked Model" (2d week).  
**COLUMBIA** (Gottlieb & Marx, mgrs.).—Henry Miller Co. (2d week).  
**ALCAZAR** (Belasco & Mayer, mgrs.).—Alcazar Stock Co. (3d week).  
**CASINO** (Robert Drady, mgr.; agent, Ackerman & Harris & W. V. M. A.).—Vaudeville.  
**WIGWAM** (Jos. F. Bauer, mgr.).—Del Lawrence Stock Co. (5th week).  
**PRINCESS** (Bert Levy, lessee and mgr.; agent, Bert Levy).—Vaudeville.  
**SAVOY** (Lauri & Sheehan, mgrs.).—Stock burlesque (2d week).  
**CASINO**.—While a number of corking programs have been played in some of the smaller houses around town, the one at the Casino last week was the nearest approach to a big-time program seen here so far. The program was well balanced, other than a few turns that were stamped small time with no possibilities for a higher standing noticeable. The sketch especially, presented by Kathryn Chaloner and Co., entitled "Uninvited," looked about the worst playlet that has come over the time. The idea of it, grasped in a blackmailing theme, caught sight of just a few minutes previous to the finale. The opening is reminiscent of an old woman's re-

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union, the two female assistants appearing to hold a little conversation between themselves about a \$400 check. During the absence of both, Miss Chaloner appears as a young maiden, apparently stealing her way into the room for no reason at all. The following dialog is meaningless. The sketch could be laid away immediately. Brown Carstens and Wuerl opened with xylophone, giving the performance an unusually fast start carried throughout. The violin solo was a well-accomplished bit, although a little shortening would undoubtedly make it more valuable. More care should be taken with the fast playing, one individual appearing to run far ahead of the other two, almost killing the original melody. Oden and Holland offered the usual routine of two acts, the male member indulging in a number of familiar bits and gags. They fared exceptionally well through going in for some audience work that was further helped through the anxiousness of the auditor who was willing to participate. Anita Ariles, billed as the former star of "The Chocolate Soldier," assisted by Arthur Alton in the pit, gained considerable with neatly-arranged singing, including former popular melodies. While the turn appears a bit long, they nevertheless were assured of safe landing through the good impression made by Miss Ariles upon her opening. Henri Kublick then proceeded to tie up proceedings with his violin novelty turn, further aided by his corking voice. They applauded long after the lights had gone out. Kublick looks ripe for a trip over the bigger circuits, for he appears to possess all the necessary requirements, not only to get him there, but to keep him there. Ward, Bell and Ward closed with the fast acrobatic work, gaining their usual applause. The Skatelles were delegated to follow the sketch, and while the spot looked a bit hard they easily registered in the applause column. The remains practically the same, although they still retain their distinctiveness in offering an entirely different skating act.

**SAVOY**.—Although considerable interest was centered upon the opening of the burlesque season at the Savoy, it was apparent the first evening's gathering was willing to laugh and applaud, notwithstanding the trouble the show was forced to contend with through the inability of the stage hands to properly make changes and handle the lights. This naturally was decidedly harmful to the opening part that looked like a \$2 attraction for the first 15 minutes before encountering the stage trouble. It threw the entire first part out of line, it not again attaining a proper running stride until almost the closing. While the show the opening night looked good enough when considering the circumstances, it could stand a little cutting and speeding, although the remains is there. It is the regulation burlesque worked up to satisfy the most critical for the admission price, and while it might be classed

as stock burlesque, looks a good deal better than some of the regular wheel shows in the east. The principals appeared uncertain the first night, and the performance at times lacked the punch, although the laughs through the book were of excellent quality. The female contingent made a dandy impression. Rosaline Lee, handling the most numbers, possesses the essential qualities of a soubrette, besides a striking personality. She also speaks distinctly. Miss Lee bears all the necessary qualifications expected from a winsome soubrette of her type, and she can wear clothes. Betty Butterick also came in for her share of applause, being splendidly built and wearing clothes with the best of them, besides displaying a voice of exceedingly high quality. This more than anything else was responsible for her successful debut, and with sufficient experience she promises to attract attention in due time. Chrystal Francis handled a minor role, but hardly left the impression of the other women through not having at least one song. Joe Barton is given credit for the production, and while he had little to do in the piece, accredited himself during the best comedy bit of the evening in the burlesque when he did a hair-lip bit. The Belmonte Sisters also did a dancing specialty just before him. Joe Lee played a clean Hebrew throughout, and while a bit shy on mannerisms managed to get well and repeatedly gained laughing results. Lee was somewhat harmed by his performance, and while he gave a creditable performance will appear to better advantage in the next show scheduled to open in about four weeks. Ward Caulfield, doing a Tad, attracted attention, carrying the greater portion of the show with his experience coming in handy, he using it to good advantage when the performance began to weaken. Caulfield did not attempt to utilize the familiar style of working usually identified with this character, but instead clung to the book. F. Kek Schilling is a good straight. He leads a few numbers, besides the final, which caused more commotion than any other number. The finale was exceptionally well arranged, and combined with some beautiful costumes and formation. It closed the evening with a bang. Minor parts were handled by Jerry McVicker, Rex Carter and Jack Stanley, the latter displaying nothing in his favor during his one number, besides attempting to dance, which he proved unable to do. Barring the opening night drawbacks, Meyers & Shapiro should enjoy a indefinite engagement at the Savoy if the opening attraction is any criterion.

J. J. Cluxton, local representative for Pantages, who has been busily engaged lately in staging the new Edna Keely girl act which shortly opens on the Pantages Circuit, made a trip out of town to witness the opening and, according to reports, it looks mighty good. The setting is said to be the most pretentious ever sent over the circuit,

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It being necessary to engage a special car to transport. There is a cast of 17 people. The act is called "The Other Fellow's Girl." It opens in Salt Lake, June 6.

Henry Miller opened his engagement here last week, and if the opening business is any criterion, Miller can look forward to a prosperous sojourn. Notwithstanding the strong opposition afforded through the opening of "The Masked Model," the big Cort production, both houses were almost taxed to their capacities, although the Cort probably held the most money through having the larger one.

Ground has been broken for the erection of the new Ackerman & Harris office building.

A number of professionals have registered for the draft.

Pantages, Ogden, a three-day stand, is to close June 2 for the summer, reopening around Aug. 1.

An organization to be known as Clarke's Musical Comedy Co. will play through California under canvas this summer, opening June 12.

**BOSTON.**

**BY BEN LIBBEY.**

**KEITH'S** (Robert G. Larsen, mgr.; agent, U. B. O.).—A well balanced bill, although most of it has played this house recently, offered one of the best shows of the season. The featured act is "The Forest Fire," which closes the bill and which is running even better than on its last showing. The Watson Sisters caught on at just the psychological moment and cleaned up big, especially with their "loway" number. McClure and Dolly in a combination of club swinging and balancing went well; Dunbar's Old Time Darkies nearly stopped the show, repeating their previous success; "The Playmates," a snappy sketch, went fair; Frank Crummit in a single barely carried his place; Dan Burke in "The Old Master" nearly scored decisively; Yvette got across neatly; while Laurie and Bronson gave the Watson Sisters a close run for second honors.

**BOSTON** (Charles Harris, mgr.; agent, U. B. O.).—Vaudeville and pictures. Long show. Excellent.

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When I was young, I loved my lollipops,  
To me they were a treat;  
I loved my honey jam and choc'late drops  
Until I found a sweet more sweet.  
'Cause you're the sweetest thing I ever knew  
And I've looked all around  
To find a name that's sweet enough for you;  
And, Honey, this is what I found:

Chorus. 

### 2nd Verse

I loved sweet cookies since I was a lad,  
And always got my n l;  
Sweet cookies always sort of made me glad,  
And now I know they always will.  
I've called my beaus some pretty names,  
that's true,  
You should have seen them fall;  
But this is one that I have saved for you,  
'Cause it's the sweetest name of all:

Chorus. 

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

GLOBE (Frank Meagher, mgr.; agent, Loew).—Pictures. Fair.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Pop. Excellent.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop. Good.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Pop. Big.

PARK (Thomas D. Soriero, mgr.).—Pictures, with Brady's "The Whip" featured in heavy advertising at no increase over regular admission prices.

COLONIAL (Charles J. Rich, mgr.).—Dark. SHUBERT (E. D. Smith, mgr.).—Second week of "The Highwayman" going surprisingly strong. Monday night was the date of the 20th anniversary of the completion of the score by Reginald De Koven, and he personally conducted the orchestra as a result.

MAJESTIC (E. D. Smith, mgr.).—The third week of "The Crisis" film. Good.

PLYMOUTH (E. D. Smith, mgr.).—Now on its fourth consecutive month to excellent business.

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WILBUR (E. D. Smith, mgr.).—Last week of the Dolly Sisters in "His Bridal Night" to fair business. Next Monday night will come the metropolitan premier of the A. H. Woods' "Mary's Ankles."

PARK SQUARE (Fred E. Wright, mgr.).—

The 17th week of "Fair and Warmer" with business still going big.

HOLLIS (Charles J. Rich, mgr.).—Last week of "Treasure Island," which has been doing excellently but has booking that preclude its retention.

TREMONT (John B. Schoeffel, mgr.).—Grant Mitchell in "The Tailor-Made Man" on its 12th week to fair business. This is the Cohen comedy that had its first performance here and was expected to go into New York after two weeks.

BOSTON OPERA HOUSE (Lawrence McCarty, mgr.).—Dark.

CASTLE SQUARE (John Craig, mgr.).—Stock. "Mr. Jubilee Drax." Horace Annesley Vachell's detective play, was given its first American performance Tuesday night with John Craig in the title role.

COPLEY (George H. Pattee, mgr.).—"The Angel in the House" was produced by the Henry Jewett English Players Monday to a capacity house. It was received with no special favor, although the real trouble laid with the company, which did not have the aesthetic comedy in good shape. Is going to play through next week, at least.

CASINO (Charles Waldron, mgr.).—"The Trocadero." Waldron's stock burlesque, is cleaning up through the cold weather, and will probably play until the Howard closes.

WILLARD (George E. Lothrop, mgr.).—Strouse and Franklin stock, using 24 girls, playing to capacity, flanked with a good vaudeville bill. Will play at least two weeks in June.

## BUFFALO.

BY W. B. STEPHAN.

SHEA'S (Henry Carr, mgr.).—Excellent bill headed by Sylvester Schaefer, with Toby Claude, well featured; Ward and Faye, open neatly; Skating Venuses, good; Helen Page and Co. fair; Kimberly and Arnold, big applause; Fay, Coleys & Fay, good.

OLYMPIC (Bruce Fowler, mgr.).—"The Dream Garden" musical revue, headlining successfully; Bohn & Bohn, exceptionally; Grace Wasson, pleasing; Russell & Hughes, well liked, and Marlin Lynn, a hit.  
LYRIC (Charles Bove, mgr.).—Opening week of Jack X. Lewis Players in "The Rosary" to receptive houses; playing three a day. Following, "Why Girls Leave Home."

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ACADEMY (Jules Michael, mgr.).—First half: Captain Kidder & Co.; Beck and Woods, Felix Haney, Willie Missem & Co., Flint's Canines.

GAYETY (Richard Patten, mgr.).—Mollie Williams and her big show heartily welcomed again with exceptional receipts.

The Academy, Buffalo, shifts to assume summer stock June 4, the leads being Green and Parker, Temple Quartet, Maurice Samuels and Irma Vincent.

Virginia Irwin of Fred Irwin's "Big Show," is now singing at Ruth's.

Crystal Beach opened May 29 with many new attractions. The new Identification System, now in effect on the border, does not include this resort.

The American Allied Dancers, in progress at the Broadway Auditorium, is one of the biggest events ever attempted here and is being attended by thousands from all over the States. May 23 to June 2.

Webb's Hawaiian Jazz Band has been engaged for Erie Beach.

## LOS ANGELES

By GUY PRICE.

Al Nathan, one time manager of the Empress, San Francisco, has succeeded Ben Collier as manager of the Superba.

Bill Jacobs is here as manager of the Kolb and Dill show, which is breaking all previous record for the comedians at the Majestic.

A nice sum was realized for the Home Garden committee the opening day of Quinn's Rialto, the management giving the first day proceeds to the movement.

Arthur Wenzel, one of Morosco's publicity men, has fully recovered from an affliction of the nose. An operation put the sniffer back in condition.

Maroula Ellis has returned from a motor jaunt through Southern California.

Ramsey Wallace and Lola May have retired from the Morosco cast.

Photoville has seemed to have caught on at



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Large Rooms, \$4 and Up

2 and 3 Room Apartments, \$7 to \$15.00

## COMPLETE HOUSEKEEPING

310 W. 48th St., New York

the Burbank under S. Morton Cohn's management.

The Century is running as per usual in spite of the bankruptcy of the Loewen Bros.

Howard Scott is fast recuperating after his recent illness.

Art Acord, the cowboy actor, is back from New York.

W. H. Clune withdrew "Shenandoah" after one week at the Auditorium.

Frank E. Woods is expected home from New

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York next week. Several studio properties await his bidding.

Jim Corrigan is around again after his recent operation.

### NEW ORLEANS.

BY O. M. SAMUEL.

SPANISH FORT (M. S. Sloan, mgr.).—

Paoletti's Band and Dancers.

DIAMOND (R. M. Chisolm, mgr.).—Pic-

tures.

COLUMBIA (Ernst Boehringer, mgr.).—

Tabloid.

ALAMO (Willi Gueringer, mgr.).—Jimmie

Brown's Revue.

Ed Lester is singing at the Cadillac.

McCormick and Winebill, with Jimmie Brown's revue at the Alamo, are also appearing in the cabaret entertainment at the Cosmopolitan.

Walter Kattman, the Orpheum's press

## The Edmonds

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agent, who enlisted under the colors, has been returned to his desk by Uncle Samuel, the writer's dearest relative. Kattman came out flat-footed, being a very precise, concise and voracious young man.

B. F. Brennan, the local booking agent, desired a course at an officers' training camp, but would not subscribe to the conditions imposed. The officer in charge informed Brennan that it would be necessary for him to train for 90 days and at the end of that time he would be told whether or not he was entitled to a commission. The officer's words angered Brennan, for, as he walked away, he hotly replied: "Get this, bo! I'm a regular agent, and you'll have to let me know whether or not I am entitled to a commission right now!"

Frank Toro, whose famed spaghetti eating place was known by thousands of artists and managers, and who filed a petition in bankruptcy about a month ago, lies ill and destitute at his home, 604 St. Patrick street, this city.

Gaston J. Dureau, for many years secretary of the Fichtenberg enterprises, has resigned in order to accept a position with the "Item." Dureau will assist R. E. Pritchard in the motion picture department of the paper.

L. M. Ash, the Shreveport impresario, glimpsed the local boulevards Sunday. According to Ash, Wednesday of last week marked the time when the politicians of his city showed their actual strength. That day the telephone company notified subscribers that thereafter

Republicans would be placed on Republican party lines and Democrats on Democratic party lines. Ash admitted the change had hurt show business, adding that any change was welcome nowadays, it mattered not how much.

### PHILADELPHIA, PA.

By JUVENILE.

KEITH'S (H. T. Jordan, mgr.).—Comedy and music ran right through the entire bill this week. Even the clown dog with Herbert's act, which opened the show, did his "bit," for a laugh. It was a heavy-looking bill on paper, but it was well laid out and struck an even balance. The dogs, with their setting, gave the bill a nice start and won some applause on appearance alone, which is a strong feature of this act. George Skipper and Myrtle Kastrup did very nicely with their mixture of comedy and character songs with a dancing finish. They got a neat bit out of the "dope" number, and their eccentric stepping gives them a good finish. Sammy Weston and Sidney Clare also dance. They do a bit of singing, too, but it is their dancing that carries these boys along. There was a question about how Raymond and Caverley, who are known as a German act, would get along in the face of the international situation, but the boys really pulled a surprise hit. While the audience was reading the signs on the comedy drop, the orchestra played "The Marseillaise" and the comedians have modified their make-up so that they are working almost straight. They do their tangle talk in broken German, and it got over just as big as ever, the boys getting plenty of laughs for their talk and parodies and finishing to a big hand. "The Bride Shop" with Andrew Tombs in the principal comedy role, was one of the big laughing hits. This ranks as one of the very best of the tabloids played here, and it went just as well as it did two seasons ago, although the supporting cast is not as strong as with Lola Wentworth in the principal female role. Tombs is a clever funmaker of the Dan Daly type, making his points count,



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## "CHECK YOUR HAT"

A SATIRE ON THE HAT CHECKING NUISANCE OF OUR LARGE CAFES.

Exclusive Songs and Original Dances.

The "GANZY TWINS" (the dance of the two old men with poses) is Mr. Ray's original idea, produced by him eight years ago.

After a successful season in the west, booked for an early New York appearance.

DIRECTION, **MAX HART**

NOW. B. F. Keith's Palace Theatre, 2d Week

# JOSEPH SANTLEY

*In the Miniature Musical Globe Trot*

## "The Girl On the Magazine," with **IVY SAWYER**

"Vaudeville's smartest little review"

Personal Direction, **GEORGE O'BRIEN** of **HARRY WEBER OFFICE**

## HALT! ATTENTION! LOOK! MARCH

To the ROYAL THEATRE, NEW YORK, NEXT WEEK (June 4)

# JACK **ROLLENS** AND **NORRIS** NEVENA

*In a New Act Entitled "A MANHATTAN NIGHT"*

Special Scenery. Exclusive Wardrobe by Mme. Francis. By **HERBERT MOORE**

THE BEAUTIFUL BROADWAY STAR

# MISS DOROTHY JARDON

IS FEATURING

"THE TRENCH SONG OF THE ALLIES"

## "KEEP THE HOME FIRES BURNING

(TILL THE BOYS COME HOME)"

WORDS BY **LENA GUILBERT FORD**

MUSIC BY **IVOR NOVELLO**

PUBLISHED FOR LOW, MEDIUM AND HIGH VOICES

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# FENTON and GREEN'S

## Puzzle Contest

### RULES

Ten puzzle pictures, each representing a standard act or a well-known vaudeville agent. First of the series next week.

1—Only replies after each issue will be considered. Two or more solutions are void.

2—Send all answers to Fenton and Green, care of VARIETY, New York.

3—Open to all branches of the profession.

The one sending correct name to each picture will be the lucky one. If more than one correct solution received, same will be announced and a method agreeable to all interested will be used to decide the winner.

Judges:

J. J. O'CONNOR  
LESTER JACOBS

and has an excellent foil in Basil Lynn. The act is nicely dressed and the lingerie number, which is a corking good bit, is well handled. It is some time since James B. Donovan first read "hotel rules" out of menu, but they got a lot of laughs out of the Chestnut Street crowd. Donovan hasn't changed a great deal, can "fill out" an Irish story over and has a clever partner in Marie Lee, who gives the act a big finish with a bit on an Irish reel. They are doing the kind of an act which helped to make the old variety bills, and were a good-sized applause hit here. Wilfred Clarke has another one of those rapid-fire farces "Who Owns the Flat?" the vehicle running on high speed all the time. It's a broad farce well played and with the situations changing so rapidly that it keeps the laughs going. Clarke, as usual, is well supported. The big applause hit of the bill were Maud Lambert and Ernest R. Ball. They have a good lot of songs and Ernest Ball is always worth listening to at the piano, for he works in a free and easy sort of way that makes him solid. Miss Lambert, who hasn't been heard here for some time, was in excellent voice, makes a dandy appearance and shared the honors of a big hit. "The California Boys' Band," an educational institution from the Pacific Coast, furnished a very showy closing number. The boys do some tumbling and fancy marching along with their music, earning a liberal recognition. The Pathe Weekly News Pictures added their usual series to the bill.

NIXON'S GRAND OPERA HOUSE (W. D. Wegfarth, mgr.).—Ed. Morton, a well-known Philadelphia and popular ballad singer, headlines the bill this week. Others are: Mosher, Hayes & Mosher; Daniels & Conrad; B. E. Clive & Co. in "One Good Time"; Nellie Allen; Pierlot & Schofield, and motion pictures.

NIXON (P. D. Nixon-Nirdlinger, mgr.).—"Holiday in Dixie" by a company of ten colored comedians, singers and dancers, is the feature of this week's bill. Others are:

WATCH US  
BILLY  
WILSON  
and  
DICK  
STEWART  
OFFERING  
A LITTLE BIT OF  
EVERYTHING  
N. V. A.



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PRINCE

KARMIGRAPH  
NUMBER 33

# KAR-MI

VAUDEVILLE'S GREATEST  
ILLUSIONIST SAYS:

HE IS NOW PLAYING RETURN DATES IN THE EAST,  
WHICH SHOWS

"KAR-MI GETS THEM IN"



# MAGGIE CASEY LE CLAIR

The natural Irish Lady in her Celtic  
Comeallies, Wit, Humor and Stories  
of the Emerald Isle.

At Liberty For Next Season

Address - VARIETY, CHICAGO

# The 3 ROZELLAS

A GLASSY MUSICAL ODDITY

BOOKED SOLID Direction, ARTHUR J. MORWITZ

JACK

NELLIE

# ORBEN and DIXIE

PLAYING  
LOWEY  
TIME

Southern Songs and Dances

# EDDIE BORDEN

Supported by "SIR" JAMES A. DWYER

Direction, HARRY WEBER



## Archie AND Gertie Falls

Direction, NORMAN JEFFERIES



SID AND ADA  

# VINCENT AND CARTER

"The Chap from England"

Playing for W. V. M. A.

"The Maid from America"

Direction, HOLMES & DUDLEY

ED. F. REYNARD

Presents

# Mile. BIANCA ED. F. REYNARD

The Classic Dancer with a Production

The Ventriloquist with a Production

# LYLE AND HARRIS

THE DIMINUTIVE PAIR

Present

## "IN THE HALLWAY"

A Novelty Skit in "One"—Working? Yes.

THE WORLD'S INCOMPARABLE

# FRED ZOBEDIE CO.

The most gorgeous and astounding equilibristic novelty ever conceived by brain of man. This act has been a positive sensation all over the Western Vaudeville Managers' Association Circuits.

BOOKED SOLID W. V. M. A. CIRCUIT

NOW TOURING ACKERMAN AND HARRIS TIME

# THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING

Representative, JACK FLYNN

Leo Beers: Booth & Leander; Bront & Aldwell: film features; "Her Final Payment"; "The Double Cross"; and "Railroad Raiders." COLONIAL (H. A. Smith, mgr.).—"Maids in Philly," a breezy musical comedy composed of Philadelphia, is the headliner for a special Memorial Week bill, surrounded with a strong bill of vaudeville acts and motion pictures.

KEYSTONE (M. W. Taylor, mgr.).—Joe Boganny's Lunatic Bakers is the chief offering. Others are: Ingile & Reuling; Mark Linden & Co., in a one-act playlet; Barry, Nelson & Barry; Amerio; Schaen & Burt; motion pictures.

GLOBE (Sabloskey & McGuirk, mgrs.).—There is a special musical comedy bill this week with three big offerings. "The Night Clerk" is the headliner. Others are: "The Show Girl Revue," "Storyland," Rialto & Co., Irene Law and others.

WILLIAM PENN (G. W. Metzel, mgr.).—

Reliable Professional

## Francis X. Hennessy

Irish Piper, Scotch Piper, Irish Step Dancer, Scotch Fling Dancer, Violinist, (Melodion) Teacher, Play Parts. Agents keep this address: 822 2d Ave., New York, N. Y.

First half: Charlie Howard, Margaret Taylor and Hal Pine in "A Happy Combination," headlines. Others: Hamilton & Barnes; Bolger Bros.; Big. Franz Trosner; and motion pictures. Last half: Mot Daniels & Co. in "The Rising Generation," surrounded by a strong vaudeville bill, and moving pictures. CROSS KEYS (Sabloskey & McGuirk, mgrs.).—First half: "A Dream of the Orient" headlines. Others: Willie Solar; Gilmore, Payton & Co.; Sullivan & Mason; Edna Luby; Walter Baker & Co. Last half: "The Honey-mooners," and a big vaudeville bill. BROADWAY (Joseph Cohen, mgr.).—"The Naughty Princess" headlines the first half with the following acts: Burns & Quinn; Potter, Hartwell & Co. Last half: J. C. Mack & Co. in "Mother Goose" headlines. Others are: Billy Bouncer & Co. and others.

FIVE  
FEET  
OF  
COMIC  
OPERA

Hear **GRACE HAZARD** Sing  
"You've Got to be American to Feel That Way"

FIVE  
FEET  
OF  
COMIC  
OPERA

**ALWAYS TO THE "FORE"**  
WITH ORIGINAL AND NOVEL IDEAS.  
"PUTTING" OVER A SMASHING HIT ON THE U.B.O. BIG COURSE.  
**PARISH AND PERU**  
DIRECTION OF - FRANK EVANS  
ALWAYS WORKING



WORRY IS THE ROOT OF ALL EVIL  
**LOOKING FORWARD**  
TO A PROSPEROUS COMING SEASON  
THE LUCKY-LIKABLE-LIVELY  
"To be or not to be—that is the question."  
**VESPO DUO**  
ACCORDIONIST and SINGER  
Direction, BESSIE ROYAL

**THE BRADS**  
Direction, H. B. MARINELLI




THE PINT SIZE PAIR  
**JOE LAURIE and ALEEN BRONSON**  
DID YOU EVER SEE  
Henry Frey eat the piece of holome? Fred Lewis play the heavy in the Forest Fire? Jack Ingalls read our ads? Arthur Havel's Playmate? The bag Walter Gimble gave Aleen? The money Harry C. Green won on horses? Charlie Van pay for pool? The same goes for Paul Nolan, Harry C. Green, Joe Graham, Harry C. Green, Jack Eady, Harry C. Green, Jack Conway and Harry C. Green. And if you did so, WELL ! ! ! ! !

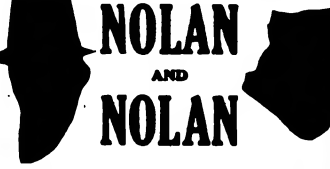
**COLE, RUSSEL and DAVIS**  
Playing U. B. O. and Orpheum Circuits.  
Direction, MAX GORDON

**CHARLIE HOWARD**  
Management, MAX HART

A ten-word telegram on the first warm spring day:  
"Send B. V. D. C.O.D. P. D. Q."  
**BILLY BEARD**  
"The Party from the South"  
Eastern Representative, PETE MACK  
Western Representative, SIMON AGENCY




**NOLAN AND NOLAN**  
Jim and Marion Harkins: We were on the bill with Holden and Herron. They sure are good fellows.  
Hope Taylor and Arnold and yourselves are enjoying your Southern trip.  
Regards to Gerlie and Vincent Van Dyke.



**PATRIOTIC APPEAL**  
WITHOUT THE "S.S.B." OR "OLD GLORY"  
IF EDWARD DARLING OR GEO. GOTTLIEB COULD SEE MY WAR CARTOONS STOPPING SHOWS IN THESE APPLAUSE-LESS MID-WEST HOUSES I'D SOON BE PLAYING SOMEWHERE ON BROADWAY. I AM DOING MY BIT.  
**EDWARD MARSHALL CHALKOLOGIST**  
Sent forth by Al Wilton.



"Mr. Manhattan"  
Fred Duprez Says:  
Whoever is responsible for the song "PRAY FOR THE LIGHTS TO GO OUT" has evidently not been over here since the war began. If he had, he wouldn't write such silly stuff. We're praying for 'em to go up.  
American Representative **SAM BAERWITZ** 1405 Broadway New York



**BILLY Newell and ELSA MOST**  
with Meade Moore's "JOY RIDERS"  
W. V. M. A. and U. B. O.  
Address FRIARS' CLUB, New York.  
Direction, Chamberlain Brown



**HOWARD LANGFORD**  
Address FRIARS' CLUB, New York.  
Direction, Chamberlain Brown



**MARTYN and FLORENCE**  
Venus - He's Best Opening Act  
**LEST YE FORGET**  
2 of the best.  
Personal Direction, MARK LEVY

One of the finest, gamest boys we ever had the pleasure of knowing passed away in Memphis last week. His name,  
**LES DARCY**  
He didn't get a chance in this country; but now that he has gone we feel sure he will get a square deal before the Real REFEREE, who will give him a chance.  
MAY HIS SOUL REST IN PEACE  
is our sincere prayer.  
**Jim and Marian Harkins**  
Personal Direction, NORMAN JEFFERIES

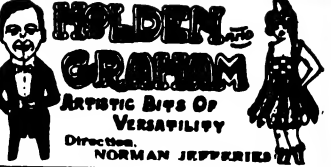
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Our title is fully protected by Copyright Laws, also VARIETY'S Protective Material Department.  
**Pirates Keep Off**  
**Worth Wayten 4**  
Heinie Smith, Mgr.  
Loew Time.  
Direction, MARK LEVY.

**Rushing to Rehearsal**  
Is a thing of the PAST. AEROBATS have also DISCARDED their SINGING.  
**AN' Y SEZ U**  
Well, the PUBLISHERS have ORGANIZED, and the FIFTEEN-DOLLAR BALLAD is Now NON-PRODUCTIVE, Asitwere—  
HARRY "SNAPPY" SYDELL  
"The Singing Spendthrift."  
Pantages Time. Direction, MARK LEVY.

Eddie and Birdie  
**CONRAD**  
in a  
Vaudeville Classic  
by  
**ED. E. CONRAD**


**RICKARDS AUSTRALIAN TOUR**  
**WILBERT**  
"ON THE GOLF LINKS"  
Both feet in the water bucket last week  
Umpire, PETE MACK

**HOLDEN GRAMM**  
ARTISTIC BITS OF VERSATILITY  
Direction, NORMAN JEFFERIES




**Kenny and La France**  
Vaudeville's Premier Dancers  
NOW PLAYING LOEW TIME


**A WORD, DOGS**  
Leaving Woodside Kennels in a couple of weeks. Been here year and a half. If ever your folks have to leave you behind, as mine did, I can recommend this place highly.  
**OSWALD, Woodside Kennels, L. I.**  
P. S.—This is not "bull" from a "bull." Just "gratitude." Write for booklet!



There's a lot of Excess Baggage in show business that never rides in the Baggage Car.  
**Walter Neems**  
Capering in Celia Bloom's Meetin' Houses



**JENKS AND ALLEN**  
N. V. A.



IN "RUBE-ISM"  
BOOKED SOLID  
ON THE LOEW TIME  
**EDDIE ROSS**  
Neil O'Brien Minstrels  
14-17  
Permanent Address, VARIETY, New York

**PAULINE SAXON**  
SAYS  
An idol I cherished was shattered today—  
My spirit is all in confusion;  
I simply can't live without faith,  
I must try to discover another illusion.



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A NEW ACT  
**SECOND SERIES**  
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The Slim Jim of Vaudeville  
**CHAS. F. SEMON**  
Playing U. B. O. Time  
Representative, FRANK EVANS





# The Greatest Novelty Ballad of the Day

“

# JOAN

# OF ARC”

*(Wells-Bryan-Weston)*

---

Just a faint touch of patriotism written to the most marvellous melody imaginable

---

## VERSE

While you are sleeping, your France is weeping,  
Wake from your dreams, Maid of France.  
Her heart is bleeding, are you unheeding?  
Come with the flame in your glance;  
Through the Gates of Heaven with your sword in your hand  
Come your legions to command.

## CHORUS

Joan of Arc, Joan of Arc,  
Do your eyes from the skies see the foe?  
Don't you see the drooping Fleur-de-lis?  
Can't you hear the tears of Normandy?  
Joan of Arc, Joan of Arc,  
Let your spirit guide us through;  
Come lead your France to victory  
Joan of Arc, they are calling you!

---

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FRANK CLARK

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DON RAMSEY

TEN CENTS

# VARIETY

VOL. XLVII, No. 2

NEW YORK CITY, FRIDAY, JUNE 8, 1917

PRICE TEN CENTS

The cover features a central, large, dark, irregularly shaped portrait of actress Helen Holmes, wearing a dark dress with a white sailor-style collar. The name "HELEN HOLMES" is printed across the bottom of her portrait. Surrounding this central image are four circular inset portraits of other actors: Texas Guinan (top left), Betty Hutton (top right), Leola Kenny (bottom left), and Viola Dana (bottom right). The entire composition is framed by ornate, classical-style columns on the left and right sides. Between the columns are decorative labels: "Pictures" at the top, "Dramatic" on the left, and "Variety" on the right. The bottom center features a small, ornate crest or logo. The entire design is set against a light background with decorative leaf patterns.

Pictures

Dramatic

Variety

HELEN HOLMES

TEXAS GUINAN

BETTY HUTTON

LEOLA KENNY

VIOLA DANA

EDGAR M. MILLER N.Y.

# EGAN and WHITING'S NEW SONG "AIN'T YOU COMING BACK TO DIXIELAND?"

## VOCAL

"FOR YOU A ROSE"  
"IT'S TIME FOR EVERY BOY TO BE A SOLDIER"  
"SINBAD WAS IN BAD"  
"SOMEWHERE ON BROADWAY"  
"IF YOU EVER GET LONELY"  
"SHE'S DIXIE ALL THE TIME"  
"WHERE THE BLACK EYED SUSANS GROW"  
"THERE'S EGYPT IN YOUR DREAMY EYES"  
"I CAN HEAR THE UKALELES CALLING ME"  
"THE BOMBA SHAY"  
"AIN'T YOU COMING BACK TO DIXIELAND?"  
"THE SWEETEST GIRL IN TENNESSEE"  
"YOU'RE A GREAT BIG LONESOME BABY"  
"ALONG THE WAY TO WAIKIKI"

Cobb-Edwards  
Bryan-Tierney  
Murphy-Carroll  
Murphy-Carroll  
Kahn-Marshall  
Bryan-Tierney  
Radford-Whiting  
Brown-Spencer  
Vincent-Paley  
Lewis-Creamer-Layton  
Egan-Whiting  
Murphy-Carroll  
Kahn-Cooke-Whiting  
Kahn-Van Alstyne

## INSTRUMENTAL

"POZZO"  
"WHISPERING HEARTS"  
"TIDDLE-DE-WINKS"  
"SANS TOI (WITHOUT THEE)"

Fox Trot  
Waltz  
Fox Trot  
Waltz

Vincent Rose  
S. S. Aronson  
Melville Morris  
Anita Owen

Majestic Theatre Bldg., Chicago  
228 Tremont St., Boston

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**JEROME H. REMICK & CO.**  
219 West 46th St., New York

137 West Fort St., Detroit  
906 Market St., San Francisco

# VARIETY

VOL. XLVII, No. 2

NEW YORK CITY, FRIDAY, JUNE 8, 1917

PRICE TEN CENTS

## "BLACKLISTED" ACTS TAKEN UP AFTER OTHERS ARE PLACED

**V. M. P. A. "Beefsteak" Monday Night Turned into Meeting  
When "Blacklist" Is Discussed for First Time. Field Day  
This Summer with Artists and Managers Participating.**

The first official discussion of the standing of the "blacklist" by the members of the Vaudeville Managers' Protective Association occurred Monday night at Castle Cave, when the managers met for a beefsteak dinner. There were 28 managers present.

It was decided "blacklisted" acts should be engaged after all other acts had first been placed, giving "the acts that stuck" (as one manager expressed it) the preference over all others. After the first choice are to come those acts that took no sides in the late White Rats activity, and following, if V. M. P. A. managers require further material, acts on the blacklist may be selected.

Instructions were issued to Pat Casey to prepare and furnish to each V. M. P. A. booking management a list of the preferred turns.

No positive information could be obtained from a V. M. P. A. manager when, in his opinion, the conditions as laid down would open up the vaudeville market for the blacklisted turns. One manager stated the term "acts that stuck" meant those turns that were in theatres where a strike was called and refused to leave. He said there was no reason meanwhile why acts not desired by V. M. P. A. managers at present should not appear in theatres of managements not members of the V. M. P. A., although it is understood that at the same meeting Monday night, it was proposed and adopted that managers outside the V. M. P. A. should not be allowed to engage any "V. M. P. A. acts."

The "beefsteak" was arranged for a social gathering and was accidentally turned into a business meeting, replacing the regular monthly meeting due for Tuesday, which was passed by.

A managers' committee was appointed to confer with the National Vaudeville Artists for a field day during the summer, to be given under the auspices of both organizations.

The managers before adjourning appointed a representative to cover certain described districts to report to the association the names of artists or acts that had changed their names and material, to avoid detection as a blacklisted turn. It was stated at the meeting many acts now on the blacklist had been advised by former leaders of

the late White Rat society to make the changes. It was said that one artist, formerly of a team which had been placed on the blacklist for "walking out," had become a vaudeville booking agent in a Hudson River town.

### NEW WESTERN CIRCUIT.

Seattle, June 6.

Returning here this week after a two-month tour of eastern sections, Eugene Levy announced the formation of a new popular-priced circuit which will have a chain of 33 houses in the west and the middle-west.

The affiliations arranged will include the Affiliated Booking Corporation of Chicago, Bert Levy of San Francisco, Phil Levy of Butte, S. Morton Cohn at Los Angeles, and Eugene Levy at Seattle.

Bookings will start from the A. B. C. offices in Chicago.

### ELTINGE'S SKETCH PLAYED.

Chicago, June 6.

"Her Grace, the Vamp," the vaudeville playlet written by Julian Eltinge and tried out here several weeks ago, is now playing in the east with Jane Oaker featured. There are five characters concerned.

The locale of the sketch is an open air picture studio in California, when that industry was young.

Miss Oaker is remaining with the playlet, which will be booked by William Morris.

### WALKING TO THE COAST.

Frank S. Colburn, known as "Uncle Sam" and "The Yankee Tourist," through his patriotic principles in boosting the Nation by lectures en route on numerous walks from Coast to Coast, started June 6 from the City Hall, New York, on an overland "hike" to San Francisco.

Upon the conclusion of his present walk, he plans to return to vaudeville as a rube monologist.

### HELEN WARE IN "MAN PAYS."

Helen Ware has been selected for the starring role of Sam Shipman's latest play, "The Man Pays." It will be produced for a fall showing.

### WILL LEASE TWO THEATERS.

Two Broadway theatres, if suitable to A. H. Woods, will be leased by him for next season. Mr. Woods made offers for the Cort and Fulton, but could secure neither. The Fulton could have secured \$35,000 yearly from Woods and the Cort, \$40,000.

The Woods office has a superfluity of what they believe are "runs" for the start of the new season. Woods' latest "Potash & Perlmutter" for the Eltinge, "Peter Ibbetson" at the Republic. The "Ibbetson" play, drawing \$11,600 last week, will close June 16, reopening in August.

Besides will be the Sam Shipman piece, "The Target," soon to be preliminarily shown, "Scrap of Paper," with Robert Hilliard, "Eyes of Youth," with Marjorie Rambeau, and one or two other in early prospect.

### ANDERSON STARRING HELD.

The next starring tour of Anna Held will be under the management of George M. Anderson, it is said, who will present the French star in a musical production.

Miss Held recently finished a tour under the Shubert management, in "Follow Me," a musical concoction that met with no marked financial success.

### BERLIN'S COHAN & HARRIS SHOW.

Irving Berlin is reported at work on words and music of "The Beautiful One," as the musical show is to be called.

It will be elaborately staged by Cohan & Harris in the fall.

### ROUTED WITHOUT PLAY.

Walker Whiteside has three plays under consideration for production next season. Just which one of the three it will be has not been definitely settled upon as yet, but a route has been laid out for the star in any one of the trio that he cares to appear in.

### BALKED AT COAST TRIP.

Chicago, June 6.

"Very Good Eddie" started coastward Sunday night with the first stop Omaha. Although it was known that one or two of the company would not make the trip, the majority of the cast suddenly decided not to go, giving as a reason they needed a vacation after appearing steadily for 19 months.

Dave Bennett arrived here last week to rehearse new members most of whom come from the No. 2 "Eddie."

Those who withdrew are Ernest Treux and his wife (Julia Mills), Alice Dovey (soon to wed Jack Hazzard), Oscar Shaw and probably Ada Lewis. George Mack took Treux's role, Florence Earle and Edna Bates, from the second company, joined the show.

### LETTING STUDEBAKER GO.

Chicago, June 6.

The Studebaker, which for several years has been subleased from the Klaw & Erlanger offices by Jones, Linick & Schaefer and has been the home of feature films during most of that time, is not to be retained by the J-L-S firm when its lease expires Sept. 1 next and will revert to the owners of the property.

Until the expiration of the leasehold Jones, Linick & Schaefer will continue the showing of big pictures there, planning "The Submarine Eye" as one of the summer's screen novelties.

In New York Tuesday, Aaron Jones said his firm had made every effort to make the house a winner but the neighborhood (out of the Loop and on the lake front) is against it as a picture lure.

Several pictures have made money there but the film tenancy has not panned out as profitably, owing to the big rental.

### USING PARKS FOR SOLDIERS.

Chicago, June 6.

Fair and park agencies are calling in their traveling representatives, upon the advance tips that the government is likely to take over parks for the training of troops.

The agencies face a big loss. They have had men on the road from January to September, but the main loss is liable to come because of the reported wholesale cancellations from the fairs and park people.

Allentown, June 6.

The grounds of the state fair association here have been taken over by the Government for the purposes of mobilizing the medical units for the U. S. Army service.

### SAHARET REPORTED MARRIED.

Saharet and Maxim P. Lowe are reported to have been married June 1. No place for the ceremony was named. Lowe informed some of his friends Saturday of the marriage.

Saharet was formerly the wife of Ike Rose and became well known on the continent as a dancer under Rose's management. During the past season she appeared in a vaudeville production managed by Lowe, who staged the act shortly after leaving the H. B. Marinelli agency, where he had been for some years.

### CHICAGO MANAGERS INVEST.

Chicago, June 6.

The Chicago local of the United Theatrical Association voted to invest \$100,000 in Liberty bonds at their weekly meeting on May 31.



## IN PARIS

Paris, May 20.

The Olympia proposes playing four days weekly this summer, giving two shows daily. As nine performances only per week are still permitted by the authorities, Barrett-Volterra and company will be within the margin. As to salaries, this clause is under discussion, and it remains for the artists to know whether he is going to get four days' pay, or five or eight. He should have this query fully explained in all contracts.

The Alhambra is presenting a new lion act, owned by De Weil, the first wild animal number seen in Paris since the outbreak of war. The house may possibly close for July and part of August, the same as all the large legitimate theatres. If the present propitious weather continues the afresco season will be the best since 1913, the resorts to run being Ambassadeurs, Alcazar d'Ete, Marigny and Luna Park.

The Comedie Francaise in producing "Les Noces d'Argent," Paul Giraldo's first big piece, heralded an important play, has not registered the success anticipated. The portrayal of the ingratitude of children is insipid, though to a certain degree true. The Course aux Flambeaux treated the subject in a more interesting manner. It is natural young folks should create a home of their own as soon as they are able to swim for themselves. That is life, and parents who feel the pangs of solitude did exactly the same when young. But there are many sons, and particularly daughters, who remain faithful and respectful to the old ties up to the end, even after having a new family around them. Indeed the new family is often a balm to the old people in their declining years. Those who understand human nature and can practice the art of being grandparents find solace in this natural order of life. "Les Noces d'Argent" (The Silver Wedding) is not a true study. The parents in this poor comedy are too exacting; the son is a puppy, while the daughter remains a flapper. Such people exist, but we don't seek their company even in the theatre, especially at war time.

"Promethee," the new mythological work due soon at the Opera, is being rehearsed, and the elaborate stage sets are almost ready.

"Dolly" will be produced in French by Max Dearly, at the Theatre des Varietés, June 1.

The Folies Bergere will revive "The Belle of New York" in the near future, to be followed probably by the French operetta, "La Duchesse des Folies Bergere."

R. Baratta, who has the Olympia and Folies Bergere with Volterra, has arranged to open the al fresco concerts, Alcazar d'Ete and Ambassadeurs, Champs Elysées, this summer. Baratta is one of the so-called mushroom directors, who have sprung into being during the present war, and has met with profitable success.

Jean Guityr, described as a French dramatic author, son of the famous actor, is undergoing trial in Paris as an opium smoker, now forbidden by law. It is anticipated he will come out on top this time.

Professor Dickson (as he bills himself), a local prestidigitator, has turned the tables on the spiritualists. He is giving a series of lectures in which he reveals tricks employed by professional exponents to create phenomenal dem-

onstrations and supposed communications with the departed.

Lucien Guityr claimed 17,886 francs from Hertz for expenses of a theatrical tour in Switzerland, Italy, Spain and Portugal, terminating with the French provinces in 1916-17. His wife, Jeanne Guityr, was taken ill in Bordeaux, causing a delay and the return of the company to Paris. The courts have decided the health of a relative, when not desperately serious, is not sufficient excuse for non-fulfillment of a contract by an actor. Hertz, who admitted he owed 13,864.70 francs (to be exact) for the tour already made, won the case on payment of that amount.

Jane Marnac, a clever French vaudeville comedienne, is booked for New York next winter.

Falot, chansonnier, who has a cabaret, Pie qui Chante, has commissioned Rip to write a revue for next season, and engaged Louise Balthy for the lead. The same author is also making another revue for the Capucines for October.

The Marigny has been taken by Hero for the summer months, and will have a series of local stars during the season, including Max Dearly, Dranem, Polaire, Louise Balthy, Mistinguett and Signoret. Hero was formerly manager of the Scala music hall and collaborator with P. Fiers for revues given by Banel at the Folies Bergere.

The patriotic drama, "Alsace," is the subject of litigation between the author, Mme. Rejane, and Hertz, manager of the Porte St.-Martin, as to its forthcoming revival at this house. The courts, unable to decide the matter for the present, ordered the receipts to be seized until settled, wherever the play may be produced. Mme. Rejane claims rights of production. "Alsace" was also filmed and proved a big attraction in France. In the meanwhile "La Flambee" has been revived at the Porte St.-Martin theatre.

### LONDON THRILLER.

Boston, June 6.  
"Mr. Jubilee Drax," the melodramatic thriller from London, has been given its first American presentation at the hands of John Craig's stock company at the Castle Square and bears all the earmarks of getting by next fall as a \$2 drama if properly cast and modified. As it stands, it looks more like a film serial, and might well have been written by Blaney instead of by Horace Annesley Vachell and Walter Hackett. As the Herald described the production upon its opening performance, "Jubilee Drax" is as village constables as compared to Jubilee Drax."

The plot concerns an uncut blue diamond of fabulous value, and an American millionaire, rotten with money, assigned Detective Drax to obtain it from as fine a band of cut-throats as ever scuttled a ship.

For example, there is one character, a Chinaman, whose chief indoor sport is doing legerdemain with bodies of those who seek the diamond, the bodies vanishing in a bath of quicklime.

The production is lavishly staged for a stock production, giving the impression that the scenic investiture was secured in anticipation of a Broadway presentation, possibly by the Shuberts.

### One-Night "Cheating Cheaters."

A. H. Woods has leased "Cheating Cheaters" for next season in the one-night stands to Aubrey Mittenenthal.

### ENGLISH FILMS.

London, June 6.  
An economy food propaganda film, featuring Gerald DuMaurier, Matheson Lang, Norman McKinnell, Renee Kelly and Kate Rorke, entitled "Everybody's Business," will be released June 11. "Motherhood," another propaganda film, with the object of instructing mothers in the proper attention to babies by scientific methods, and featuring Mrs. H. B. Irving, will shortly be shown. "Intolerance" is failing to draw at Philharmonic Hall.

### ROBEY IN NEXT HIP SHOW.

London, June 6.  
Shirley Kellogg is taking a holiday and is temporarily replaced in the cast of "Zig Zag" at the Hippodrome by Lillian Major. Albert deCourville has secured George Robey for the next revue at the Hip, to be produced some time after Christmas. "Zig Zag" is still going strong.

### BEECHAM SEASON EXTENDED.

London, June 6.  
The Beecham Opera Company opened a highly successful season at Drury Lane, May 30, which has already been extended.

### "General Post" in Bookform.

London, June 6.  
Harold Terry's successful comedy, "General Post," now running at the Haymarket, has been published in bookform by Methuen.

**HIPPODROME**  
**SOUTHEND-ON-SEA**  
**WHERE EVERYBODY GOES**  
**MONDAY, MAR. 5th**  
**FRANK VAN HOVEN**  
**RAY HARTLEY**  
**MANUEL VEGA**  
**FIVE DORINOS**  
**MARY LAW**  
**EERIE MANN**

Mrs. Daniel Joseph Katherine Van Hoven Barry, whose maiden name was Katie Barry, is the mother of Frank Van Hoven, and you will have a hard time telling her he is not the greatest actor in the world.

Frank Timney is her favorite comedian and Harry Fox and she are great pals. She saw Julius Tannen recently and wrote that he was good but it was easy to see he was new in the business. After the war, his mother and the "mad magician" are going for a trip around the world. The place she wants most to see is County Cork, Ireland.

### "THREE CHEERS" HERE.

London, June 6.  
"Three Cheers" has concluded its run at the Shaftesbury and Harry Lauder goes to France to entertain the soldiers. Later on he returns to the varieties. J. L. Sacks is going to America to arrange for the production of "Three Cheers" there and to endeavor to secure an American production for London for the autumn.

### AUTHORS DIE.

London, June 6.  
The Rev. Forbes Phillips, Vicar of Gorleston, author of many plays under the name of Athol Forbes, died here May 29. Lady Lever, author of several plays, died May 29 of septic poisoning, contracted while nursing wounded soldiers.

### REVIVAL REOPENS NEW THEATRE.

London, June 6.  
The New theatre reopens June 9 with a revival of "His Excellency the Governor," with Irene Van Brugh, Peggy Kurton, Allan Aynesworth and Dion Boucicault in the leading parts.

### CAPT. OLIPHANT DOWN KILLED.

London, June 6.  
Captain Oliphant Down was killed in France. He was the author of "The Maker of Dreams," and other plays and had done splendid work at the front, receiving the military cross.

### ETHEL LEVEY, SINGLE.

London, June 6.  
Ethel Levey is presenting a single variety turn.

### MANAGER'S SON PROMOTED

London, June 6.  
The son of Fred Trussell, the manager, has been created a full lieutenant in the naval air service and was recently awarded the distinguished service medal.

### 550th for "Daddy Long Legs."

London, June 6.  
At the 550th performance of "Daddy Long Legs" at the Duke of York's the audience was presented with copies of the author's book, with illustrated scenes from the play.

### St. James' Reopens.

London, June 6.  
The St. James' theatre, which has been closed, reopens tonight.

### George Graves' Newest Sketch.

London, June 6.  
George Graves opened Monday at the Coliseum in a new sketch, "What a Lady," which proved neither novel nor entertaining.

### Comic Opera's Light Opening.

London, June 6.  
Jimmy Glover's comic opera season at Plymouth, opened successfully doing about \$4,000 on the initial week.

### "Partnership" in Repertoire.

London, June 6.  
Elizabeth Barker's comedy, "Partnership," opened at Birmingham with a repertory company.

### SEA BATTLE "FOLLIES" PUNCH.

Atlantic City, June 6.  
Flo Zeigfeld is holding out on the natives here this week and reserving the big wallop of the "Follies" until the show opens in New York. It is to be a vivid marine battle effect, devised by Langdon McCormack. It is said to be most realistic and that the stage of the Amsterdam, New York, has been cut to pieces to receive the effect. Submarines, torpedo boats and destroyers as well as seaplanes in action are all to be shown.

## N. V. A.'S FIRST PERFORMANCE PRONOUNCED BIGGEST EVER

**Over \$50,000 Realized. Program of 37 Acts Presented in Record Time. Big Hippodrome Packed with Pleased Audience. Show Noted for Smoothness of Running.**

The First Annual Performance held by the National Vaudeville Artists last Sunday night at the New York Hippodrome was voted the biggest success of its kind ever given for and by theatrical people only.

Around \$50,000 was realized from the affair, about \$28,000 of which was represented in the souvenir program of over 200 pages, with a colored cover, that was limited in retail price in the lobby to 25 cents each.

The Hippodrome held its largest gross business. Between \$15,000 and \$16,000 was the total of the attendance, with settlements to be received for a large number of one-dollar tickets sold. It will probably be a month before the net gross can be computed. The admission scale to the Hip was \$1, \$2, \$3 and \$5 for seats, with boxes from \$50 to \$200. The overflow around 8:10 was seated upon the stage, about 300 finding space there. These were mostly holders of the one-dollar tickets who could not be accommodated elsewhere.

The performance started at 8:20 and ended at 12:10. In between 37 acts were given, the announcers, James J. Morton and Loney Haskell, included as one act. Calculating the time of each announcement (before every act) and the entrances and exits to and from the wide stage, the Hip program is claimed to be the biggest, fastest, smoothest and best blended vaudeville bill ever presented in this country.

Pat Casey was in charge of the stage, assisted by Mark Nelson, William Stewart and Clyde Powers. Upon Mr. Casey all the minor complaints back stage regarding "position," etc., were blamed, and his smiling geniality overcame them when he listened.

About 40 acts had rehearsed during the day for the performance, but when "too much show" was found on hand, two or three acts suggested they not appear, to aid the performance. An illustration of the spirit prevailing was exhibited by Ernest Ball, who, with his wife, Maude Lambert (Ball and Lambert) were ready to go on. Mr. Ball said the stage management might be embarrassed by over-production, and offered to withdraw, first, however, purchasing two seats for himself and wife, to watch the performance from the front, paying \$100 for the pair of coupons.

Anna Held, who has not been in vaudeville this season, was seated in an upper box. Viewing the crowd Miss Held said it was a "grand cause" and she wanted to be part of it. Miss Held thereupon volunteering her services. George White personally explained his disappointment through the illness of his stage partner, Emma Haig. Adelaide and Hughes were prevented from appearing by illness. Emma Carus also ill, enclosed in a letter containing a doctor's certificate a check for \$100 toward the fund. Harry Carroll waived his appearance to keep the program down.

The box purchased by E. M. Robinson was turned back by Mr. Robinson to again be sold for the benefit of the club, and David Sapperstein, the pianist, did likewise with the box he had bought.

The acts ran through with remarkable brevity, excepting in a couple of instances. Ben Welch, remaining in front for 15 minutes being one of them. Eddie Leonard merely appeared to bow. Belle Baker sang but one song,

"Ain't You Coming Back to Dixieland?" with which she rang up a bull's-eye.

The four big hits of the performance were credited to Houdini (who stopped the show, the house obliging him to return to the stage for a bow), Eva Tanguay, Eddie Foy and Family, and Conroy and Le Maire, the latter securing the laughing honors with their "private party" professional skit, "The Knocking Club." Jack Norworth was used as the "straight man" for it. Frank Conroy, when George Le Maire asked him if he were an N. V. A., replied "No, I'm a White Rat but I haven't worked in 18 months. There are only two of us left, me and Johnny O'Connor." Houdini announced he would try to break his record of a little over four minutes in getting out of a straight jacket, strapped on him by soldiers who were present. Houdini, who had purchased the privilege of his photo on the front cover of the program for \$499, left the jacket in one minute, 10 seconds. Jim Morton, while announcing, read a wire received from Tommy

### DOOLEY GIVES "NOTICE."

Johnny Dooley and Yvette Rugel (Dooley and Rugel) expect to leave "The Passing Show" at the Winter Garden June 16, the date of the expiration of their two weeks' notice, given by the couple to the Shuberts upon the latter's refusal to grant an increase of salary asked for by the team.

The Shuberts claim the Dooley and Rugel contract does not allow them to give "notice," but Mr. Dooley disputes it and has arranged his plans following their withdrawal. Mr. Dooley and Miss Rugel (who have been in vaudeville together for some time) intend first to be married in Philadelphia, honeymooning at Atlantic City and afterward taking up a big time vaudeville route, for which they are asking \$500 weekly from the managers. The couple have an offer that looks attractive to them from the Henry W. Savage office for the Mizzi Hajos show next season.

This is Dooley and Rugel's first production engagement. The comedy hit of the new Winter Garden show is universally conceded Johnny Dooley.

### ELOPEMENT CELEBRATION.

Chicago, June 6.

Irving Yates, who has been associated lately with the Louis Goldberg agency, is now a full partner of Lou Earl, who has been agenting alone for the past few weeks, when General Pisanio withdrew from partnership.

To celebrate his new business connection Yates eloped on Sunday to Crown Point, there marrying Sadie Harrison, a non-professional.

### LIGHTS' OPENING.

The official opening of the season for the Lights at Freeport, L. I., is tomorrow (Saturday), when the event will start with a ball game between the society's team and the Friars, at 2 in the afternoon, to be carried forward with a specially served dinner at seven and the remainder of the evening to be given over to entertainment.

The annual meeting and election of officers will be held Thursday, June 14, with the meeting called at 8 p. m. and the polls remaining open until 11.

This is the second season for the club. It is composed of theatrical people. Its clubhouse is located on the ocean front. A swimming beach is among the many improvements since last summer to the pretty location the club found for itself.

### V. A. R. OUSTS LESLIE.

The first agent to be dropped from the lately formed membership roll of the Vaudeville Artists' Representatives is Lou Leslie.

The society is composed of agents booking through the Marcus Loew agency and has been in existence about

## VARIETY FREE

### TO THEATRICAL MEN IN THE SERVICE

While the war continues VARIETY will be sent complimentary to any theatrical man enlisted in the U. S. Service.

Name, with address, should be forwarded and change of address duly forwarded.

The list will be maintained also for re-mailing letters sent care VARIETY.

### HUSBAND, HARSH CRITIC.

Cincinnati, June 6.

Mrs. Ethel O. Rendigs, wife of Building Commissioner Rendigs, was granted a divorce Monday.

The wife's principal complaint was her husband objected to her singing and would not speak to her for days because of it.

### Woollenden-Blauvelt Engagement Off.

The engagement to wed existing between Victoria Blauvelt and Serg. Wm. Woollenden of the 71st has been mutually canceled.

### Usual Summer Combination Booking.

Atlantic City, June 6.

June 25 is the positive date set for the reopening of Keith's, the local vaudeville house, which will again be booked by J. J. Collins in conjunction with the Brighton theatre.

night, with another show that evening to be given in Chicago.

The proceeds of the Hip entertainment are to be placed in the general funds of the N. V. A. The charity funds of the N. V. A. are to be taken care of through an arrangement reached regarding them between the Vaudeville Managers' Protective Association and the N. V. A. The charity funds include maintenance for insurance, illness, old age and death and a home for aged artists.

A list of all commercial advertisers in the program has been compiled and will be sent each N. V. A. member, with a request they be patronized when possible, or at least be called upon when the artists are in their cities.

### PERCY WINNIE BRONSON and BALDWIN

beg to announce their opening with "HIS LITTLE WIDOWS" at the Astor Theatre, New York, June 11, after a most successful tour with "SO LONG LETTY."

Sharing headline honors at COLONIAL THEATRE, New York, this week (June 4).

five weeks, with Leslie one of the original members. The cause of the expulsion of Leslie was not announced but it is said to have been through suspected unreliability.

Leslie failed, according to report, to maintain the agency standard demanded by the V. A. R. of its members and it is said that his standing with the Loew agency bookers is on a similar par, although Leslie, by request, according to report, is still given admission to the Loew suite, while the same reports say his bookings there are about nil.

Jack Mandel is the latest member admitted into the V. A. R., which carries with it a Loew booking franchise, the V. A. R. having been sanctioned by Jos. M. Schenck in its attempt to regulate the booking men in the popular vaudeville field of New York.

### N. Y.'S STREET CARNIVAL.

Starting Wednesday night what was announced to become a large social event before its four days' run should be completed was a street carnival and fair, staged in McDougal Alley, downtown.

Several social and theatrical lights are among the sponsors for the open air carnival.

# VAUDEVILLE

## IN THE ARMY

By Richard Weil

I guess the Doc' was loaded, 'cause he said that I would do,  
So now I'm in the army, and our dancin' act is through.  
I sneaked up there this mornin', Hon, while you was still asleep,  
I did it quiet—'cause I thought that maybe you would weep,  
And carry on and holler if I told you of my plan;  
I had to do it, dear,—I had to show I was a man.  
I've had my share of loafin', and I've had my share of fun.  
I couldn't stand by idle now, while this work's bein' done.

You needn't worry, Babe, for we've saved enough to keep  
You pretty well provided for, and if the Great Big Sleep  
Should come to me, my little girl has looks and class and brain,—  
And she won't find it hard at all to team right up again  
With some good guy,—but for the love of Mike don't pick a "Ham,"  
I never was the boastin' kind, but just look where I am!  
I hate to talk about myself, but say, you know my 'rep'—  
'Remember how I knocked 'em dead that year in "Keep in Step?"

'Remember how they chased me up for ev'ry swell affair?  
Their gaudy hops were flivvers if Yours Truly wasn't there.  
Well, anyway, that's done with, and I guess I'll go to work;  
I'll go and take a wallop at the Dutchman and the Turk;  
I'll go and mix with men-folk, like a white man ought to do.  
I'll bleed and starve and maybe die? Well,—I can do that, too.  
Remember all I told you, Dear, and live life like you should,—  
I'm due to hit the Fightin' Trail—So long, Old Pal,—Be good!

### NOTICE TO ACTS WITH FILM.

Cincinnati, June 6.

The following letter was sent by Ned Hastings, manager of Keith's theatre, here, to the United Booking Offices, as information to the vaudeville profession:

Cincinnati, May 30, 1917.  
United Booking Offices,

1564 Broadway, N. Y. City:  
Gentlemen: Hereafter—in fact, this has been the rule for some time—it will be absolutely necessary for all acts playing Keith's theatre, Cincinnati (and if the law is enforced in other Ohio towns, the same rule applies to them), to have every motion picture film which they exhibit censored by the Ohio Board of Censors at Columbus.

It doesn't matter if the National Board of Censors has O. K'd the film, it must be censored by the Ohio State Board. This applies to all acts that introduce motion pictures in their offering, like, for instance, Jack Norworth and a half dozen others.

The local inspectors are getting very busy on this proposition, and are threatening arrest for any film shown without the Ohio censorship mark.

This is very important, and every agent should be informed of this, or else trouble is sure to result.

I positively cannot let any film run in this theatre that has not been censored by the authorities in this state, and it may be very embarrassing for an act to come here depending upon pictures as part of their offering to be refused permission to run them.

Yours very truly,  
(Signed) Ned Hastings.

### PANTAGES REPORTS.

Stories flit in from the west regarding changes in the Pantages Circuit, with the New York offices stating it knows nothing of any reported changes, at the same time not denying they may be in mind by Alex. Pantages.

That Pantages may annex a St. Louis house has caused much speculation, but it is believed that Pantages quietly obtained the site desired when he visited the Mound City on his way home from New York last year. In St. Louis speculation is rife as to what house Pantages can have, as Cella & Tate have acquired about all the theatre property worth having in that city, with an option on several sites.

One report is the Empress, Des Moines, Ia., which Elbert & Getchell own and operate as a pop vaudeville house (heretofore playing acts booked in by John Nash, of the Affiliated Book-

ing Company's office in Chicago), may be booked by Pantages.

Walter F. Keefe and Carl Milligan, of the New York Pantages forces, deny official word has been passed the Des Moines house has been annexed, but admit such a booking change is likely. There is also a report Lincoln, Neb., will be on the Pantages list next season. Up to the first of the week Mr. Keefe had received no word of it.

The Erie, Pa., house booked in the Loew office by Keefe, is dark at present, but will again be one of the office's eastern links next season.

### PANTAGES BOOKING HODKINS.

Chicago, June 6.

Charles E. Hodkins will turn over his string of southern houses to the Pantages Circuit for booking, beginning in August.

The list includes theatres in Houston, Shreveport, Little Rock, Montgomery, Ala., and New Orleans and includes seven weeks. This, it is claimed, will enable Pantages to route for 31 weeks, should houses in St. Louis and several other points be secured as expected. At present the circuit claims 21 weeks.

The Hodkins string of theatres will be in direct opposition to the Interstate time and will be booked by J. C. Matthews. The additional houses will be attached to the latter end of the circuit, but the actual terminal is expected to be St. Louis.

### J., L. & S.'S HOUSES.

According to a statement by Aaron Jones (Jones, Linick & Schaefer), of Chicago, who was in New York the first of the week, the new J.-L.-S. house, now in course of construction at Broadway and Lawrence, north side, Chicago, will be ready by Nov. 1, 1917, or perhaps earlier, when it will open with seven acts and pictures, booked direct by the J.-L.-S. firm along the lines now followed at McVicker's and Rialto houses in the Windy City.

It will be called the Broadway Hippodrome.

Jones says the Colonial, Chicago, will resume a pop vaudeville policy, playing seven acts vaudeville and a feature film, Aug. 1. Until that time the house will have a film policy.

Mr. Jones is financially interested in the Victoria, Chicago, and says that as far as known now the house will resume pop vaudeville next season, having "The Birth of a Nation" in there now for a fortnight, with the house closing for the summer.

### CHICAGO'S "WHITE STARS."

Chicago, June 6.

An effort is being made to organize what is called "The White Stars Actors Club," with a room at 234 North Clark street. Joe Birnes, the former local representative of the late White Rats, is promoting the movement and the opinion is about that Birnes wishes to organize some local club of vaudeville artists, to keep him busy.

In the list of officers Arthur Beauvais is president, Charles Bartholomew, vice-president, and Joe Birnes, secretary and treasurer. The active members so far enlisting are Cleora Miller Trio (Johnny Burke (Burke Bros. and Kenny), Adams Brothers (Jack and Fred), Herbert and Dare, Bob Cleveland, Charles Fried (also known as George Brooks).

The club is experiencing difficulty in obtaining recruits. The name, "White Stars," suggests "White Rats" through the original name of the White Rats having been selected by spelling "Star" backward.

Birnes was reported early in the week having gone to St. Louis in an endeavor to incite interest in the club among the artists there.

The Chicago branch of the Vaudeville Managers' Protective Association seems advised of all details in connection with the club and forwarded a full report of it, with the names, to the meeting of the V. M. P. A. held in New York this week.

### MORE WILSON AVE. OPPOSITION.

Chicago, June 6.

Mitch Licalzie, who controls the Wilson avenue theatre, will build a vaudeville house seating 2,400 at the corner of Wilson avenue and Broadway, which property directly adjoins his present house.

He is backed by Garabaldi Cuneo, vice-president of the Italia State Bank and the structure will also include an eight-story hotel.

The new house, booked by the W. V. M. A., will have in opposition the new vaudeville house now nearing completion at Broadway and Lawrence streets, just three blocks away. This house is being built by Jones, Linick & Schaefer but it is understood that Tom Chomales of the Green Mill Garden is also interested.

The Wilson Ave. theatre, now playing stock, will retain that policy when the new Licalzie theatre is finished, with pictures as the alternative.

### HOPE TO RECOVER SIGHT.

Mrs. Alex. Pantages, wife of the western vaudeville circuit owner and manager, arrived in New York Saturday with her 11-year-old son, Lloyd Pantages, the trip east being made to consult New York eye specialists in the hope of effecting a recovery of the boy's sight, which was recently impaired in an accident.

### LUDLOW LAGOON LEASED.

Cincinnati, June 6.

Ludlow Lagoon will open June 16, managed by H. K. Shockley and Fred W. Strautman, who have leased it from the Commonwealth Amusement Co. Louis Mentel will be associated with them.

### New House at 63d and Cottage Grove.

Chicago, June 6.

The acceptance of plans for a new theatre at 63d street and Cottage Grove avenue from Architects David and Davis by E. Thomas Beatty, the south side theatrical manager and owner, seating 4,500, has led to much speculation as to the policy.

Mr. Beatty, in New York last week said the new Chicago house will be called the Grove and would play pop vaudeville and pictures. It is to be ready by Oct. 10.

### COOPER ACTS OFF FOX TIME.

Once again has Irving Cooper and the William Fox general vaudeville manager, Jack Loeb, reached a clinch in bookings with none of Mr. Cooper's acts now appearing on that time, through their agent's orders.

It happened several days ago, when Cooper demanded the Fox offices issue a contract for one of his acts, in order that that the turn could be assured of a continuous engagement over the circuit. Upon Loeb declining to accede (although the act was then playing at the Audubon after completing an engagement at Fox's Riviera) Cooper informed Loeb he would withdraw that turn, also of the others booked by him with Fox from the circuit, which he did, Mr. Cooper placing the acts the same day to open on the B. S. Moss circuit.

Complaints have been so general among artists playing the Fox Circuit against the manner in which they are handled under Loeb's orders while appearing on the Fox time, that it is said the matter has been brought to the attention of the Vaudeville Managers' Protective Association, of which Fox is a member.

Loeb is somewhat notorious for a cancelling habit, he often cancelling a turn after the first performance and even more often refusing to give a turn engaged a contract, leaving the acts appearing in the Fox houses subject to dismissal at any time. The failure of Loeb in his conduct of the Fox booking office to engage and play acts as the other New York booking agencies do in most instances has been a continuous sore point with the artists, also their agents.

The attitude of Loeb toward what are known as small time acts booked by small time agents is said to be caused to quite an extent through his secret booking dealings with big time agents who are expected to place their turns only in theatres supplied by the United Booking Offices. These agents, and there are several do business with Loeb, although the U. B. O. has taken cognizance of it and has been collecting evidence for some time of the U. B. O. agents booking in this way. It is likely there will be an aftermath to it.

Mr. Cooper a couple of years ago complaining of the Loeb method withdrew all of his acts from that circuit, later again booking with Fox when informed his acts would be played as engaged.

Acts for the Fox time are engaged by Edgar Allen, the Fox booking manager, who is not involved by either the artists or agents, the latter placing the entire blame upon Loeb.

### HOLD-UP TRIO ARRESTED.

The three men who startled Broadway a few weeks ago when they forced an entrance into the St. Francis Hotel and held up several well known professionals who were participating in a game of dice were taken in tow by the police this week. They are Gene Price, "Whitie" Johnson and Dan O'Donnell, the latter a prize fight promoter of Cleveland.

When apprehended the men had in their possession a number of revolvers, fake Federal warrants and a complete set of police uniforms. All were found "wanted" in different cities, one being charged with the theft of several thousand dollars' worth of diamonds from the wife of Gene Sennett, the Bronx cabaret owner.

The men were arrested by Detectives Johnson, Kerwin, Shea and Flynn of the "strongarm" squad and when arraigned were held in \$25,000 bail for trial.

Those in the game when the intruders arrived included George Le-maire, Arnold Rothstein and several others, while it was said Sam Bernard had just left the room as the visitors arrived.

## AMERICAN CIRCUIT MANAGERS MAKE PLANS FOR NEXT SEASON

**Traveling and House Managers Talk It Over. "Better Shows" and "Cleanliness." George Peck Elected President.**

At the annual meeting of the American Burlesque Association, held in New York June 1, George Peck, general manager of the circuit, was also elected its president, vice Judge Muller of Cincinnati resigned.

William B. Jennings was added to the Board of Directors.

The Association has decided to take the Chicago Empire and the Pittsburgh Victoria matter for next season under further advisement, to be discussed and settled at a special meeting to be called within two weeks by the board of directors.

At the meeting of the house managers and producing traveling managers of the American Burlesque Association Monday morning plans for the new season were gone over and a number of things discussed.

The house managers offered to render the traveling attractions every aid and special attention will be paid next year to advertising and billing of a show, with each show to carry an advance agent.

The producing managers in addition to engaging advance men have consented to better equip their companies and to spend some of the money they are reported as making on the season just closed on their new shows and outfits.

The subject of "cleanliness" came up and the association heads directed that especial care and attention be given this phase of production. The managers were given to understand that under no condition would they stand for any "cheating" in general show investiture.

"A higher standard" is the slogan and with a view to obtaining a better grade of productions next season the American Association has decided to have a censoring committee pass upon the shows much after the fashion of the Columbia wheel.

President Peck will appoint three men later whose business will be to tour the circuit after having given the shows what inspection they can during the preliminary season. If the shows visited do not come up to requirements they will be laid off until they do show the improvement desired by the censors.

Under no circumstances will the American producers or managers be permitted to slip over any "cooch" or "nautch" dances that will in any wise permit of suggestive advertising. Classical dances such as interpreted by some of the dancers without carrying the gyrations to extremes will be approved but the "hooch" will not be tolerated.

The regular season of the American shows will open Aug. 20.

No further decision was made on the open time between St. Paul and Kansas City aside from arranging to play Duluth for Sunday only with the remainder of the week open or filled in as the road manager may so decree.

Each company will carry a road crew of three union men, carpenter, electrician and property man.

At the Columbia theatre headquarters Secretary Jennings said that amicable relations existed between the Association and the I. A. T. S. E. and that so far everything was splendid for the resumption of the season.

Very little one-night stand territory will be played. The usual stands will be made on the Penn Circuit, with

only a few weeks booked as two and three days' stand.

The Association is routing up for 36 weeks, with the time carrying the season well into May.

The house managers attending the American Association meeting were: I. H. Herk (Gayety, Chicago, Gayety, Minneapolis, and Star, St. Paul), Sam Levy (Cadillac, Detroit), E. T. Beatty (Englewood, Chicago), W. S. Clark (Gayety, Baltimore), Robert Morrow (Trocadero, Philadelphia), Dave Kraus (Olympic, New York), Lew Krieg (Gayety) and Mike Joyce (Star), both of Brooklyn, James Walsh (Gayety, Philadelphia), H. R. Lefebvre (Orpheum, New Bedford, Mass.), E. G. Lothrop (Howard, Boston), Maurice Jacobs (Gayety, Kansas City, and Standard, St. Louis), George Stroud (Savoy, Hamilton, Can.), Louis Epstein (Majestic, Scranton, Pa.).

The producing managers attending were: Al. Lubin ("Forty Thieves"), I. M. Weingarten ("Sept. Glories"), Charles E. Taylor ("Darling of Paris"), Sol Meyers ("Social Follies"), Maurice Wainstock ("Military Maids"), T. B. Sullivan ("Monte Carlo Girls"), Richard Zeisler ("Lady Buccaneers"), William Vail ("Grown Up Babies"), Lew Talbot ("Lid Lifters"), Charles F. Donahue ("Record Breakers"), Charles Baker ("Tempters" and "Speedway Girls"), Charles Franklyn ("Girls From the Follies"), Henry E. Dixon ("Big Revue of 1918"), Charles Robinson ("Parisian Flirts"), W. F. Gehardy ("Mischief Makers"), Teddy Simons and James Lake ("Auto Girls"), T. W. Dinkins ("Innocent Maids"), Harry Hastings ("Some Babies"), William S. Campbell (Pat White's "Burlesquers"), Harry Hart ("Hello Girls"), Charles E. Barton ("The Aviators"), Joe Hurtig ("Ginger Girls").

After the meeting Messrs. I. H. Herk, E. Thomas Beatty and Robert Schoenecker returned to Chicago.

### AN "ALLIES BILL."

Newark, N. J., June 6.

For the week of June 18, Proctor's has prepared an "Allies Bill," to represent the countries in the war's alliance of nations.

So far selected are Wyatt's Scotch Lads and Lassies, "America First," Kitaro Troupe, Stephen O'Rourke, Juliette Dika, Clark and Verdi, with a Russian turn to be obtained and another to fill out the program.

### NEW PEOPLE IN "FROLICS."

"French Frolics," with Ed. Daly managing, goes out again for an American burlesque circuit tour, with a number of new additions to the former cast.

This show is sponsored by E. T. Beatty, Chicago, and will have Harry (Hello Jake) Fields, Walter Parker, Lena Daly, John O. Grant, Harry Morrison, Vic Dayton (ingenue) (with the "Americans" last season) and Max McCrea, a "coon shouter" Beatty "discovered" in the Fountain Inn cabaret, Chicago, and who spent the last four weeks of the season with the show.

With the 1 o'clock closing law still in rigid effect, cabaret men are looking forward to the early abolition of "open" Sundays, the word having come down that such an order can be expected any day. The 1 o'clock law has been particularly felt by the small Broadway cabarets where their business usually began at the closing hour of the earlier places.

### KOHL'S SUCCESSOR.

Chicago, June 6.

With the passing of Charles E. Kohl, speculation as to who will succeed him as the representative of the Kohl interests in the Western Vaudeville Managers' Association and the various theatres controlled by the estate of his late father points to either Frank Rivers or Mort Singer, with a bare possibility that Jack Kohl will be chosen because of his direct relationship.

The logical man seems to be Singer, who is and has been piloting the "Association" for some time, but because of Rivers' connection with the Kohl estate, many believe Mrs. Kohl may favor him.

Jack Kohl has apparently dropped his lawsuit instituted against his mother for an accounting of the Kohl estate. The action was never taken seriously by the Kohls and was considered by many as a mere legal proposition that would "pete" out when Jack Kohl and his mother met.

The excitement attending Charles Kohl's sudden death has entirely subsided with the official announcement that his end was caused by heart attack and the family declaration that insanity caused his eccentric action just prior to his death. The funeral was attended by practically every theatrical man of prominence in the middle-west.

### M. P. A. MEETING.

At the regular semi-monthly meeting of the Music Publishers' Protective Association, held in the organization's headquarters Tuesday night, over 50 applications for membership were received from out-of-town publishers and passed upon by the membership committee. By the end of the week it is estimated the order will carry a list of more than 100 active members. The election of the William Jerome Co. to charter membership was announced.

The business committee report was adopted and a special committee appointed to investigate some method to eliminate the existing trade evils and remedy selling conditions.

### UNIONIZING BY SUBSCRIPTION.

The Tucker Brothers of Oklahoma City, who have been prominent in the theatrical strike there by the union forces, in which the late White Rats union became involved, are announcing capital stock for sale in the Tucker Brothers Amusement Co., pledged to operate theatres they become possessed of in Oklahoma with only union labor.

The Tucker Brothers are advertising to union people for subscriptions from one dollar up, stating the purpose of the corporation formed with a capital stock of \$300,000 and mentioning they have purchased the largest theatre (legitimate) in Oklahoma City, the Overholser, as part of the new company's holdings.

### DEPENDS ON HEAT.

While the vaudeville theatres in New York now open have their programs laid out for next week and will remain open, nothing further has been arranged for those houses that customarily close over the summer.

### BURLESQUE STOCK OPENS.

Milwaukee, June 6.

Matt Kolb's stock burlesque opened at the Empress Sunday for the summer. Kathryn "Dimples" Murray is the prima donna, and Joe Murray, the "straight" man.

### Gladys Lockwood Engaged for "Letty."

Oliver Morosco has engaged Gladys Lockwood to appear in "So Long Letty" next season.

Miss Lockwood has been playing in vaudeville, lately appearing with Lockwood and Neville (male pianist).

### NO TIPS CLOSING WEEK.

St. Paul June 6.

The acts on the closing bill at the Orpheum here last week, including Dorothy Jardon, William and Margaret Cutty, Bert Swor, Hayes and Rives, Flanagan and Edwards, Tower and Darrell and the Carson Bros., all received sealed instructions from the local manager not to tip the stage crew. The order caused much comment.

Harry Singer, general manager of the Orpheum Circuit, stated the order was purely a local one and originated with the local manager and that the circuit headquarters did not know anything about it.

### "PIE ROMANCE" ENDED.

Chicago, June 6.

Helen Raymond, in "Very Good Eddie," begun action for divorce here last week against Ira J. Perry, Jr., son of the wealthy pie manufacturer of St. Louis. They were married in 1914 in Baltimore, Perry persuading her to quit the stage and promising her motor cars, jewels and society life.

She soon found out the promises were vapory and sought the footlights again.

Miss Raymond referred to her husband as a "society cannibal," who lives on his friends. She says that at the end of her six weeks' honeymoon that she discovered a well known society woman, of St. Louis was paying his bills. Also that he had borrowed a stick pin from Bob Stewart, a wealthy youth of St. Louis, and then had it reset into an engagement ring for her. Her disillusion came when Perry's father advised her that the son did not have a cent. She alludes to her marriage as a "pie romance," which was "not half baked."

### "IRON HORSE" SOLD.

Frank Tannehill insists he must not be kidded about the sale of his "Iron Horse," otherwise known as "Song of the Valley." Mr. Tannehill secured \$700 for the animal, after an ownership of it for about two years, the horse having been presented to him by Henry Waterson.

Mr. Tannehill is full of affection for his departed nag, which ran races on regular race tracks, sometimes finishing.

Withal, says Frank, he got a lot of money out of the books through "Song of the Valley," even if his friends failed to connect.

Frank is hanging onto the seven hundred meanwhile looking about for a world beater that can be bought for about \$450, leaving him also a profit on the last thing the "Iron Horse" did for him. The horseman is a keen judge of horseflesh. He has made many positive statements regarding running horses that won, Frank always being certain they would not.

### MARRIAGES.

Marie Elene Gilmore, formerly with several of the Frohman attractions to John DuBois Cables, an officer in the field artillery.

Tillie Whitney, of Whitney and Wilton, to George Warwick (non-professional), May 23, in Washington, D. C.

Alice Dovey and Jack Hazzard obtained a license to wed Tuesday and were married Wednesday. Miss Dovey gave her age as 31, her husband 36.

George Watts, the comedian of Merlin, Watts and Towns, to Isabel Holy, a professional pianiste, in Chicago, June 3.

### BIRTHS.

Mr. and Mrs. Geo. W. Lederer, Jr., June 1, son.

### Manager Wright Goes to Toronto.

Montreal, June 6.

Abbie Wright, manager of the local Princess for several years, has gone to Toronto, where he will have charge of the Royal Alexandra.



## 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, June 5.

Editor **VARIETY**:

Seeing that you wrote in **VARIETY** regarding "German Actors" in this country, I am sending you a clipping from the "Times." I believe that German actors will not look for trouble and it is not wise for you to dictate in any way what should be done with them. **VARIETY** has always been looked upon as the international paper and should keep to that policy.

(Unsigned.)

It is not the custom of **VARIETY** to reply to unsigned communications, but on this occasion an exception is made, as the writer of the above letter, unquestionably a German, is laboring under a misapprehension of the contents and intent of the article in the last issue of **VARIETY** headed "Interning German Artists Is Government's Plan."

The article was written to warn the German artists in this country as to the necessary steps they should take to prevent falling under the suspicion of the officers of the Government and to secure for themselves the necessary credentials which would permit them to continue their vocation and not be interned.

It was advice to go to the office of the U. S. Marshal, in whatever city they might be located, and register, unless they had become full-fledged citizens of the United States.

German artists in the United States who have not registered with the authorities should do so immediately. Today and tomorrow are the last opportunities. Doing so they will avoid a number of complications which must of necessity arise later if they don't. Germans should not accept advice from people who try to counsel them into any other course.

Artists who are Germans and have traveled throughout the world must remember they are now in the United States and that the United States is at war with Germany. It is necessary for them while here to obey the laws of the Government in every way and to do or say nothing that will bring them under suspicion.

Editor **VARIETY**:

In last week's **VARIETY** (Chicago Notes) it stated "Mr. and Mrs. Wm. O'Clare had walked out of a Loew house in New York during the strike."

This is not so. We were called on the phone by our agent and asked to replace in act at the Bijou that had walked out and declined.

We were playing the Fox time then, but had three days open. We were to open for Loew the next week but were placed on the blacklist before that time.

Wm. O'Clare.

## ILL AND INJURED.

Capt. Ray Hodgdon of the 71st, while stationed somewhere up New York state severely injured his right hand in an auto accident last Thursday. He came into New York Saturday on sick leave with his arm in a sling.

Mrs. George Choos is at Mt. Clemens, recreating, following her recovery from the automobile accident of some weeks ago when she was quite seriously injured.

William F. Sully, head of the Sully

Family, has about recovered from the serious effects of blood poisoning in the thumb of his left hand.

Rodriguez fell in Chicago and fractured his shoulder. His place with the Pantages road show was taken by Rio and Helmar at Minneapolis.

Clarence Bowen (Brooks and Bowen), owing to illness, has been compelled to leave the act and is arranging to go west in the hope of benefiting his health. Next season Shelton Brooks may double with Ollie Powers, the tenor, the duo now rehearsing in Chicago. The Lucy Lucier Trio got the act's time on the Pantages Circuit time in Winnipeg. Brooks and Bowen left the road show in Minneapolis.

Sid Perrin (Jerome and Perrin) has been doctoring his throat, the act being forced to lay off meantime.

Digby Bell and Co. were compelled to lay off the current week, owing to the star's suffering from an attack of gallstones. He plays Philadelphia next week.

Joe Bennett, who did "Abie Kabibble" in "The Telephone Tangle" and who was badly beaten and robbed last week in Chicago's black belt, is still in the American hospital. His jaw bone, which was fractured, was completely severed and will probably necessitate wiring together. Because of the injury to Bennett, the act has been disbanded for the season.

Clyde Rinaldo denies reports from the west, averring he was ill and confined in a San Francisco hospital.

H. Allon Downing is recovering from an operation performed in St. Louis.

Bluette Condea, of "The Masked Model," was forced to undergo an operation for appendicitis during the San Francisco engagement.

Emelie Egamar (Mrs. Billy O'Brien) was operated on in the German Hospital, Philadelphia, May 25, and is recovering rapidly at her home, 242 N. Franklin street, Philadelphia.

A. A. Avery (Avery and Ames) has recovered from his recent illness.

John Ennis, assistant stage manager at the Princess, Montreal, is at the General Hospital, Montreal, through a fracture of the right leg, sustained while boarding a train at Dorval, Que. Mr. Ennis lost his hold on the step rail and fell to the tracks.

While superintending the removal of a bulb from an electric sign, Oliver C. Edwards, manager of Poli's theatre, New Haven, Conn., miraculously escaped losing the sight of his left eye. The bulb exploded and a piece pierced the pupil.

## CHESTNUT ST. THEATRE SOLD.

Philadelphia, June 6.

The old Chestnut Street theatre, above Twelfth street, closed for several years, was sold last week for about \$800,000. An office building is to be erected on the site. This is one of the historic theatres of this city. Many years ago it housed the famous Chestnut Street Stock Company, which contained many of the most famous stars of their time.

Nothing has transpired regarding the leasing of the Chestnut Street opera house to Cohan & Harris, but it is expected the deal will go through when the rental is satisfactorily adjusted.

## IN AND OUT.

Harry Beresford and Co. did not arrive at Youngstown, O., Monday in time to open. Britt Wood, also on the same bill (Hip), reported ill and off for the week.

Diero was out of the Academy bill at the Academy, Charleston, S. C., the first half through injuring his arm. The Solomines substituted.

Joe DeLier continued as a single at Louisville and Nashville this week owing to his partner (Delier and Termini) having been called north through the serious illness of his sister.

The Grand Opera Quartet left the Royal bill after the initial performance Monday, Marshall Montgomery substituting.

The Musical Spillers, billed, did not open at Sohmer Park, Montreal, Sunday. Valentine's Dogs filled in for the week.

## NEW ACTS.

Carl Randall and Ernestine Meyers, for the summer, opening at the Orpheum, San Francisco, July 1. Mr. Randall is engaged for a production next season (M. S. Bentham).

After giving his protean musical sketch a thorough try-out, under the management of Joseph Hart, Hyman Adler has decided to shelve it, and will experiment with another vehicle, probably under the direction of Lewis & Gordon.

Pat Hanley, formerly being of the Hanley, Lumm and Smith Broadway Trio, single.

Billy B. Van and Dave Ferguson have formed a two-act for over the summer.

Lilian Herlein is making ready a new act, with three people and special scenery, with 12 costume changes.

Ben Harrison (formerly Harrison and Rives) and Georgette Capitola in "The Heart Doctor" (Ned Dandy). "The Girls from Starland" (Sam Baerwitz).

Saranoff, with Maude Drury and Frances Du Barry, in three-act written by Havez & Silvers.

Pauline Marshall (Mrs. S. R. Hatchitt), the original Fifi in "The Merry Widow," has returned to Broadway from Chicago, where she has been residing, and taken a summer home at Rye, N. Y., where she is entertaining Mr. and Mrs. James Early.

## THE SOFT MARK'S SAVIOR.

By HARRY BREEN.

No more is heard the rattle  
Of the dice below the stairs;  
The shapes and tops have taken flops;  
They're hushed, and no one cares.  
The aces that were ofttimes necked  
Are hid down in the trunk;  
The strippers and the readers  
All are gathered with the junk.

The sure-thing boys are hungry,  
For the wolf is at their door;  
The sucker sure has seen a light  
He never saw before.  
And friends that used to frame him  
Pass him by without a glance;  
It's useless to invite him now;  
He's wise, and there's no chance.

And whence came all this wisdom?  
And what's made him so tame;  
Hush, I will tell the secret:  
I'm the ghost of his last crap game.

'Twas the green hills in the open,  
The sunshine on the earth,  
The heritage of mankind  
That was his by right of birth.  
They have lured him from the cellar,  
From the recess of his cell,  
To the ninth hole on the hilltop,  
Where he's doing mighty well.

Now the only bones that rattle  
Are the caddy's ribs so thin,  
That shake with hidden laughter  
When he's trying to put in.  
He thinks he's playing kelly,  
And could make it with a cue;  
He's on the green in sixteen strokes,  
The hole is twenty-two.

Well, he's up bright in the morning,  
A round of golf to play,  
A schoolboy's color on his cheeks,  
Then to his matinee.  
He's healthy and he's happy;  
He's awake and he's alive;  
But it's Sunday in Seattle,  
And the par for that is five.

## IN THE SERVICE.

Among the first vaudevillians to join the colors was Harvey Brooks, formerly of Brooks and Oakley, who joined Troop A, First New York Cavalry. His troop left this week for Fort Sam Houston, Texas.

With Brooks as his "bunkie" was Syd Marion, formerly with the Gert-rude Hoffman act. Marion is with Troop A and the boys expect to go to France as messmates.

Edward Hartman, of **VARIETY**'s staff, enlisted with the Quartermaster's Enlisted Reserve Corps, left for New London, Conn., Tuesday, where he becomes a sergeant clerk in the officers' corps at Camp H. G. Wright. Hartman has been with **VARIETY** several years.

Fred Martin, formerly of the Flying Martins and later with George Delmore (Delmore and Lee), found himself too short of stature to get in the regular army so he has applied for a place in the aerial corps.

Leo Dale Ingraham says her son has joined the colors and is at sea on the "Wyoming."

Charles Phillips, former advance man, has been gazetted as captain in the Quartermaster's Corps of the U. S. Army.

Frank Carter and Wellington (Duke) Cross have joined the American Ambulance Corps in France and expect to sail in October. Before leaving they will receive three weeks' instruction in Detroit at the Ford plant and must also go through a three weeks' inoculation period.

A musical quartet playing vaudeville has disbanded. The Cain Brothers are members of the New York National Guard, while J. W. Brooks is attached to the army forces at Topeka, Kan. R. F. Fulton, the other member, joins the troops at Detroit.

Robert Eschell, formerly known as Donald Roberts (Fox and Roberts) made four attempts to join the army and was rejected each time. Last Saturday he entered the recruiting office at 149th street and Third avenue and was turned down because of defective eyesight.

Probably the first registrations Tuesday morning were made by Frederick Brown (Six Brown Bros.) and Steve Spears, manager, Palace Hotel (45th street) who reached the registration booth prior to its opening. The young men were up at 6 o'clock, and found three ahead of them in the line at the booth in Precinct 10. Brown's card was number six, and Spears' five.

When one professional declared that he had broken arches when registering he was told that they could be braced and that he would be assigned to the cavalry if selected.

Joe Levy and George Sofranski, both vaudeville agents, have joined the 69th. The two Gordon brothers, formerly Gordon Brothers and Golden (vaudeville) are in the same regiment.

Pierre J. LeMay, formerly leading man with Minnie Dupree and lately with one of the Jos. Hart attractions, has enlisted in the ambulance corps and has been ordered to active duty under Major E. E. Parsons, at Allentown, Pa.

Rawdon Ferdinand, assistant with Pete and his Pals (vaudeville) joined the 69th Regiment and will drive a six-mule team.

## 4 'SIM WILLIAMS' SHOW. 4

Sim Williams will have one burlesque company on the American circuit next season, sending out "Girls From Joyland," with the musical numbers produced by Barney Fagan. Rehearsals will start about July 15 as the company opens its regular season about Aug. 6.

The cast will include Billy Gilbert, Bobby Barker, George Brown, Dan Diehl, William E. Barker, Beulah Kennedy (soubrette), Ruth Barker (prima donna), Ida Nicolai, Joe Woodman, John Burke, Joe Scullen and chorus of 22. Eight new sets of scenery, all new, have been ordered by Williams.

**VARIETY**

Trade Mark Registered

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Sime Silverman, President

Times Square New York

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Vol. XLVII. No. 2

On this page is published an announcement from a committee of theatrical men, advising the profession to purchase Liberty Bonds, and to inform the committee of the amount bought by each.

The purpose of the Committee, as we understand it, is to gather statistics in the matter of the Liberty Bond sale which will conclusively prove to the public and such legislative officials as may be interested that the theatrical profession is always with and behind the Government.

The Committee wishes to know the names and amount of bonds bought by every theatrical person, whether \$50 or \$50,000 or more. These names will ultimately be published, but not with the amounts. The gross amount of all the purchases reported only is to be made known. The information given the Committee as to the exact amount invested in bonds will be held in confidence. It is appreciated by the Committee that the sums invested in the bonds by theatrical people will greatly vary in amount, and for that reason, if no other, the amounts are to be withheld.

The Committee volunteers to assist anyone wishing to purchase bonds, upon receipt of their application, which is also provided for in the Committee's statement herewith. But it is not obligatory upon the purchaser, if not already a subscriber to the bond issue, to secure them through the committee. Any bank, even though a professional is not a depositor in it, will arrange to obtain bonds wanted. A system of payments has been arranged for settlement. This provides for installments of weekly payments, according to the bonds subscribed for, with the bank holding the bonds for the account of the purchaser until full settlement is made, when they will be turned over to the investor, with all interest bearing coupons attached.

The Government through this bond issue has given to the people a savings plan of great value, and one, if taken advantage of, may prove the foundation of a fortune. To those investors of moderate means, to whom the investment is a saving, it gives, besides the patriotic intent, a means of practising economy, to save money. To the professional there is nothing more practical the Government could have proposed and there is nothing the professional can so well practise for himself or herself as economy, with the result shown in Liberty bonds, that are the best and surest investment this country can provide, for if the Government is not good, nothing within the Government can be good. The Liberty Bond is safer than any stocks or bonds issued in the U. S. or any savings bank; for the Liberty Bond is guaranteed by the Government, upon which the safety of everything else depends.

# To the Poorest and the Wealthiest Member of the Theatrical Profession:

**A Liberty Loan Bond** is better than a dollar bill, because your Uncle Sam, the same gentleman who issues the dollar bill, offers the bond as the very best thing he prints.

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**Folks of the Theatre!** You've got to start saving now. You are forever helping others. Now help yourselves.

You who are well fixed must buy in the thousands.

You in moderate circumstances must buy in the hundreds.

You who are poor must buy one bond.

If you haven't even fifty dollars to show for your years of work, we'll help you; You can start with \$1.00; we will show you how.

Write now for full information to

ARTHUR DALY, Secretary,  
THEATRICAL LIBERTY LOAN COMMITTEE,  
HUDSON THEATRE, NEW YORK CITY.

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We especially desire the name of every Liberty Loan subscriber, whether he buys his bond through this Committee or any other source. This is not for publicity, but because a record of the aggregate sum subscribed to this patriotic cause by members of the profession may be useful in the matter of future legislation affecting the interests of the Theatre.

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## NEWS FROM THE DAILIES

(Below is news matter not collected by VARIETY but rewritten in condensed form from the items relating to theatricals appearing in the New York daily newspapers between the dates of VARIETY's weekly issues.)

A. H. Woods has taken an option on all of Max Marcin's play writings for the next five years.

Allen Doone and his Irish-Australian company will begin a season at the 30th Street in August in a new comedy.

The Shuberts are to produce a new play entitled "A Man's Home," with George Nash in the leading role, in New Haven June 18.

"My Lady's Glove" is the title the Shuberts have settled upon for "The Beautiful Unknown," opening at the 44th St., June 18.

John D. Williams is to produce a new play entitled "The Copperhead," by Augustus Thomas.

Ada Rehan, the noted actress, who died Jan. 8, 1910, left a total estate of \$222,584, according to a tax transfer report filed last week.

The Henry B. Harris Est. management is to produce "The Gaiety," by Charles Kenyon and Frank Bare.

"The Knife" is to remain at the Bijou throughout the summer, according to an announcement from the Shubert Press Dept.

Cohan & Harris have a play by James Montgomery, entitled "The Blacker," to be produced in the fall.

F. C. Whitney is to take "When Johnny Comes Marching Home" to the Auditorium, Chicago, for a run after it finishes at the Manhattan O. H.

Helen Raymond, who is in Chicago with "Very Good Eddie," has started an action for absolute divorce from Ira J. Perry, whom she terms as a "society parasite."

Lyn Harding has contributed \$100 of his salary each week during his Empire theatre engagement in the trio of Barrie plays to the Stage Women's War Relief Society.

"Eve's Daughter," a play of English life, was produced in Washington, on Monday night, for the first time on any stage by William A. Brady.

"The Inner Man," presented by the Shuberts with Wilton Lackaye in the leading role, was given its premiere in Albany on Monday night.

The estate of Charles Leslie Allen, amounting to \$11,600, was left to his widow. He was the father of Viola Allen and died Feb. 23 last.

Mark Luescher is aiding in the publicity work on the land dreadnaught "Recruit" in Union Square. Wells Hawks is on the job there daily during a couple of hours each afternoon.

Irving Mack, who has been assistant to Ralph Kettering, the Jones, Linick and Schaffer press agent, is now handling the publicity for the Bluebird and Universal films in Chicago.

Justice Erlanger, in the Supreme Court, June 2, awarded Thomas Riego Hart \$2,500 damages against the Fox Film Company, for breach of contract in connection with the film production of "La Tosca."

A number of bankers and brokers of New York played two and three shows a day during the current week, explaining the Liberty Bond issue to the patrons of vaudeville and pleasure houses.

The Society of American Magicians held its annual dinner at the McAlpin Friday night last. It was proposed at the function the society promote a permanent theatre for magic in New York.

Cohan & Harris are to produce Rachel Crothers' play, "He and She," at Atlantic City, June 25. The cast includes Effie Shannon, Maclyn Arctick, Marion Barney, Jane Cooper, Mrs. Willis Steel, Thurlow Bergen, Clyde Fogel and Bertram Millar.

John McCormack, the tenor, is to be awarded the degree of doctor of literature at the commencement held June 20 at the College of Holy Cross at Worcester, Mass.

The Barnum and Bailey Circus was wrecked by a wind storm at Uniontown, Pa., June 1. One woman was killed and over 50 persons injured. Six of the elephants stampeded and injured a number of those in the audience.

The engagement of "Peter Ibbetson," at the Republic will end on June 10, but will be resumed early in August. The reason for the

closing is said to be a contract to appear in pictures which Jack Barrymore entered into before the opening of the stage production.

This is to be the final season of Fort George, at the upper end of Washington Heights, N. Y. City, as an amusement resort. Acting on complaints from Washington Heights Taxpayers' Assn., License Commissioner Bell, decided to revoke the licenses of the amusement devices at the close of the present season.

Eddie Leonard, blackface comedian and minstrel, was arrested at 64th street and Broadway on the night of May 31 on a charge preferred by one of the maids at Reisenweber's, where he is stopping. The complainant alleged that the comedian tried to insult her. Leonard denied the charge in Night Court.

G. M. Anderson and L. Lawrence Weber have completed the cast for "The Bery Idea," a farce comedy by William Le Baron, to be produced in July. The cast includes Robert Emmett Kane, Sydney Smith, Harold Hindes, Leo Stark, Josephine Drake, Belle Daube and Jennie Dickerson. Rehearsals started on Monday morning.

Julia Sanderson and Joseph Cawthorn are to be presented as co-stars in a production by the Charles Frohman Co. next season. The piece is a musical comedy entitled "Hamlet House," by Victor Jacobi and Harry B. Smith. No announcement regarding Donald Brian, who was the third corner of the triangular starring arrangement in the production of "Sybil" was made.

The annual election of the Friars took place Friday night. The regular ticket was elected, consisting of George M. Cohan, abbot; John J. Gleason, dean; Robert Campbell, secretary; Walter C. Jordan, treasurer; Irving Berlin, Channing Pollock, Ralph Trier, Edwin G. Burns, D. Frank Dodge and Frank Tinney were elected to the Board of Governors for a term of two years.

Algernon Whipple, who stated that he was a vaudeville actor, was haled before Magistrate House in the Traffic Court, charged with violating the speed laws and driving a car while intoxicated and was fined \$100. On leaving the court he slapped the officer that had arrested him and was brought back into court again and fined an additional \$10 for assault.

Justice Joseph E. Newberger, in the Supreme Court, dismissed, May 31, the action of Mrs. Amy Ongley against A. H. Woods and Max Marcin for an injunction and an accounting and damages on the production of "Cheating Cheaters." Mrs. Ongley alleged that her husband collaborated on the writing of the play. Nathan Burkham represented the producer and the author.

H. E. (Doc) Weaver, agent for "Good Gracious Annabelle," pulled a brand new one in Chicago just before the show went back to New York. He visited the various newspaper offices and thanked the dramatic editors for their courtesy to him during the run of the piece. It hadn't been done before and naturally made a hit with the scribes.

Max D. Steuer, attorney for the widow of George H. Huber and the executors of the estate which he left, made a statement to Surrogate John P. Conahan and a jury in the contest of the will instituted by George Huber Thompson that the contest was the result of a deliberate conspiracy hatched on the part of the relatives of the late showman to besmirch his memory. George Huber Thompson, a nephew and foster son, is trying to establish the fact that he is in reality a son of the former museum proprietor.

George Broadhurst's play, "Bought and Paid For," is the first piece of dramatic composition selected by the British soldiers to be produced at the Garrison Institute and Theatre, Park Hill Camp, Oswestry, England. This is the first camp theatre to be organized, controlled and operated by the British Army. The cast is to be composed of soldiers and nurses, and the proceeds will go to the troops for necessary comforts. Later the piece will be presented by the same cast at the opening of the soldiers' theatre in Kimmel Park, another camp.

Tomorrow a delegation from the Friars will, in conjunction with the Stage Women's War Relief, go to Fort Meyer to entertain the recruits in training there. The party will be in charge of Sam Harris and Jack Gleason. Those volunteering include: George M. Cohan, Frank Tinney, James J. Corbett, Irving Berlin, Nora Bayes, Harry Fox, Bert Levy, Harry Kelly, Henry Clay, "Fatty" Arbuckle, Sophie Bernard, Dore Floden, Little Billy, Sydney Jarvis, The Leightons, Gus Edwards. The musical directors are: Charles Geest, Cliff Hess, Maurice Abrams, Louis Silvers.

## BEST SINCE WAR'S START.

Theatrical managers in New York were immensely cheered Monday night when the receipts of practically every house in town jumped to such an extent to give that night the record over any Monday since the declaration of war was made.

The managers Tuesday with the advanced sales as their indicator took further heart.

Joe Leblang also reported his sales Monday were better than they had been any time in the last nine weeks. The consensus of opinion is that the reaction has set in and that New York is in for a summer boom as far as the theatres are concerned.

At the Astor it was stated the show had the best Monday night since the opening of the attraction. "The Gaiety" reported the best gross in seven weeks, the Longacre with Willie Collier in his 40th week in New York, stated the evening's figures were better than on any Monday since March 19. The Winter Garden, according to the agencies, had the biggest call that it has had since opening and the Princess went to a sell-out.

"Peter Ibbetson" was a sell-out Monday night; the Empire was practically filled, aided materially by cut-rate seats; the Comedy very big; "The Knife" excellent; "13th Chair" and Playhouse fine, and all the remaining legitimate houses going strongly. This is attributed to a number of business houses declaring Tuesday, registration day, a holiday.

There are three big conventions in town at present. One, the Medical Society, has practically filled the Astor, McAlpin and Biltmore hotels.

## A. C. DISCRIMINATION?

A report this week had it the Shubert allies feel they are being discriminated against in the matter of the booking of their attractions in Atlantic City.

While no official objection has, so far as known, been registered at the Klaw & Erlanger offices, it is believed the Shuberts are chafing under the booking allotments in Atlantic City emanating from the Amsterdam theatre building.

There are two legitimate houses in the New Jersey seacoast resort—the Nixon and the Apollo. The latter is regarded as the most desirable and it is claimed that despite the understanding between K. & E. and the Shuberts, every time a Shubert attraction seeks a date in Atlantic City it is offered the Nixon, while the K. & E. cohorts (either through making earlier application or otherwise is not known) happen to get the Apollo's open time.

## LIBERTY FOR MISS TAYLOR?

When Laurette Taylor opens her second season in New York it may be at the Liberty.

The Liberty is to be redecorated immediately after the closing of the Williamson picture, "The Submarine Eye."

Miss Taylor will present three new plays in New York next season.

## JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of the judgment.

C. J. Dryden Co.—B. S. Moss Theatrical Enterprises, Inc. (costs), \$118.48. Ontograph Film Corp.—R. S. Welant, \$166.93.

Wm. A. Sheer—I. Kelsor, \$630. A. W. Dryfoos and Henry Ostfeld—White Studio, Inc. (costs), \$211.16.

Leo Edwards—W. D. Bartlett, \$69.73. Oscar and Arthur Hammerstein—Met. Opera Co. (costs), \$170.98.

## SATISFIED JUDGMENTS.

Eddie Foy—J. M. Keon, \$1,000.91.

## Judgments Reversed.

White Studio, Inc.—A. W. Dryfoos et al (costs), \$28.35 (Aug. 8/13).

## SHOWS IN CHICAGO.

Chicago, June 6.

With the weather up to now being considered "poison" to outdoor amusements, it conversely has been made to order for theatricals and those legitimate attractions still running are turning a satisfactory profit. "The Show of Wonders" at the Palace is doing close to capacity at every performance save the Thursday matinee.

It was late when the Shuberts were able to secure an attraction for the Garrick, which it had planned to keep dark for several weeks. The show was Alan Brooks' "Dollars and Sense," which he lately tried out in Washington. It opened Monday.

Myron Rice has finally secured a Chicago house for his musical production by Jack Hazzard, Percival Knight and A. Baldwin Sloane, called "Dew Drop Inn," which arrives at the Illinois June 17. This house is now dark.

"The Pawn," with Frank Keenan, is doing nicely at the Princess, with the top at \$1.50. Save for its finish the piece is highly regarded, and will remain until the weather breaks, for it is essentially not a warm weather show.

"Seven Chances" displays a very good demand at the Cort, with the newspapers voting it one of the best plays of the season. "The Bird of Paradise" runs on at the Olympic and may last out the month. "Turn to the Right" at the Grand continues to do a healthy business. The show (in its sixth month) has practically lost its demand at the ticket agencies, but that is more than compensated by the out-of-town buy at the box office.

## SHOWS IN FRISCO.

San Francisco, June 6.

"The Masked Model" in its third and last week at the Cort showed an increase in attendance.

At the Columbia, "Come Out of the Kitchen," with Ruth Chatterton opened well.

The Alcazar with Richard Bennett and Co., got a flying start for its initial week.

## BOSTON LIKES "MARY'S ANKLE."

Boston, June 6.

The first showing of "Mary's Ankle" looked good to Boston, and as the result of the approval of this May Tully farce comedy at its metropolitan premiere at the Wilbur Monday night, A. H. Woods will probably display it in New York in the fall. This is the first of a series of productions that are being tried out by Woods in anticipation of next season.

Although no admission of the fact is made, "Mary's Ankle" is a former vaudeville comedy elaborated and stretched into a three-act farce. The plot concerns three modern and penniless cavaliers, doctor, lawyer and would be financier. To secure something to pawn, they send out bogus marriage announcements to the wealthy western relatives of the young physician. Instead of sending silver and cut glass, the uncle appears and a bride has to be found. A girl in a taxicab with a sprained ankle is utilized as the bride, with the ultimate discovery she has the same name and comes from the same city as the imaginary bride on the bogus wedding announcement.

This is the old vaudeville act. The padding comes mainly in the form of a hypochondriacal old landlady and her caustic-tongued slavey daughter, played by Zelda Sears and Louise Drew. The landlady brings in her parrot for treatment, under the impression it has adenoids, and the doctor pawns it.

Irene Fenwick floundered in the first act in the title role, but got her bearings in the last two acts.

The production is snappy and full of laughs. An interpolated role of a steward on a Bermuda steamer fills the rather draggy third act with pep. It should be expanded and given more business.

## PRODUCERS IN QUANDARY OVER UNSETTLED CONDITIONS

**Many Shows Planned and Routed. Construction Held Up  
Pending Turn In National Affairs. Railroads Fear  
Government May Commandeer Lines.  
Paper and Ink Scarce.**

A general canvass of the legitimate managerial offices reveals that preparations are going forward for the sending out of more shows than in many years. All sorts of attractions for the legitimate theatres are to be sent out, if there is any possibility of them being able to make railroad journeys on anything like schedule time.

The first thing that seems to have been attempted is the arranging for dates. Beyond that, the coming fall and winter season is no further advanced than in previous springs of recent years.

The scene painters and lithographers state they are not receiving any definite orders to make ready, but are being held in readiness to "go" at a moment's notice.

Legitimate theatrical managers are unanimous in their opinion that their branch of show business looks good for the coming season, provided they are able to travel on any sort of a reasonable basis and with some assurance the train schedule will not be interfered with. This they have not been able to secure from the roads, the transportation people stating they cannot enter into any cast-iron agreements, because they themselves do not know when their trains will be commandeered by the government for the movement of troops or freight essential to the proper conduct of the war.

At the present time it is reported that plenty of coal is being mined, but that it is from six to eight weeks behind in shipments. The Northern Pacific recently cancelled agreements for the bringing from various points on their lines of large numbers of delegates to three conventions and they are in no position to guarantee any sort of passenger or freight deliveries.

Another thing the managers are awaiting before committing themselves definitely for any large expenditures is the result of conscription. It being generally understood that those registering are to be called to the colors in two weeks' time.

One railroad official stated he believed that by August when time came to move the crops all Pullmans and dining cars would be dropped from trains except to through points, as a measure to conserve coal and men, as a number of extra trains are to be withdrawn from the service of all of the big lines. The men thus thrown out of the passenger service will be utilized to handle the tonnage of the freight divisions.

There will be no unnecessary building permitted by the Government, all steel and other forms of building material will be utilized by the nation for the purposes of construction to carry on the war. At present there are but 400,000,000 barrels of oil in this country, while under normal conditions the surplus on hand is usually 900,000,000 barrels, the reason being that the well operators are unable to obtain steel for the purposes of lining their wells with piping.

The price of paper is going to cause a jump in the price of printed matter for attractions next year and there will be a lack of variety in colors because of the scarcity of inks. Managers are already complaining about the latter.

### "COAT-TAILS" SET TO MUSIC.

The comedy of a run of one night or less written by Edward Clark and produced at the Cort, New York, entitled

"Coat-Tails," will be renamed "Furs and Frills" by Arthur Hammerstein, who intends sending it out next season as a musical comedy.

Tom Wise is to be in his original role and Louise Dresser takes the feminine lead. Ernest Torrence will also be in the cast.

### COREY AND FISKE?

There is a possibility Madison Corey and Harrison Grey Fiske and a third party may join in a producing organization for the coming season. Mr. Corey stated early this week he was as yet unable to announce his plans in full, but that he was looking for offices in the theatrical district. Fiske and Corey were interested in "A Night at an Inn," tried out early this spring.

It is stated that the cause for the split between Corey & Riter was over a difference of opinion regarding this production and "A Nigger in the Woodpile," also tried out.

### HEILIG COMES EAST.

Calvin Heilig, manager of the Heilig, Portland, Ore., who, according to various reports that have been current during the past fortnight, had arranged for a switch to the Klaw & Erlanger office of a circuit of houses in the northwest hurried east to repair the break in his fences. As soon as the information of the proposed move in his territory became known in New York there was an immediate switch in the bookings for the two houses Heilig personally controls. Four shows, including one of the Winter Garden attractions, a company of "Very Good Eddie," "Flora Bella" and "The Masked Model" were transferred to the Baker, Portland. All of the other managers in the circuit stood solidly behind John Cort.

Klaw & Erlanger seem opposed to any disruption of the existing conditions in the territory through an amicable arrangement effected in Seattle with George P. Hood, associated with John Cort and the Northwestern Association, who was appointed the manager of the Metropolitan, Seattle, under the joint management of Cort and K. & E. Hood was formerly the manager of the Moore which was the Cort house.

### "AVIATOR" MISSES CASTLE.

"The Aviator" missed Vernon Castle, through the accident to the flier in Canada.

It is reported arrangements were made for Castle to head the show in the title role, but these were abandoned with the accident to the English aviator.

### LIBERTY BOND WEEK.

This is Liberty Bond week in the theatres throughout the country. For the past five days the theatrical managers of New York City have been co-operating with the Mayor's Commission to swell the sale of the paper which the Government is issuing to carry on the war and to finance our Allies.

Up to Wednesday it looked as though the drive on the part of the managers was going to bring big results.

The reports from the B. F. Keith vaudeville theatres early in the week indicated that from that circuit alone there would be \$1,000,000 in subscriptions. The Palace was leading Wednesday morning with \$50,000 worth. The Orpheum, Brooklyn, realized \$6,000 in actual cash sales last Saturday night, the first night that one of the speakers made an appeal. At the Colonial \$10 certificates were offered in the audience.

The legitimate houses also did their share, and it was in one of these, the Longacre, that one of the mayor's speakers committed a distinct breach of etiquette Tuesday night when the audience was censured by him for going to the theatre and spending their money which they should be investing in the nation's loan. It killed the third act of the William Collier farce entirely.

If in the future there is any other move in which the theatre and its managers are to co-operate with either the civic, state or national government in as widespread a campaign as this one was it might be well for a couple of real showmen to take the effort in hand and work out the detail in advance. It will work out to the mutual advantage of both the theatre and the cause.

S. Z. Poli, the New England manager, has made arrangements to take the gross receipts of all of the houses on his circuit for the coming week and invest it in Liberty Bonds.

### COMPANY GOT IN A RUSH.

Chicago, June 6.  
"Dollars and Sense," an elaboration of Alan Brooks' vaudeville playlet of similar name, opened at the Garrick Monday. The booking was not consummated until last Tuesday. Representatives of the Shuberts, W. A. Brady and Charles B. Dillingham, saw the try-out in Washington two weeks ago and Brooks immediately received offers. These were rejected, Brooks saying that he had engaged the cast for one week only and that he preferred to wait until fall before again playing the show.

The Shuberts persuaded him to accept the Garrick date and by long distance gathered his company. Brooks was inclined to hold off the managers because when he offered his show for production, none could "see" his manuscript. In addition to starring in "Dollars and Sense," Brooks wrote, produced, stage directed and managed the show.

Bill Sill is doing the publicity.

### MORE CHANGES IN "WIDOWS."

Percy Bronson and Winnie Baldwin are to enter the cast of "His Little Widows" at the Astor Monday, with the 50th performance, replacing Robert Emmett Keane and Hattie Burks. The former goes with "The Very Idea."

### BREESE, THE AUTHOR.

Edmund Breese and Anna Steese Richardson are the authors of "A Man's Home," which the Shuberts are to produce with George Nash in the leading role. Announcement of the play was made but the names of the authors were kept a secret.

### "HIGHWAYMAN" CLOSED.

"The Highwayman" closed in Boston after two weeks at the Shubert theatre.



JULIAN ELTINGE

Who leaves this Sunday to become a PARAMOUNT STAR, forsaking the speaking stage for the movies. Eltinge is carrying 43 trunks of wardrobe, to say nothing of two valets, a chauffeur and secretary.



# AMONG THE WOMEN

The type of show given by the N. V. A. artists at the Hippodrome Sunday evening can best be judged by the fact that that eminent artiste, Dorothy Jardon, was No. 3 on the program, setting a pace for talent and class among the women that never dropped behind during the evening. Phyllis Neilson Terry in a clinging black evening gown that touched the floor and trailed off gracefully, sang delightfully. She also demonstrated most beautifully the art of bowing oneself off a stage. Marion Weeks in white, sweetly demure and positively childlike, was inconspicuously attractive to all.

Frances White vied with Eva Tanguay for patriotic dress honors, but, as usual, Miss Tanguay's originality outshone everything else. Miss White wore a short skirt of brilliants with side panels falling from under arms of bodice, forming the U. S. coat of arms worked out in the same brilliant trimming. Blue sequin cuffs and high collar a la White and military hat to match completed her outfit.

Miss Tanguay had on the "Polyanna of Vaudeville" costume she wore at the Palace a couple of weeks ago. A skirt of narrow red, white and blue satin ribbons fell from a solid royal blue sequin bodice. A tiny blue turban decorated with up-standing American flags and flags of all nations hung from an original cord arrangement from her neck and fastened again at her waistline was the acme of original patriotic suggestion.

Mile. Dazie dazzled in a rhinestone bodice over a pink ballet skirt, and Julia Arthur looked superb in a solid black jet and sequin gown. Sadie Burt wore a rose taffeta with squares of purple and gold; a graceful drapery of lace fell over top of the low bodice. Ethelyn Clark looked prettily unaffected in a little old-time gray dress with ruffle pantlets, poke bonnet and long gray scarf lined with salmon pink. Gus Edwards' girls wore the same type costume, using a gray and blue combination. Belle Baker, in white, affected a blue hair ornament and touch of blue at waistline. Sophie Tucker's gown was brilliant pink covered with embroidered designs in turquoise blue. The same shade of blue shoes and stockings were worn and blue tulle was carelessly tied around her neck. Stella Mayhew glided about the stage lightly and gracefully, despite the high breast plate trimming that seemed to be holding her down.

Anna Held's beautiful white pearl trimmed creation had the artistic touch of black worked into the bodice. She followed all of the charming women and was most appealing in a recitation about her much-loved France and the great war problem.

The children of Eddie Foy really stopped the show. Pat Rooney, 3d, appeared for a moment, with his parents, the boy doing a song and dance.

At the Winter Garden, in "The Passing Show of 1917," Marie Nordstrom's splendid enunciation and scintillating mannerisms make her stand out in the big cast. Yvette Rugel is the songbird of the production. She wears a mauve net for her first song and a short yellow mandarin coat, pants and hat, is strikingly effective for the "Willow Tree" number. Irene Franklin is falling for the Young Idea, wearing her hair a la Pickford—but, of course, it is some hair. A full little black satin skirt worn with a dark blue tight bodice and white collar and cuffs for the telephone number and the sport outfit worn for the baseball satire are her only becoming costumes. A pink tulle affair and a couple of other dresses are the most unbecoming she has ever worn. Dolly Connolly is doing the "Golden West" number she did in vaudeville and wearing her same vaudeville wardrobe. A novelty chorus outfit with large wheels of tulle front and back covering their bodies almost completely may or may not have been suggested by Eva Tanguay's "fan dress." The idea is further carried out

by smaller wheels at the wrists and ankles of the wearers.

It's a pity actresses of Ethel Barrymore's calibre do not appreciate more fully the importance of good dressing. At the Rialto last week Miss Barrymore portrayed an Indian girl who, finally being acknowledged by a rich father, is allowed all the luxuries her mother denied herself of. Under these circumstances the daughter should dress well. Yet Miss Barrymore wears the most ordinary looking clothes in the picture. As a wedding dress she wears an old-fashioned semi-fitting princess with big showy bands running from shoulder to hem of skirt of undeniably cheap lace. Good dressing in pictures is as important—as on the speaking stage and only screen actresses with reputations seem to slight it.

The woman who plays the old lady in "The Corner Grocer" sketch should have some instruction in the art of makeup. Her wig fits badly and her eyes and entire makeup might have been taken for an attempt at a comedy character old lady, instead of just a nice, likable old woman, attractive enough to have three men ready to propose to her.

Fleta Jan Brown (Brown and Spencer) is effecting a novelty in the way of having stand up lace collars in all of her evening gowns—wired up a la Queen Ann. She is wearing the most picturesque little dresses, each one with a somewhat different touch, in the way of color or cut, she does not wear one ordinary frock and yet they are all quite up to the minute in style.

Marie Stoddard, at the Colonial this week, looked well in a sapphire blue tulle skirt, bodice and skirt panels of sequins in the same shade but she worked indifferently, evidently because her material, which she seemed to appreciate more than the audience, was not getting over. During the next to her last number she told the leader to "play the next one fast and get it over." Marion Shirley, in a pink accordion pleated chiffon negligee with lace sleeveless overdress looks very much "Billie Burke" with her red hair, and dainty manner. A blue evening coat trimmed with white marabout is not up to the standard dressing of the act. A primrose taffeta dancing dress with its touches of blue velvet ribbon is becoming.

Winnie Baldwin looked as if she was going to do a "made in America" act. She opened in a pink organdie at once pretty and novel. The overskirt and bodice were trimmed with ruffled narrow turquoise satin ribbon, put on in scalloped border effect, with tiny ribbon flowers in different pastel shades set in between. The short skirt showed three narrow pleatings in the organdie. A large picture hat faced with pink with blue satin sash around it hung half way down back. A midnight blue skirt of sheer material had blue and black spangled trimming around the bottom. Big satin bows of blue, pink, violet, yellow and green showed through the outside drop. The lace embroidered in blue and brilliant pink head trimming, a gold turban and a red rose lilac and forgetmenot corsage, she looked like as if she might have stepped out of an old French pastel drawing. A novelty Hawaiian dress trimmed with bands of tiny colored ostrich tips with a ribbon skirt of as many colors, was much admired.

Charlotte Parry back in New York vaudeville with an offering of song stories has a novel blue curtain drop with three openings, emphasized by borders or pillars of black and gold and black and white. The same coloring carried out in Oriental design is

at the top of the drop. In the middle aperture she appears as a tired book-keeper eating his lunch, who is always figuring. As an Italian mother in a red calico waist, black skirt and cardinal shawl with paisley border she tells how proud she is she has made her boy a gentleman. The piece de resistance in the way of makeup and song, however, is a half-darkey, half-Hawaiian makeup. On top of a tangled head a wreath of red poppies mingles with a Hawaiian lei and in darky lingo she tells you how she mixes up her orders, trying to be what she ain't. A quick change to "Sweet Phyllis" in a clinging pink chiffon, dancing frock takes your breath away. Miss Parry sings and dances through three stages of Sweet Phyllis' life—the Wildflower from Sunnybrook, who goes to her first party on Broadway in the dress her mother made her. Miss Parry's last character is an old English street vendor who sees no reason he cannot enlist for service "So long as he has the 'art'."

While in Chicago a couple of weeks ago, I stood inside the purple velvet drop which surrounds Emily Ann Wellman and her players while the dramatic episode, "The Young Mrs. Stanford" is played, I was astounded to note how much of the power of the splendid acting is retarded by the screen. While the diction of each member of the cast is perfect, they have to use double force else the screen throws their voices back and they do not get over the footlights. Speaking of Miss Wellman's Chicago engagement—she actually received so many floral offerings the opening day she had to engage an extra taxi to take them to her hotel at night.

Cecil Kern who made a quick decision to return to the stage last month after a retirement of two years in private life, is receiving the most complimentary press notices of her career, since opening as leading woman in the Denham Stock Co., Denver. Miss Kern has a wealth of beautiful frocks to dazzle the Denverites.

There's a wave of patriotism about the theatres this week, fostered perhaps by the war bond delegates who are speaking in the various houses. The Riverside is no exception. Mrs. Gordon Wilde, in green velvet evening gown, caught up at one side and the back with lace girdle, assisted her husband materially with his shadowplay. Ether Hunter with her violin and braid was conspicuously present in a wistaria satin and tulle gown. Cuddles and the girls of the "Bandbox Review" are cunningly attractive. Adele Rowland is such a picture in a voluptuous coral pink wrap and gown she should have more fitting surroundings. A pink drop or pink draperies, lamp shades, etc., would carry out the idea. The deep yoke of wrap and of skirt in dress underneath are quite in harmony. Both have long points over shoulders and hips. There is not a bit of trimming on either, a delightful relief these days. As a Red Cross nurse in sombre gray uniform she is pathetic and humorous. A sheer gown that looks blue in one part of stage and gray in another has the same graceful simplicity, with a touch of silver cloth at waist, its only relief. The girl in the Bowers Review wears, among other pretty frocks, a white silver bodice over pink tulle and satin. A bow of tulle at the wrists and a large crownless tulle hat add to its daintiness.

It's difficult to reason out if Nat Albert at the American the first half had any definite reason for singing as loudly as he did, but it drowned his partner's voice com-

pletely. Flo Albert wore a simple pretty dancing frock of blue satin. The full skirt caught up around the hips in a big puff has a lace and satin bodice. Valyda looked well in a black chiffon flounced skirt with a long waisted black sequin body. She dons a large tulle hat with jet crown and a long ermine scarf for her last number. Hirschhoff's Gypsy girls look good in faces, figures and costumes. Their skirts are of blue flowered material edged with red and brown ribbon and fringe. Tiny zouaves of same silk are worn over bright pink blouses trimmed with bands of blue ribbon, and various colored ribbons fall over front of bodice. Red stockings, red aprons, blue caps and blue sashes make a dashing effect with their fast dancing. Ray Lawrence in a pink velvet dressy coat suit trimmed with a black fur makes his first appearance singing as he comes down the aisle through the audience. At the same time a dresser in Chinese makeup appears between the silk Chinese-looking drop banging a Nile green brocade with bright green flowers, a profusion of emerald green tails falling over arms and neck is the first change and a light wistaria gold embroidered gown is the next. The skirt is caught up on one side. Full pleated panels of drapery of a deeper shade of wistaria tulle fall from either side. A crownless tulle hat and still more tulle falling over arms, is a very effective makeup. The dressing for the act is good, but a badly fitting wig of the vintage of "Stuart's best days" and a tendency to mouth his words prevents a deception of any sort. Another woman is playing "Mrs. Frayne" in the Haus Robert sketch, "Cold Coffee." She is attractive in a grey blue taffeta dress with which she wears a large double pointed white chiffon collar and cuffs and grey shoes, but she is quite too young—or else made up too young for the part.

Since May 29 Fanny Stedman and Jay Melville have been man and wife. They were married that day at Port Richmond, S. I. Belle Baker was matron of honor at the ceremony and Charles Wood the best man. Mrs. Melville is of Al and Fanny Stedman; her husband of Wood, Melville and Phillips. The respective acts will continue as before. The Stedmans are brother and sister.

Attention, girls! Fred'k Bowers has given you a tip. Not to be outdone in patriotism, Freddie has written a song which he put in his act at the Riverside this week. He sings to a Peach—I mean a girl in a peach orchard—of all the things he wants to give her, including his money, and promptly the girl gets the idea. "If you want to buy something for me, buy me a Liberty Bond," says she.

Some pictures shown at the Rialto last week taken in the Land of the Rising Sun were most interesting. They showed Japanese child life, their amusements, home life, etc., up to their disrobing and being tucked in their funny little beds at night.

Did you see all of those pretty program girls at the Hippodrome Sunday night? If you did, of course you didn't wonder why so many men took such a time finding their seats and those who did have to come in with you found some reason for going back down in the lobby again.

Mrs. Henry Chesterfield entertained a party of friends at the N. V. A. Club the other night. This popular lady is almost as much in demand as her husband on the guest nights. Everyone wants to meet her—and better still, everyone likes her. Elida Morris was also the center of attraction at another table and a rumor passed around that she had a splendid offer with a new film company.

# CABARETS

Vaudevillians and cabaret artists joining the army or navy will be permitted to take their musical instruments along. Troop A, of the First New York cavalry, has already organized a jazz band with Harvey Brooks playing the saxophone and Syd Marion the ukelale. Marion is also pianist. Two banjoists, who have appeared in vaudeville and cabarets in New York, are with the same troop.

The Strand Roof's new revue was staged by Julian Alfred, who has introduced a pony into the finale. One of the cabarets tried out a dog act that got over and a roller skating bear that didn't, but Mr. Alfred's pony with a girl astride of it carrying a small time American flag is a hit. The finale is also a success, the flag being the single bare bit of patriotism in a neatly moving restaurant floor production. Other than the pony finish the best and newest thing in the revue are the Van Vliessen dancers, two boys and a girl, doing a costumed Egyptian dance. The finale is built up on it. The three young people dance their number quite well, which, with their dressing of the dance, makes it the most attractive individual portion of the performance. A nicely staged number is "The Ragtime Dinner Band," first put on by Mr. Alfred at the Martinique some time ago and originally coming from London. There is a toe dancer called Veronica in the revue, who is not professionally entitled to that name and should have the good taste to leave it to its owner. While she is seeking to exploit herself at the expense of someone else who is better known, this toe dancer can not expect to secure recognition in the profession and the apparent attempt to deceive the public can neither aid her nor the restaurant that permits it. The male principal is Dave Mallen. There is a blond singer in the show, also Patsey O'Hearn with her personality, the revue as a whole making up a nice little show. It is produced by Lea Herrick. Mr. Alfred will return to the Hotel Martinique next season, as the producer and stager of the cabaret to be given there. The Martinique has been furnished its entertainment for a couple of seasons by the Gus Edwards productions.

Burr Park Inn, situated in the village of Burr Park, without the confines of Chicago, was raided by men from the office of State's Attorney Macklay Hoyne, June 2. The place had a particularly vicious name and has secretly been under Hoyne's investigation for some time. It is said to have been the resort of auto thieves and also 14 women placed there by cadets, all having police records. In the raid signed burial permits were found, a number of loaded guns and revolvers and dope outfits. It has been suspected by the prosecutor the Inn concealed evidence of the disappearance and death of several persons, and the finding of the burial permits signed in blank bears out the suspicion. Samuel Harris, one of the proprietors, after being questioned, attempted to escape from the ante-room of the state's attorney office by lowering himself from the third story window by means of a flimsy rope. The rope broke and the man was killed by the fall. He had made a damaging confession.

The Palais Royal new revue is due to open June 11. It will have 20 chorus girls, led by Fred Delf and Daisy Irving. Others in the show will be Etowa, a Jap dancer, Anita Elson, who danced with Delf in the "Cohan Revue," and the Two Bryants. Dave Bennett is staging the revue. The people were booked through Harry A. Shea. Contracts were given for 10 weeks, which means the restaurant and show will run

through the summer. This is the second revue the Palais Royal has given. Its first, when opening, was headed by Fritz Scheff, now in the last of the eight weeks she was engaged for at \$1,500 weekly.

The burning of Healy's at Long Beach is said to have cost Tom Healy a loss of \$65,000. Nothing daunted, however, he is making ready for the construction of his enormous skating rink and skating cabaret on the site of the Astor Market at 95th street and Broadway for next season. It is to be patterned after the Admiral's Palace in Berlin and will have a larger floor space than that famous edifice.

With the inauguration of the one o'clock closing the New York restaurants are doing an increased dinner business. One familiar with such things says the average party of four will spend \$25 for dinner at a Broadway cabaret which yields a profit of \$3 per head.

While business in San Francisco in practically every cafe in town has fallen off to a large extent, even more so since the inauguration of the recent ruling regarding the selling of liquor to a soldier in uniform, the Portola Louvre management is well fortified with Phoebe Brown, a dancer of considerable merit, who promises to attain wide popularity and in due time prove of enormous value to the establishment. Miss Brown undoubtedly displays more "pep" than any dancer who has been appearing around local cafes in some time.

The new federal law which prohibits the sale of intoxicants to any man in uniform, under a penalty of \$1,000, has made cafe and saloon keepers strictly adhere to the order. However, a number of enlisted men at Rock Island, Ill., evaded the law for a time. They bought "jumpers" and overalls which they yanked over their uniforms. The ruse was discovered by officers and the men were court marshalled.

Pop vaudeville opened this week in the Keith Hippodrome, Cleveland, for the warm spell, only.

Keith's Lowell, Mass., has discontinued its vaudeville and will go through the summer with a picture policy.

Charles Morrison, in the E. M. Robinson department of the United Booking Offices for three years, starts next week as assistant to Edward S. Keller, the U. B. O. agent.

Ruth Wilkes, a vaudevillian, has started action for divorce in Chicago against Charles McKinney, a non-professional.

The Wilmer & Vincent theatre at York, Pa., closed Saturday for the season. The firm's house at Altonna closes this Saturday. The W. & V. theatres remaining open indefinitely are at Utica, N. Y., Allentown, Easton, Reading and Harrisburg, Pa.

Bernice Beaven, secretary to Sam Thall, the tabloid booker of the W. V. M. A. in Chicago, has become engaged to Harold Hansen, an officer in the Marine Corps, stationed at present at Fort Royal, S. C.

Mme. Estelle Beaugrand, with the French Players last season, has returned to this country and will go into the English spoken drama. She is the daughter of the late Honore Beaugrand, who was Mayor of Montreal.

Charles A. Bird, who left the post of general manager with the Shuberts Saturday, is to make a trip to the Pacific Coast, starting on June 28 in company with John Zanft of the William Fox forces and H. M. Horkheimer. In the meantime he will go to his country home up state.

The Bronx opera house is playing a series of musical comedies over this spell and will keep on with the policy until the weather prevents it. Jack Rosenthal, son of J. J., who manages the Bronx house, has become an ac-

# NOTES

tor, joining Louis Simon's act, "The New Coachman," and programed as Jack Osterman, having assumed his mother's (Katherine Osterman) name for stage purposes.

O. D. Woodward, who founded the Denham theater stock company in the fall of 1913, retires from the theater Saturday. William Webb will succeed him as director. Mr. Woodward has kept the house running continuously for 189 weeks, with approximately 2,000 consecutive daily performances, claimed to be a record for American stock companies. The house has been doing an unprofitable business for the last several months.

Fenton and Green are discontinuing the pictorial puzzle contest advertised by the act in last week's VARIETY. The team announces the discontinuance in this issue. While the contest was not seriously intended by the act and no prize was offered, Fenton and Green merely meaning to publish laughable pictures, the "puzzle contest," as it was called, might have bordered upon the Lottery Law and gotten into conflict with the postal regulations. To avoid that possibility Fenton and Green concluded to call off the contest.

The Stage Women's War Relief, in co-operation with Raymond B. Fossdick, chairman of the Recreation Committee, is to present the first of its series of entertainment at mobilization camps at Fort Meyer, June 9. Rachel Crothers, president of the S. W. W. R., after a conference with Cohan & Harris, received promises of their support to the fullest extent and of the enrollment of the membership of the Friars' Club to give one of their frolics as part of the initial performance.

Bert Levy gave his first morning entertainment in New York for children last Saturday at the Palace. Mr. Levy has been devoting one morning or more weekly in cities where he has appeared at the vaudeville theatre during the past season. He was reported quite successful at it, easily believed after watching how he entertained the kidlets at the Palace. A large crowd of young ones was there. They ranged in age from four to around 16, some accompanied by parents who also enjoyed the hour and a half. About the most noticeable matter in connection with the entertainment was Mr. Levy's control over the children. They obeyed him perfectly and seemed to understand him as well as he understood them. Mr. Levy drew some sketches, exhibited pictures, told a couple of little stories, ran off "The Butcher Boy" (a comic film with Fatty Arbuckle), had some of the kids draw on his specially prepared apparatus (which was an interesting feature to the adults present as well) and for the finale the children all stood, singing the "Star Spangled Banner," then filed orderly out of the house, each child showing pleasure by facial expression. When Mr. Levy first sketched upon his apparatus, he informed the children they could guess at what he was drawing. They yelled "lady," "Indian" and so on but without creating a disturbance, seemingly finding much enjoyment in this amusing guessing. It made a most pleasant morning for the kids and it's rather nice of Mr. Levy to give his time and attention freely to the pleasure of strange children to him. There is no profit of any sort in this for the artist. The children and their parents or guardians are admitted without charge and the theatre is donated by the management of it. If Mr. Levy continues this each season he will become a king among the children and probably the most universally popular man with kidlets in the land.



Bayonne WHIPPLE and Walter HUSTON

In their newest comedy creation, "SHOES," the best novelty of the season. PROCTOR'S FIFTH AVE. THEATRE NOW (June 7-11)  
Direction, PETE MACK.

# BILLS NEXT WEEK (JUNE 11)

In Vaudeville Theatres

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

Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "Chas." Chas. O. Venter Booking Office; "W. M. A." Western Vaudeville Managers; "C. C." C. C. (Chicago); "P. P." Pastore Booking Office; "L. W." Marcus Lewis Circuit; "L. A." Interstate Circuit (booking through W. V. M. A.); "Sun." Sun Circuit; "A. & H." Ackerman & Harris (San Francisco); the A-H. houses are booked in conjunction with the W. V. M. A.

**SPECIAL NOTICE**—The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions. The haste in which the bills are gathered prevents any attention being given these matters.

**New York**  
PALACE (orph)  
Norah Bayes  
White & Haig  
Tempest & Sunshine  
Beryl Levy  
Cal Boys' Band  
Rockwell & Wood  
Walter Brower  
(Two to fill)  
COLONIAL (ubo)  
Bernard Granville  
Hugh Herbert Co  
"Race of Man"  
Beaumont & Arnold  
La Sylph  
Betty Bond  
Robins  
Harris & Manion  
Sprague & McCreece  
ROYAL (ubo)  
Louis Mann Co  
Stone & Kallaz  
Browning & Denny  
Robbins  
Hill Cherry & H  
Nella Allen  
Simmons & Bradley  
Lamb & Morton  
RIVERSIDE (ubo)  
Joe Santley Co  
Henry Lewis  
"Corner Store"  
Bankoff Co  
Mignon  
Primrose 4  
Sterling & Marguerite  
Oraville Bros  
H O H (ubo)  
2d half (7-10)  
Curtis 3  
Tommy Haydn  
Will Oakland  
A Edwards  
61ST ST (ubo)  
2d half (7-10)  
Raymond Bond Co  
Hall & Kinney  
Donovan & Lee  
La Bergere  
58TH ST (ubo)  
2d half (7-10)  
Jessell & Marlin  
Danny  
Quinn & Lafferty  
Vander Mere  
Cedie Francis Co  
Ines Lawson  
5TH AV (ubo)  
2d half (7-10)  
Helen Trlx Co  
Whipple Huston Co  
Lockitt & Waldron  
AMERICAN (loew)  
Noack  
Rob & Robertson  
Valentine Vox  
Granville & Mack  
"Days Long Ago"  
Fred Rogers  
Harry Brooks Co  
Andy Lewis Co  
Paul & Pauline  
2d half  
L & G Harvey  
3 Tivoli Girls  
The Nightingales  
Cunningham & Ben-  
nett  
"Surprise Party"  
Mr & Mrs Thomas  
Chas. Kelly  
(Two to fill)  
LINCOLN (loew)  
Dancing Demons  
Josephine Lenhardt  
Cunningham & Ben-  
nett  
Baseball 4  
Howard & Sadler  
Leo & May Jackson  
2d half  
Duval & Simons  
Jan Rubini  
Hans Roberts Co  
Burns & Lynn  
(Two to fill)  
7TH AVE (loew)  
Little Dorothy  
Harron & Malcolm  
A Gray & Boys  
Hans Roberts Co  
Andrew Kelly  
Kate & Wiley  
2d half  
Zita Lyons  
Mohr & Moffatt  
Haze Thurbey  
Chas Deland Co  
Bush & Shapiro  
(One to fill)  
GREELEY (loew)  
Jenson & Jenson  
The Valdes  
Homer & Hubbard  
Jan Rubini  
"Surprise Party"  
Senator Murphy  
Del Frado 4

Belle Rutland  
Benivici Bros  
The Alibi  
Smith & Kaufman  
LaToy's Models  
(Two to fill)  
DEL ANCHURY (loew)  
Norton & Noble  
3 Tivoli Girls  
Marvin & Marvin  
"The Alibi"  
Melody 4  
Fred LaReine Co  
2d half  
Tyler & Sinclair  
Moore White & B  
Valentine Vox  
Howard & Sadler  
Andy Lewis Co  
Walters & Moore  
Rita Marsden  
Kate & Wiley  
NATIONAL (loew)  
Zita Lyons  
Marshall & Covert  
Holden & Herron  
Harry English Co  
Smith & Kaufman  
Gypsy Songsters  
2d half  
Leo & May Jackson  
Dennl & Perry  
Eleanor Haber Co  
Beth Mayo  
Baseball 4  
(One to fill)  
ORPHEUM (loew)  
Tyler & Sinclair  
Dennl & Perry  
Mills & Lockwood  
2d half  
Dougherty & Lucy  
Marvin & Marvin  
Rob & Robertson  
Gypsy Songsters  
Andrew Kelly  
Paul & Pauline  
(One to fill)  
BOULEVARD (loew)  
Stewart & Olive  
Mohr & Moffatt  
V & C Avery  
Frazer Bunce & H  
Beymour's Family  
2d half  
Dancing Demons  
Mills & Lockwood  
Homer & DuBar  
Holmes & Holliston  
A Gray & Boys  
AVE B (loew)  
Cornelia & Adele  
Knowles & White  
C Monroe Co  
Jim McWilliams  
Belle Carmichael  
2d half  
Orben & Dixie  
McShayne & Hathaway  
LoCosta & Clifton  
Lewis Belmont & L  
Jack & Foris  
Coney Island, N. Y.  
BRIGHTON (ubo)  
Nan Halperin  
"Peacock Alley"  
Hale & Patterson  
Mr & Mrs J. Harry  
Jack Alfred Co  
Cooper & Ricardo  
Scarpino & Varvara  
Imperial Tr  
(One to fill)  
HENDERSON'S (ubo)  
"Tango Shoes"  
Hunt & DeHamby  
Imp Chinese  
Bert Hanlon  
Pay 2 Coly's & F  
Francis & Ross  
Herns & Preston  
Brooklyn  
ORPHEUM (ubo)  
Julia Arthur Co  
Bernard Granville  
Harry Carroll  
Benew & Baird  
Arthur Havel Co  
Hennan & Shirley  
Steindell Bros  
The Norvelles  
Burdella & Paterson  
BUSHWICK (ubo)  
Van & Schenck  
Belle Baker  
Lee Kohlman Co  
"Mr. Engel-Hy"  
Wm & Wm  
Joe Browning  
Lola Wentworth  
Perry  
HALSEY (ubo)  
2d half (7-10)  
Baker Bros  
Chas Edwards Co

Naldy & Naldy  
June Saimo  
BIJOU (loew)  
LaToy's Models  
Beth Mayo  
Stone & Clear  
Eleanor Haber Co  
Bush & Shapiro  
(One to fill)  
2d half  
Noack  
Marshall & Covert  
Granville & Mack  
Harry Brooks Co  
Senator Murphy  
"Days Long Ago"  
DE KALB (loew)  
Lou & Grace Harvey  
Baker & Rogers  
Chas Deland Co  
Belle Rutland  
Fujiama Japs  
2d half  
Stewart & Olive  
Marion & Willard  
Frazer Bunce & H  
Congressman Kitty  
Geo Primrose 3  
Fred LaReine Co  
PALACE (loew)  
Jack & Foris  
Archer & Ward  
LaCosta & Clifton  
Lewis Belmont & L  
"Girls from Starland"  
2d half  
Cornelia & Adele  
Maybelle & Best  
Montrose & Allen  
Choy Hong Tr  
(One to fill)  
FULTON (loew)  
Kenney & LaFrance  
Duval & Simons

Scamp & Scamp  
Pollard  
Ward Bell & W  
Ray Bruce & F  
Russian Dancers  
Baltimore, Md.  
HIP (loew)  
Spiegel & Jones  
Payne & Nesbit  
Storm & Marsden  
Bert Howard  
Hirschfeld Tr  
(One to fill)  
Billings, Mont.  
BABCOCK (ah-wva)  
Harry Watkins  
Gerald Griffin  
Fields Keane & W  
"Echoes of B'way"  
Fermale  
Don Robert Co  
(17-18)  
Kartell  
The McFarlands  
Story & Clark  
Arthur Lavine Co  
Daisy Harcourt  
Roeder's Inventions  
Birmingham, N. Y.  
STONE (ubo)  
Devos & Statyer  
3 Creighton Girls  
Burke & Harris  
E J Moore  
Leighton & Alexander  
Birmingham, Ala.  
LYRIC (ubo)  
(Atlanta split)  
1st half  
5 Nelsons  
Shattuck & Golden  
Spencer & Williams

## CONTINENTAL HOTEL

LOS ANGELES AND SAN FRANCISCO  
Shanley and Furness ("Fifty-Fifty")

Bernivici Bros  
Mr & Mrs Thomas  
Geo Primrose 3  
2d half  
Norton & Noble  
Baker & Rogers  
V & C Avery  
Melody 4  
Fujiama Japs  
WARWICK (loew)  
Montrose & Allen  
3 Rozellas  
(Two to fill)  
2d half  
LaBelle Carmen 3  
Bernard & Lynd  
"Girls from Starland"  
(One to fill)  
Albany, N. Y.  
PROCTOR'S (ubo)  
(Troy split)  
1st half  
Ameta  
Wolf & Stewart  
Bernie & Baker  
Cycling McNutta  
Harry Von Fossen  
(Hong Kong Mystery)  
Instead of Ameta  
2d half at Troy  
Allentown, Pa.  
ORPHEUM (ubo)  
1st half (11-13)  
Bell & Eva  
Jack Roddy  
Dorice Goldbliss  
B & H Gordon  
Roy & Arthur  
Atlanta, Ga.  
LYRIC (ubo)  
(Elmhurst split)  
1st half  
McMahon P & C  
The Solomons  
"Fashion in la Carte"  
Toney & Norman  
Sig Franz Tr  
Austin, Tex.  
MAJESTIC (inter)  
(11-12)  
Whirling Propellers  
Chas L. Simon  
Newhoff & Phelps  
James C. Morton  
Melody Six  
Swor & Avey  
Benny & Woods  
Bakersfield, Cal.  
1st half  
Green McHenry & H  
EMPERESS (ah-wva)  
Marie Genaro  
Superba

Crossman's Enter's  
(One to fill)  
Boston  
KEITH'S (ubo)  
Flo Moore & Bfo  
"Bride Shop"  
The Sharrocks  
Leo Heers  
M & W Cutty  
Gaylord & Lancton  
Edna Munsey  
Dufty & Daisy  
ORPHEUM (loew)  
Billy & Ada White  
Sally & Seeley  
Anthony Anderson  
Mr Manning Sisters  
Mr Chaser  
2d half  
Nanloh & Nabb  
Chas C Rice Co  
Piotti  
Little Caruso  
Fern Richelleu & F  
(Two to fill)  
ST. JAMES (loew)  
Helen Vincent  
Tom Davies Co  
Brady & Mahoney  
Chyo & Chyo  
(One to fill)  
2d half  
Delight Stewart & H  
Sampson & Douglas  
Joe Remington Co  
Mumford & Thompson  
Mr Chaser  
Bridgeport, Conn.  
POLI'S (ubo)  
Dalhane Co  
Alton & Allen  
"Storyland"  
Burns & Quinn  
2d half  
Bicknell  
Lulu Bilson Co  
Al Shayne  
Grayer & Bell  
Gygi & Valdie  
Butte, Mont.  
PANTAGES (p)  
(15-20)  
Will Morris  
"Mr Detective"  
"Woman Proposer"  
FROST  
Green McHenry & H  
EMPERESS (ah-wva)  
Marie Genaro

HOWATSON and SWAYBELL  
"A Case of Pickles" LAUGH BROKERS

Dae & Neville  
Lew Hoffman  
Bijou Min Misses  
Roth & Roberts  
Radium Models  
2d half  
Musical Birds  
Chadwick & Taylor  
Robert Trio  
4 Old Veterans  
Louis London  
Fred Zebadie Co  
Calgary  
PANTAGES (p)  
Julian Hall  
The Gascones  
"Women"  
Brooks & Bowen  
"Wanted—A Wife"  
Camden, N. J.  
TOWER'S (ubo)  
2d half (7-9)  
Walter W. Co  
Betts Childow & H  
Green Miller & G  
"Man Off Ice Wagon"  
Bognany Tr  
Chattanooga  
RIALTO (ubo)  
(Knoxville split)  
1st half  
Mildred Grover  
DeLier & Termini  
Trovolio Co  
Eddy Carr Co  
4 Danubies  
Chicago  
MAJESTIC (orph)  
Elizabeth Murray  
Cecil Cunningham  
Marmel Ste  
Edwin Stevens  
"Motor Boating"  
Ashley & Allman  
Whitefield & Ireland  
Gibbs & Lewis  
Gallardo  
Cincinnati  
KEITH'S (ubo)  
(Sunday opening)  
Wilson & Larsen  
Daley Leon  
Coyles & Morrell  
Francis P Bent  
The Duttons  
Cleveland  
HIP (ubo)  
Eddie Hoot  
Savannah & Ga  
Jas H Leonard Co  
Dorothy Earle  
Sextet De Luxe  
Asaki Tr  
(One to fill)  
Columbus, O.  
KEITH'S (ubo)  
Harry Devora 3  
Oiga  
H & E Cobley  
Lerner & Wiley  
Dunley & Merrill  
Alva & Partner  
Dayton, O.  
KEITH'S (ubo)  
The Faynes  
Musette  
H & A Turpin  
Harry Sterling  
Theo & Dandies  
Denver, Colo.  
PANTAGES (p)  
Military Elephants  
Francis Renault  
John P Wade Co  
Wells Northworth & M  
"Smart Shop"  
Detroit, Mich.  
TEMPLE (ubo)  
Nat Willis  
The Caninos  
Nonette  
Be-Ho Gray Co  
Jones & Silverster  
Mr & Mrs Keale  
Adelaide Boothby Co  
The Kramers  
MILES (abo)  
Four 1913 Girls  
Brennan & Cleveland  
Knickerbocker Trio  
Adams Bros  
Howard's Bears  
Yellow Peril  
Easton, Pa.  
ABLE O H (ubo)  
Ed Estus  
Bernard & Scarth  
Green Miller & G  
Evelyn Ellsin  
The Breakers  
2d half  
Harry Batchlor  
Dunn Sisters  
Dorice Celebrities  
B & H Gordon  
Bell & Eva  
E. St. Louis, Ill.  
ERBER'S (wva)  
Kipp & Klipp  
Gerald Griffin  
Parr & White  
Orange Parkers  
2d half  
Marcou  
McCormack & Wallace  
Gordon & Kinney  
Archie Nicholson 3  
Edmonton, Can.  
PANTAGES (p)  
Roderiguez  
Holmes & LaVere  
"Breath of Old Va"  
Morris & Allen  
"Movie Girls"

Minerva, N. Y.  
MAJESTIC (ubo)  
E J Moore  
May Fletcher  
Homestead 8  
Leighton & Alexander  
Wanda  
2d half  
Billburke & Robfson  
Burke & Harris  
Valentine Vox  
Anita Gould  
Boganny Troupe  
Fall River, Mass.  
BIJOU (loew)  
Fern Richelleu & F  
Piotti  
Chas C Rice Co  
Little Caruso  
(One to fill)  
2d half  
Billy & Ada White  
Manning Sisters  
Tom Davies Co  
Fox & Cross  
The Nolans  
Fargo, N. D.  
GRAND (abo)  
Cooper & Hickey  
The Mardeens  
Sorority Girls  
(One to fill)  
2d half  
Zeda & Hoot  
Ethel Costello  
Edwin Keough Co  
Aerial Macks  
Harrison & Stewart  
Grand Rapids  
ROMONA PK (ubo)  
Jonla Co  
Farber Girls  
Bennett & Richards  
Jensen Co  
Dooley & Nelson  
Oxford 3  
Great Falls, Mont.  
PANTAGES (p)  
(12-13)  
(Same bill playing  
Academy 14)  
Howard Kibel & H  
"Miss Hamlet"  
Lella Shaw Co  
Swain's Animals  
Nash & Nash  
Harrisburg, Pa.  
MAJESTIC (ubo)  
Eddy Duo  
Hudson & Chain  
Louis Simons Co  
Elsie White  
Pete & Pals  
2d half  
Ed Estus  
Bernard & Janis  
Roy & Arthur  
(Two to fill)  
Hartford, Conn.  
POLI'S (ubo)  
Lillette  
Hosley La Rue Co  
Frocks & Frills  
Richard Bros  
Elkins Fay & E  
2d half  
Jimmy Lucas Co  
Isabel D'Armond Co  
Walter Ward & W  
Douglas Family  
John F. PALACE (ubo)  
Connors & Foley  
Al Shayne  
Seighe & Matthews  
Jas Orker Co  
Grayer & Bell  
2d half  
Conrad & Connelly  
"Two Little Days"  
4 Newsmen  
(One to fill)  
Havlicton, Pa.  
FEELEY'S (ubo)  
2d half (7-9)  
Musical Clovers  
Barry Nelson & B  
Kaufman Bros  
Eills Nowlan Tr  
Hoboken, N. J.  
LYRIC (loew)  
Dean & Richards  
Congressman Kitty  
Ward & Shubert  
(Two to fill)  
2d half  
Kenney & LaFrance  
Chas L Howe Co  
Jim McWilliams  
(Two to fill)  
Indianapolis  
KEITH'S (ubo)  
(Sunday opening)  
Blanche Sloan  
Finn & Finn  
Harry Walters  
Muss Highlanders  
(One to fill)  
ENGLISH (ubo)  
Maestro Co  
Anthony & Adele  
Minutire Rev  
Ruger & Winifred  
H. Germaine 3  
Jacksonville, Fla.  
ARCADE (ubo)  
(Sunday opening)  
(Savannah split)  
1st half  
The Nagflies  
Potter & Hartwell  
Felix & Dawson Girls  
Gertrude Barnes  
Melle Paula

Janecville, Wis.  
APOLLO (abo)  
2d half (7-9)  
J & D Palmer  
Pianocong 4  
(Two to fill)  
Johnstown, Pa.  
MAJESTIC (ubo)  
(Pittsburgh split)  
1st half  
Austin Webb Co  
Warren & Frost  
(Three to fill)  
Kansas City, Mo.  
PANTAGES (p)  
(Sunday opening)  
Leo & Mae Lefevre  
Cadora  
Bernardi  
Friend & Downing  
Rawls & V Kaufman  
Kenosha, Wis.  
VIRGINIAN (wva)  
(18-17)  
Odone  
Morris & Campbell  
Royal Tokio Tr  
(Two to fill)  
Knoxville  
BIJOU (abo)  
(Chattanooga split)  
1st half  
Gilmore & Castle  
Reed & Wright Girls  
Earl Curtis Co  
Savoy & Brennan  
The Maynards  
Lancaster, Pa.  
COLONIAL (ubo)  
2d half (7-9)  
Arnold & Florenz  
The Prescotts  
Morton & Russell  
Burlington 4  
Little Rock, Ark.  
MAJESTIC (inter)  
Five Emigrants  
Thorndyke & Barnes  
Tate's "Motoring"  
Walton & Clifton  
2d half  
Wheeler & Dolan  
Newhoffnad Phelps  
James C Morton  
Swor & Avey  
Benny & Woods  
Logansport, Ind.  
COLONIAL (ubo)  
Julia Edwards  
Harry Coleman  
Folsom & Brown

Inman & Wakefield  
"Oh You Devil"  
2d half  
Mus Burbanks  
Flitzsim's & Cameron  
Mankitch Co  
Kelly & Galvin  
Harold Dukane 3  
Marshalltown, Ia.  
CABINO (abo)  
2d half (7-9)  
Orrin Craig 3  
Ray & Marion  
Warden's Birds  
Al Wohlman  
Hall & Guilda  
Mason City, Ia.  
REGENT (wva)  
(10-11)  
Catalano & O'Brien  
Darto & Rialto  
(Two to fill)  
Tenn.  
ORPHEUM (inter)  
Wheeler & Dolan  
Chas Olcott  
6 Little Wives  
2d half  
Whirling Propellers  
Hager & Goodwill  
Tate's "Motoring"  
Charles Semon  
Melody Six  
Middletown, N. Y.  
STARLION (ubo)  
Lo Vaux  
Effe Laurence 3  
2d half  
Creighton Girls  
Milwaukee, Wis.  
PALACE (wva)  
The Hallings  
Harry Watkins  
Wilson & Wilson  
"Lingerie Shop"  
Morris & Campbell  
4 Bards  
2d half  
Gordon Bros & K  
Orpheus Comedy 4  
Billy Beard  
Elsie Williams Co  
Darrell & Hanford  
Paul Kleist Co  
Minneapolis, Minn.  
PANTAGES (p)  
(Sunday opening)  
Kane & Herman  
Nelson & Nelson  
"Birth of Rose"  
Abram T  
Godfrey & Henderson

## E. HEMMENDINGER 45 JOHN STREET NEW YORK

Ed. John 971 Jewelers to the Profession

2d half  
Gallerint 2  
Will & Kemp  
(One to fill)  
Los Angeles  
ORPHEUM  
(Sunday opening)  
D Shoemaker Co  
Boyle & Brown  
DeLeon & Davies  
Marlon Harris  
R Coghlan Co  
Lewis & Norton  
Ruth St Dennis Co  
Johnston & Hart  
PANTAGES (p)  
Kimliwa Tr  
Knickerbocker 4  
Paul Decker Co  
Marconi Bros  
Chris Richards  
"Phun Phlends"  
Louisville, Ky.  
FOUNTAIN FY PK  
(orph)  
(Sunday opening)  
Kittner H & McK  
Leah Nora  
Broslus & Brown  
Calts Bros  
King & King  
KEITH'S (ubo)  
(Nashville split)  
1st half  
Local Entertainment  
HIPP (ahh)  
Ryan & Ryan  
Farke & Wells  
Draewe Hambo & W  
B & B Stanley  
4 Patrollers  
Black & McCone  
4 American Kings  
Madison, Wis.  
ORPHEUM (ubo)  
Strassler's Animals  
Izetta  
Moran & Wiser  
Baill & Allen  
Paul Kleist Co  
2d half  
Rose & Ellis  
Fisk & Fallon  
"Prosperity"  
Wilson & Wilson  
4 Birds  
Vancouver, N. H.  
"PALACE" (ubo)  
Lan & Anshika  
Lewlis & Chapin  
Rollan Travers Co  
A Screaming Submarine Satire  
"THE CRUISE OF THE DOUGHNUT"  
Recurly Copyrighted, 1917, by  
BRADY and MAHONEY

GRAND (wva)  
N Johnson & S'Hearts  
Morris & Boley  
Marion Troupe  
Russell & Bell  
PALACE (wva)  
Curtis & Canine  
Catalano & O'Brien  
The Explorers  
3 Lyres  
Laypo & Benjamin  
Nashville, Tenn.  
PRINCESS (ubo)  
(Louisville split)  
1st half  
Onri  
Cook & Lorenz  
3 Sullys  
J & M Harkins  
"Midnight Rollickers"  
2d half  
"Six Little Wives"  
New Haven, Conn.  
BIJOU (ubo)  
Elm City 4  
Gygi & Vadie  
"Two Little Days"  
Lulu Beeson Co  
2d half  
"Dream Fantasies"  
Alton & Allen  
Dalbenale Co  
Hoadley La Rue Co  
Burns & Quinn  
New Rochelle, N. Y.  
LOEW  
Orben & Dixie  
Bernard & Lloyd  
"Case for Sherlock"  
2d half  
Foster & Ferguson  
Holden & Herron  
3 Rozellas  
N. Yakima, Wash.  
EMPIRE (ah-wva)  
The Ramblers  
VanPere & VanPere  
Walters & Myers  
Cloaks & Suits  
Patricola & Myers  
Leon & Adeline Sis  
2d half  
Blanche LaDue Co  
Edna Reese Co  
Noble & Brooks  
Musical Lunda  
Pauline Saxon  
Sundell & Sidell

**Oakland, Cal.**  
**PANTAGES (p)**  
 Asa Bros  
 Wilton Sis  
 Barber Thatcher Co  
 Roach & McCurdy  
 "Girl from a dam"  
 Harry Sydel  
**HIPP (a&h)**  
 (Sunday opening)  
 G & K King  
 Miller Scott & F  
 Russian Dancers  
 Douglas Flint Co  
 Superba  
 Paul Poole  
 (One to fill)  
 2d half  
 Howe & Howe  
 Cowles & Dustin  
 Rathbore & McGrado  
 4 Chabers  
 Lew Fitzgibbons  
 (One to fill)  
**Ogden, Utah**  
**PANTAGES (p)**  
 (14-10)  
 Tucano Bros  
 Bernard & Meyers  
 Niblo's Birds  
 Thaler's Circus  
 "Fe Mail Clerks"  
 Bob Hall  
**Omaha, Neb.**  
**EMPRASS (wva)**  
 (Sunday opening)  
 Barber & Jackson  
 Casting Campbell  
 (Two to fill)  
 2d half  
 DuMals & Floyd  
 Wallington 4  
 Miss LeVan Co  
 (One to fill)  
**Pasadena, N. J.**  
**PLAYHOUSE (ubo)**  
 2d half (7-9)  
 3 Normans  
 Andy Rice  
 Wood & Mandeville  
 Rollanda Bros  
**Paterson, N. J.**  
**MAJESTIC (ubo)**  
 2d half (7-9)  
 Welford Sis  
 Torcat's Roosters  
 "Memories"  
 Francis & Ross  
 Van Hampton & S  
 T & S Moore  
**Philadelphia**  
**KEITH'S (ubo)**  
 "Ruberville"  
 Digby Bell Co  
 Rooney & Bent  
 Misses Campbell  
 Arnaut Bros  
 Dahl & Gillen  
 Andy Rice  
 Kramer & Kent  
 Arnold & Pierson  
**GRAND (ubo)**  
 Helen Jackley  
 Billie Reeves Co  
 J Small 3  
 Joe Towle  
 Eadie & Ramsden  
 (One to fill)  
**WM PENN (ubo)**  
 Scranton B & S  
 Linton & Lawrence  
 Knapp & Cornalla  
 (One to fill)  
 2d half  
 Mystic Hanson 3  
 John T Ray Co  
 Abbott & White  
 Burlington 4  
 W S Hart Co  
**Pittsburgh**  
**DAVIS (ubo)**  
 Conroy & Le Malle  
 Ray Samuels  
 Cakes Bros  
 Sherman & Utry  
 (Four to fill)  
**HARRIS (ubo)**  
 Egmar Sisters  
 Ethel Vaughn  
 Mr & Mrs Vernon  
 Albert Cutler  
 Scott & Markee  
 Miss Matched Misses  
 Geo Yeoman  
 Ballyhoo 3  
**SHERIDAN SQ (ubo)**  
 (Johnstown split)  
 1st half  
 "Milady's Gown"  
 Frances & Nord  
 Donald & Roberts  
 Gurlan & Newell  
 (One to fill)  
**Portland, Ore.**  
**PANTAGES (p)**  
 Pederson Bros  
 Killyama  
 Stephens & Hollister  
 Olsen & Johnson  
 6 Peaches & Pear  
**HIPP (ah-wva)**  
 Smilette Sisters  
 The Balkans  
 Skelly & Holt  
 LeRoy & Harvey  
 Flitch Cooper  
 Fashion Shop  
 2d half  
 Zeb Zarrow Tr  
 Nelson Sisters  
 Keane & Foxworth  
 J C Lewis Jr Co  
 Adolpho  
 Lucy Gillette Co

**Providence, R. I.**  
**EMERY (loew)**  
 Bobbie Henshaw  
 Manley & Golden  
 Annette Smart Co  
 Clem Bevins Co  
 Harry Fisher Co  
 2d half  
 Saunders & Cameron  
 Farley & Butler  
 "A Clerk & Haynes"  
 Sally Sooley  
 (One to fill)  
**MAJESTIC (loew)**  
 Delight Stewart & H  
 Sampson & Douglas  
 Jos Remington Co  
 Mumford & Thompson  
 Nanloh & Nabb  
 2d half  
 The Van Camps  
 Helen Vincent  
 Anthony Andre Co  
 Brady & Mahoney  
 Chyo & Chyo  
**Reading, Pa.**  
**HIP (ubo)**  
 2d half (14-18)  
 Pete & Pale  
 Evelyn Elkin  
 Louis Simons Co  
 Bernard & Scarth  
 Garclnetto Bros  
**Reno, Nev.**  
**T & D (a&h)**  
 (Sunday opening)  
 (10-12)  
 Rome & Wager  
 The Skatelles  
 (13-14)  
 Fenner & Tolman  
 Tom Murphy  
 (15-16)  
 Henri Kublick  
 La Vere & Palmer  
**Richmond, Va.**  
**BIJOU (ubo)**  
 (Norfolk split)  
 1st half  
 A & G Falls  
 Regal & Mack  
 Girl 1000 Eyes  
 Britt Wood  
 Emmy's Pets  
**Roanoke, Va.**  
**ROANOKE (ubo)**  
 Hans Hank  
 Monte & Salls  
 Ragtime Dining Car  
 Young & Waldron  
 El Rey Sisters  
 2d half  
 "Sunny Side B'way"  
**Rocheater, Minn.**  
**EMPRASS (wva)**  
 Conway & Day  
 Bell Sisters  
 (One to fill)  
 2d half  
 Clifton & Kramer  
 Bernard & Merritt  
 Ross & Ashton  
**Rochford, Ill.**  
**PALACE (wva)**  
 Gordon Bros & K  
 Millar Sisters  
 "Prosperity"  
 Lillian Steele 3  
 Myrl & Delmar  
 2d half  
 The Halkings  
 Izetta  
 "Pink Pajamas"  
 Stables' Animals  
 Devine & Williams  
**Sacramento, Cal.**  
**EMPRASS (a&h)**  
 (Sunday opening)  
 DeVelde & Zelds  
 Seymour & Williams  
 Williams Morris Co  
 Colonial Belles  
 Billy Brown  
 Piccolo Midgets  
 2d half  
 J & N Oline  
 Keogub Sisters  
 Janes & West  
 Downey Willard & I  
 Ives Farnsworth & W  
 Tukteta Japs  
**Salt Lake**  
**PANTAGES (p)**  
 J & E Dooley  
 Zela  
 Billy McDermott  
 Estrelle & Pagan  
 "Uncead Girl Co"  
 Reed & Hudson  
**San Diego**  
**PANTAGES (p)**  
 LeHon & Dupre  
 Weber Beck & F  
 Bruce Duffett Co  
 Adler & Arline  
 "Texas Round Up"  
**HIPP (a&h)**  
 Jerome & Mack  
 L Blondell Co  
 H Printzre Co  
 Fred & Albert  
 The Reynolds  
 LaMont's W'n Days  
 2d half  
 Mansfield & Riddle  
 McGrath & Yeoman  
 Musical McDonalds  
 1 Shiloh  
 Anita Arilas  
 5 Armentas  
**San Francisco**  
**ORFELUM**  
 (Sunday opening)  
 E Nesbitt

**Ray Snow**  
 Calista Conant  
 Dorothy Brenner  
 Leach Wallen 3  
 Nat Goodwin  
 Olivatto Moffett & C  
 Milton & De-Long Sis  
**PANTAGES (p)**  
 (Sunday opening)  
 Jerome & Carson  
 "A Clerk & Haynes"  
 Freddie James  
 Anderson's Revue  
 Ed & Jack Smith  
 Capt Sorcho Co  
**HIPP (a&h)**  
 (Sunday opening)  
 Johnson & Wells  
 Moran Sisters  
 Walsley & Leighton  
 W Flynn & Esauties  
 Herbert's Seals  
 Maude Still  
**CASINO (a&h)**  
 (Sunday opening)  
 Bollinger & Reynolds  
 Tas Weatherford  
 Leroy & Mabel Hart  
 Luzzana Dancers  
 Carlos Casars  
 Jolly Trio  
**San Jose, Cal.**  
**VICTORIA (ah-wva)**  
 Bollinger & Reynolds  
 LeR & M Hart  
 Walsley & Leighton  
 Luzzana's Girls  
 Ray Snow  
 Herbert's Seals  
 2d half  
 DeVelde & Zelds  
 Seymour & Williams  
 William Morrow  
 Colonial Belles  
 Billy Brown  
 Picola Midgets  
**Santa Barbara, Cal.**  
**PORTOLA (a&h)**  
 (14-17)  
 Rosa & Rosana  
 Gilmore Corbin  
 Franks & Addington  
**Savannah**  
**BIJOU (ubo)**  
 (Jacksonville split)  
 1st half  
 Naiona  
 Anger & King Girls  
 "School Play Ground"  
 Marie Sparrow  
 Claude Rauf  
**St. Louis, Mo.**  
**FRST PK (orhp)**  
 (Sunday opening)  
 H & A Seymour  
 Raymond & O'Connor  
 Carl Riffner  
 Wilson & Aubrey  
 (One to fill)  
**EMPRASS (wva)**  
 Millard Bros  
 Alice Nelson Co  
 Mack & May Belle  
 Balzar Sisters  
 2d half  
 Wolgaat & Gilrie  
 Gerald Griffin  
 Gilmore & Romanoff  
 Detsel & Carroll  
 Orange Packers  
**GRAND (wva)**  
 Alice Cole  
 Louise & Sterling  
 Walter & Cantor  
 Chief Elk Co  
 Ted McLean Co  
 Lewis & Leopold  
 Ed & Lottie Ford  
 Princeton 5  
**PARK (wva)**  
 Wolgaat & Gilrie  
 Hirschel Hendler  
 McCormack & Wallace  
 Canfield & Barnes  
 Love & Wilbur  
 2d half  
 Washington 3  
 Duffy & Dunn  
 Mystic Bird  
 Fields & Wells  
 Ishakawa Bros  
**SKYDOME (wva)**  
 Gilmore & Romanoff  
 Marcou  
 Archie Nicholson 3  
 2d half  
 Fagg & White  
 Mack & May Belle  
 Love & Wilbur  
**St. Paul, Minn.**  
**PALACE (wva)**  
 Oille Young & A  
 Circle Comedy 4  
 Daisy Harcourt  
 (One to fill)  
 2d half  
 The Olmsteads  
 June Mills Co  
 Brown's Revue  
 Lillian Steele Co  
 (One to fill)  
**Schenectady, N. Y.**  
**PROCTOR'S**  
 Robt T Haines Co  
 Trava  
 Cummings & Shelley  
 Kitara Japs  
 Frank Fay Co  
 2d half  
 "Dream Garden"  
 Blson City 4  
 Selma Brantz

**John Dunsmore**  
 Aerial Shaws  
**Saverton, Pa.**  
**POLI'S (ubo)**  
 Arthur Lloyd  
 Porter J White Co  
 Sonas & Weber  
 Helene & Emilion  
 Married by Wireless  
 2d half  
 Annette's Band  
 "Memories"  
 Tudor Cameron Co  
 (Two to fill)  
**Seattle, Wash.**  
**PANTAGES (p)**  
 Alberto  
 Mlle Bianco Co  
 Ed F Reynard Co  
 Dorothy Vaughan  
 Will Morrissey  
 "Honeymoon Isle"  
**HIPP (ah-wva)**  
 Zeb Zarrow Tr  
 Nelson Sisters  
 Keane & Foxworth  
 J C Lewis Jr Co  
 Adolpho  
 Lucy Gillette Co  
 2d half  
 Leonard & Louie  
 Garrity Sisters  
 Norton Bros  
 Monte Carlo 6  
 Dot Marrell  
 Hayashi Japs  
**ORPHEUM (wva)**  
 (Sunday opening)  
 DuMals & Floyd  
 (Three to fill)  
 2d half  
 Darto & Rialto  
 Craig & Wade  
 (Two to fill)  
**Spokane, Wash.**  
**PANTAGES (p)**  
 Gillespie Girls  
 "Mistake Girls"  
 Ed Blondell Co  
 Miller & Lyle  
 Gerard's Monkeys  
**HIPP (ah-wva)**  
 Florence Duo  
 Dorothy Hayes Co  
 Begley & Howland  
 Witching Hour Witch  
 Jno A West  
 Biller's Novelty  
 2d half  
 Kawana Bros  
 Bessie Lester  
 Selbie & Lillie  
 Princess Ka  
 Newport & Strik  
 R Harrah & Girls  
**Springfield, Mass.**  
**PLAZA (loew)**  
 Saunders & Cameron  
 Taylor & Fields  
 "Ankles"  
 Keene & Williams  
 (One to fill)  
 2d half  
 Bobbie Henshaw  
 Moley & Golden  
 Clem Bevins Co  
 Harry Fisher Co  
 Annette Smart Co  
**Stamford, Conn.**  
**ALAMBERA (ubo)**  
 2d half (7-9)  
 Eugene LaBlanc  
 La Vaux  
 Sheldons  
 Norwood & White  
**Superior, Wis.**  
**PALACE (wva)**  
 June & Irene Balva  
 Bessie LaCount  
 Foster & Foster  
 (One to fill)  
 2d half  
 Taylor Triplets  
 Frick & Adlar  
 Corelli & Gillette  
 College Girls' Frolics  
**Syracuse, N. Y.**  
**TEMPLE (ubo)**  
 "Dream Garden"  
 Blson City 4  
 Selma Brantz  
 John Dunsmore  
 Aerial Shaws  
 (One to fill)  
 2d half  
 Robt T Haines Co  
 Ameta  
 Trava  
 Cummings & Shelley  
 Frank Fay Co  
 Kitara Japs  
**CRESCENT (ubo)**  
 1st half (11-13)  
 Billsbury & Robinson  
 Valentine Vox  
 Pietro  
 3 Alar  
**Tacoma, Wash.**  
**PANTAGES (p)**  
 Alberto's Bold Bears  
 Minnie Allen  
 "Pong Choy"  
 Willie Hale & Bro  
 Ryan & Richmond  
**REGENT (ah-wva)**  
 Leonard & Louie  
 Garrity Sisters  
 Norton Bros  
 Monte Carlo 6  
 Dot Marrell  
 Hayashi Japs

**2d half**  
 VanPere & VanPere  
 The Ramblers  
 Walters & Walters  
 Cloaks & Suits  
 Patricia & Myers  
 Leon & Adeline Sis  
**Teleda**  
**KEITH'S (ubo)**  
 Mack & Williams  
 Strand 8  
 Chas Rogers Co  
 Dave Manley  
 Frank Wilbur Co  
**Toronto, Hip**  
**Aerial Mitchell**  
 Geo Hussey  
 Drew & Laurence  
 Lono's Hawaiians  
 Ward & Faye  
 Obinko & Kaufman  
**YONGE (loew)**  
 Brandt & Aubrey  
 Dutton  
 Saint & Sinner  
 Smith & Farmer  
 Suffragette Girls  
 Sam Harris  
 (One to fill)  
**Trenton, N. J.**  
**TAYLOR O H (ubo)**  
 2d half (7-9)  
 Helen Jackley  
 O'Neil Sisters  
 Phillips Burket Co  
 Musical Johnsons  
 Jack Polk  
 "Mar'd via Wirelless"  
**Troy, N. Y.**  
**PROCTOR'S (ubo)**  
 (Albany split)  
 1st half  
 Imhoff C & C  
 Bert Fitzgibbons  
 Torcat's Roosters  
 Rita Boland  
 Follies D'Amour  
**Vancouver, B. C.**  
**PANTAGES (p)**  
 D'Amour & Douglas  
 Will & Mary Rogers  
 University 4  
 "Hello Japan"  
 Alexandria  
**Victoria, B. C.**  
**PANTAGES (p)**  
 Zertbo's Dogs  
 Antrim & Vale  
 Three Romanoffs  
 Schooler & Dickinson  
 Singer's Midgets

**Washington**  
**KEITH'S (ubo)**  
 Dorothy Jardon  
 Bert Baker Co  
 Watson Sis  
 "For 'Pitty's Sake"  
 Laurie & Bronson  
 Loney Haskel  
 Holmes & Buchanan  
 The Gaudemids  
**Winnipeg**  
**PANTAGES (p)**  
 The Lamplins  
 Smith & McGuire  
 Godfrey & Henderson  
 Abrams & Johns  
 "Mimic World"  
**STRAND (wva)**  
 (7-9)  
 (Same bill playing Ft  
 Williams 11-12 and  
 Inter Falls 13)  
 Newell & Most  
 Hugo Lutens  
 6 Harvards  
**Worcester, Mass.**  
**POLI'S (ubo)**  
 Conrad & Connelly  
 Jimmie Lucas Co  
 "Dream Fantastes"  
 Walter Ward & U  
 Isabel D'Armond Co  
 2d half  
 Elkins Fay & E  
 Richard Bros  
 Jasper  
 Irwin & Henry  
 Jane Oaker Co  
**PLAZA (ubo)**  
 Douglas Family  
 C V B A 4  
 O'Donnell & Blair  
 John F Clark  
 Frooks & Frills  
 Joe Bernard Co  
 Fillette  
 Connors & Foley  
**Yonkers, N. Y.**  
**PROCTOR'S (ubo)**  
 Linn's Dancers  
 Mr & Mrs Mel Burne  
 La France & Kennedy  
 Alex Mac Feyden  
 Cliff Bailey Duo  
 2d half  
 E Welch's Minstrels  
 Gene Greene Co  
 Cole Russell & D  
 Mrs Leah Herr Co  
 Aerial Pots

**THE N. V. A. SHOW.**  
 By Tommy Gray.  
 This was one occasion on which the Agents went out with their own wives.  
 Some of the people in front did not know the seats on the stage contained the "overflow audience." When Gus Edwards saw all the people sitting on the stage benches he said "That's the largest school act I ever saw—Who put it on?"  
 I. Kaufman of Philadelphia wore evening dress. When he entered the lobby everybody mistook him for Carter De Haven.  
 Bill Dockstader of Wilmington wanted to know how much the entire bill would cost him for a week at his theatre.  
 Few of the acts did their regular turns, which fooled a lot of actors who went to the benefit to get new material. While looking for his box, Alf T. Wilson accidentally got in front of the spotlight operator. Before the operator turned off the light Alf took three bows.  
 Pat Rooney showed one of his children. Eddie Foy showed seven of his. Jimmy Plunkett was sorry he left his baby home.  
 Jim Morton announced the acts. When Jim was on, the Hippodrome stage didn't seem so large. Lony Haskell assisted Jim. The second time Lony came out a man near us said: "Isn't that the fellow that used to be on the stage all the time at Hammerstein's?"  
 Mr. and Mrs. H. Bart McHugh came over from Philadelphia for the occasion. After the show was over several of Bart's acts took him out to entertain him, and as usual Bart got the checks.  
 A lot of managers saw the headline acts that have been working for them for years, for the first time.  
 The program only weighed two pounds and a half. The Club hopes to do better next year. If they do much better you'll have to hire a caddy to carry your program when you go to the show.  
 Louis Mann made a very nice speech and told the crowd what it was all about—and Louis did it without running over the time limit, too. When this was told at the Friar's Club, no one believed it.  
 A lot of unimportant people tried hard to look important, but no one attached any importance to them.  
 The theatrical profession supported the benefit in a body, showing that they appreciated the support the vaudeville artist has always given every branch of the business that ever ran a benefit. We even noticed a lot of chorus girls there.  
 It was too bad that none of the acts thought of singing a "war song." (Drum crash—Exit.)  
**GIVING AWAY BONDS.**  
 Jay Packard, in the programs of his Orpheum, Newark, and the papers there, this week offered a Liberty Bond as one of the special inducements to help patronage this week.  
 Coupons are being given out at each performance and the person holding the number drawn from a hat Saturday night gets the bond. He will give away another bond next week.  
 The plan of giving away a Liberty Bond is being followed by theatres here and there all over the country.

**AROUND THE N. V. A. CLUB.**  
 June 1 saw all daily membership records broken with 261 applicants. It is predicted that by Sept. 11, the entire vaudeville profession will have been absorbed. Applications are being received by wire, cable and letter and the figure of 10,000 the organization expected to reach by August 1 is now raised to \$15,000.  
 The world has eight wonders instead of seven. A week has gone by without anyone writing an N. V. A. song.  
 Charley Innes says that when he enlists, it won't be in the 71st, as there are so many vaudeville agents and actors there you won't be able to hear the shot and shell, with artists asking for routes.  
 Larry Reilly says a prestidigitator is an actor who is called some pretty hard names by fellow performers.  
 The club will be made cooler this summer by a series of ventilating fans now being installed.  
**Echoes of the Benefit.**  
 One astounding feature of the evening was that one of the soloists forgot to sing a patriotic song.  
 Truly Shattuck helped to make the Hippodrome foyer look beautiful.  
 It was worth the price of admission alone to see Max Burkhardt in a dress suit.  
 Maud Ryan says that if they had given her a Broadway route instead of Sixth avenue, she would have easily sold the most programs.  
 Those that weren't on the stage were spectators, those that weren't spectators were selling programs, those that weren't in the city were in the program. It was certainly vaudeville's greatest get-together.



## NEW ACTS NEXT WEEK

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

Louis Mann and Co. (new act),  
Royal.  
Browning and Denny, Royal.  
Simmons and Bradley, Royal.  
Lamb and Morton, Royal.

Dorothy Rogers and Co. (3).  
Comedy Sketch.  
13 Mins.; Full Stage.  
City.

Dorothy Rogers has a funny idea back of her present vehicle and as soon as it is whipped into proper shape will be big time material. The scene is the studio of Mme. Java, the world famous fortune teller who reveals everything and Miss Rogers tries to do that with her dressing. The act is all comedy, some of the slapstick kind. The Madame with her attendant devil are in the studio. Mrs. Doolittle arrives, wishing to know the whereabouts of her husband, who has been missing for three days. The first question put to the spouse by the seeress is, "Which saloons does he frequent?" Later Mr. Doolittle arrives and the fortune teller tries to effect a reconciliation between husband and wife. Great for small time at present and with a little fixing good enough for the majority of big timers. *Fred.*

Rollins and Norris.  
"A Manhattan Cocktail."  
14 Mins.; One (Special Drop).  
Royal.

Jack Rollins and Nevena Norris in a singing and crossfire "skit" in "one." Opens with Rollins entering in evening dress as a "souse," dragging a toy auto. Enter Miss Norris, seeking street car to take her home. Two minutes of sidewalk crossfire, such as "Is that car going south?"—"The conductor is." Travesty melodrama with music, "Where are the papers?" "In the blacksmith shop." "They're forged." More crossfire. Conversational duet. Seats girl in the car and wheels her off. No especial merit to the material and the young couple seemed to be making Herculean efforts to get it over. *Jolo.*

Grand Opera Quartet.  
Vocal.  
16 Mins.; Full Stage.  
Royal.

Operatic vocalists who could just as readily work in "one"—foreigners, offering grand opera selections, with nothing to distinguish them from the numerous warblers who have appeared in vaudeville. Tenor, baritone, coloratura soprano, mezzo soprano. Offered duet by tenor and baritone, solo by soprano, tenor solo and quartet. Trained voices, but of no exceptional quality. *Jolo.*

The Dancing Demons (4).  
Singing and Dancing.  
9 Mins.; Two.  
City.

A quartet of colored boys and girls, who were evidently part of a speedy pick act at some time in their stage careers. They depend mainly on the dancing. A fast finish sends them off with a hurrah. For small time the act is there. *Fred.*

Louise and Mitchell.  
Acrobats.  
6 Mins.; Full Stage.  
City.

A boy and girl team in fast acrobatics of the hand to hand, head to head variety with the girl the understander. The duo make a rather youthful appearance and because of this, they are sure fire from an applause standpoint. Their work is speedy and evokes frequent applause. Lively little turn for the opening spot. *Fred.*

California Boys' Band.  
Colonial.

Major Sidney S. Peixotto presents this combination of musicians and acrobats, called the California Boys' Band, of about 35 pieces, which has been playing over the vaudeville circuits this season outside New York. A preliminary statement is made from the stage the organization is a part of an encampment maintained in California for boys only. If the present lot is a fair sample, California is helping her boys, for this bunch play rather well, do a nice "Arab set" in the center of the turn and put up an attractive vaudeville number. The opening when the boys drill while playing looks and sounds very good. *Sime.*

Three Chums.  
Rathskeller Trio.  
15 Mins.; Full Stage (12), One (3).  
(Special Settings).  
Royal.

Three neat appearing young men in an up-to-date idea for presenting a "rathskeller" turn. It is more or less in the form of a sketch. Scene represents the interior of a clubhouse. Two are seated playing cards, warbling. Enter the third, pleasantly intoxicated, and they render a snatch of "Always Fair Weather." Souse at piano, other two vocalizing. Pianist plays cornet with one hand, still at the ivories, while other two play saxophones. More singing. Violin solo (rag and straight), with a little stepping. Pantomime bit, with song, the three looking at a picture show. Finish with "Fair Weather." For encore in "one," showing exterior of club, violin, large guitar and ukalele, with singing. Very well received. *Jolo.*

Singing Fisherman.  
Vocal.  
7 Mins.; One (Special Drop).  
Jefferson.

Man with a wooden leg and iron grey whiskers, attired first in fisherman's garb with his drop to represent a fishing station. Sings in a voice that varies from tenor to baritone, a couple of seafaring ditties, then changes to uniform of G. A. R. veteran. Pleasing voice, but rather amateurish stage presence. Small time, sympathetic turn. *Jolo.*

"Bon Voyage" (9).  
Tabloid (Special Settings).  
26 Mins.; Full Stage.  
Jefferson.

A very elaborate series of stage settings, full stage and drops in "one" with a straight man, comedian, leading woman and six girls. Usual plot about detective following spy around the world, so the sets may find some sort of excuse for their exhibition, together with the girls' dresses, which are rather pretentious. But the cast is mediocre. *Jolo.*

Rob and Robinson.  
"Kid" Act.  
12 Mins.; One.  
City.

A mighty good little small time act that wins applause and laughs. The team are doing a school boy and girl with the boy handling the comedy. The talk at the opening gets laughter and a rope skipping dance brings applause for the girl. The boy follows this with a number that gets over and the close finds the girl doing another dance. *Fred.*

Howard and Bailey.  
Talk.  
16 Mins.; One.  
Jefferson.

Man and woman, the man a "nut" and woman ingenue. Very classy appearance, speak good English and have splendid smart crossfire, built to a considerable extent upon the play upon words. Should prove acceptable on any bill. *Jolo.*

Ray Lawrence.  
Female Impersonator.  
Two.  
American Roof.

As a female impersonator Ray Lawrence has some claims to consideration on small time, where he might receive an audience up to the time of his disclosure of sex, but not on other time with his present routine and make-up. He makes rather a good looking girl and changes costumes by stripping down, or adding a cape or so, in view of the house, assisted by a Chinese. The opening of the turn, while different from that employed by other impersonators, hurts rather than helps, for his robust voice is suggested as he walks down the aisle and the wise people about will get him at once through that. Lawrence is double voiced, which may have led him to adopt this kind of impersonating. After singing a couple of songs or so as a woman, he reappears in his regular garb and in a normal masculine voice recites Service's "Quitter." For the finish a rag is sung, when the double voice is employed. Good enough for small time fits Lawrence at present, though he might advance if opportunity presented and he secured competent direction. *Sime.*

## PALACE.

There is one thing about the program at the Palace that stood out like a house after Monday night and that was the distinct and decisive superiority of the trained stage artist to enthrall an audience with the fires of patriotism, over the efforts of the person from the lay ranks to accomplish the same thing.

Not that it is the intention to disparage the effort made Monday evening by Deputy Commissioner Stanley Howe, who was asked to speak at the Palace by the Mayor's Commission to encourage the sale of Liberty Bonds, but rather as a friendly suggestion

stance the lack of one) and the work that she does. It is an act that will be worthy of feature honors with a little added to it. At the Palace in the second spot nine minutes were just about right, but in other houses more will be demanded. Milo? was the bit of the first part, his animal and whistling impersonations bringing him sufficient applause to stop the show.

"The Forest Fire" had its biggest scene marred by the evident inability to secure sufficient depth on the Palace stage, but it interested and thrilled and won well-earned applause at the finish.

After Miss Arthur and Deputy Commissioner Howe appeared after intermission, Conroy and Lefaire took up the running and were the big laughing hit. Their opening had the audience going, but it was the "stuff" with the diver car that doubled those in front right in two with laughter.

Next to closing Harry Carroll opened slowly. His voice, never much to brag about, was particularly bad, but after he got started he put over two new numbers that look sure fire. One is evidently entitled "Somewhere on Old Broadway," and the other may either be "Too Far from Broadway," or perhaps "Then I'll Come Sailin' Back to You." Its melody has a corksling little march tempo.

Florence and Brother Frank Moore closed the show and just what Florence did to the audience was aplenty. They laughed and then laughed some more, and it isn't the easiest thing in the world to hold 'em at the Palace when you are closing the bill, but in this instance it was done, and done properly. Broadway likes and wants Florence Moore and there aren't many in show business like her when it comes to kidding an audience into that state of mind.

Hearst-Pathe No. 45 finished at about 11.25.  
*Fred.*

## CITY.

It was almost a big time show at the City the first half. Lots of pep and laughs and very entertaining. Capacity was the word a few minutes after eight, the house remaining filled until the final feature picture started. The show got under way at 8.13 and the final turn of the eight-act bill finished at 10.15. In addition to the acts a news weekly was run off in the two hours.

Louise and Mitchell (New Acts) opened, with Arthur Garry, a tenor, following. He did very well. Dorothy Rogers and Co. (New

## 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 protect their clients' "lift" material from their theatres, and to inform the result of an investigation conducted by VARIETY.

MARCUS LOWE CIRCUIT (Jas. M. Schenck)	BERT LEVEY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter F. Keele)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keele)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HEIMAN CIRCUIT (Seth Kahn)	ALCOCK CIRCUIT (J. H. Alcock)	MICH. VAUDEVILLE CIRCUIT (W. S. E. V. M. A.)
RICKARDS CIRCUIT (Australia)		U. S. V. M. A. (Walter J. Flimmer)

It is remarked that if Liberty Bonds are to be sold through the medium of speeches to theatre audiences, then let it be the people of the stage to try out the nation's needs for financial support in the present crisis. Never, in the days gone by, has the stage slacked in its duty to the nation, whether the occasion was war or any form of national or civic calamity, and at this time, the same as any other, the people of the theatre will not be found unwilling to publicize the value of the Government's certificates.

Mr. Howe was on after the intermission and spoke for eleven minutes. While his speech was effective and well chosen in its intent to arouse the civic pride of the New Yorker, it lacked entirely the punch with which Julia Arthur landed her remarks in the monolog of "Liberty Affaire," preceding him. It sure was a star spot that was assigned to Mr. Howe, following the grand red fire effort on the part of Miss Arthur and one dislikes to think what one of the stage might have done in the matter of swaying an audience on the same topic given the opportunity. Action is what is needed with dialog any time that one tries to do anything on the stage, otherwise the audience forgets.

All in all, the show is a corking vaudeville entertainment. It contained a million laughs, the program being switched so that they were bunched together at the close of the performance. "The Forest Fire," originally scheduled to close the show, held a like spot in the first half of the bill, while Miss Arthur, who was programmed for that position opened the second half, the curtain being held until the audience was fully seated before the act was started.

Mechan's Canines were the openers, the longline bounds bringing cheers from the audience on the high jumps. Shaw and Seabury, in a different and distinctive dancing turn, held the second spot of the bill. The Seabury boy won the house completely with his eccentric stepping. He has shown wonderful improvement. The act is out of the Billie Shaw angle, both as to gowns (and in one in-

Acts) in a good laughing sketch were next. The news weekly followed.

The Col. Half ran five acts solid, starting with Col. Diamond and granddaughter, who died on his first two numbers, but won applause with the cakewalk and proved a hit with the closing one step. Rob and Robinson (New Acts) delivered laughter. The Great Howard scored nicely, all things considered. The ventriloquist had the audience laughing with his doctor's office scene, but pulled his strongest applause on a new war song which he plugs with the aid of a slide.

The Dancing Demons (New Acts) closed. *Fred.*

## COLONIAL.

The Colonial's program this week reads and looks very summery. There is no reason why it should not, and the weather justified the selection.

The feature turned out to be the California Boys' Band (New Acts), closing the first part, which presented an interesting study in boys as well as an entertaining turn.

Considerable comedy was contained in the show. With several of the acts new to the Colonial neighborhood, this proved an amusing diversion from the regular vaudeville the Colonial is accustomed to. Closing the show were Van and Schenck, who registered solidly, having a new song in their rep for this week. Just before them was Charlotte Parry in a new single act, likely placed at the Colonial merely to obtain a line on its possibilities which are quite apparent and need only working over. Opening the second division were Jack Alfred and Co., a trio of acrobatics who have an original idea to present their tricks, and through it bring out good comedy that gets real laughs, as well as some corking acrobatic feats, the latter mostly obtained through a springboard. What seems more remarkable than anything else, however, the band handling the log. Perhaps it's the setting, but the value of the turn is shown through its position.

Brownson and Baldwin in "A 1917 Songology"

with Percy Bronson doing a souse got over nicely, although if the souse character isn't curbed in the number of men lately attempting it, it will shortly be thoroughly overdone all will have to abandon the role. Winnie Baldwin looked nice and the couple scored, closing with a travestied Hula number during which Bronson put in a physical movement that brought a decided laugh.

The Gladiators opened the show, with Marie Stoddard, single, second. Miss Stoddard's material didn't appear built for the Colonel, as it didn't have the ring of novelty or originality that house looks for in single women turns. Herman and Shirley were third, with George Herman carrying the act along with his "skeleton" dancing.

As a "Wop" and straight, Kelly and Galvin got comedy out of their matter, the Wop doing it, although recalling several others who have used the Italian character. Their own material held up, however, and they got over for a laughing success.

During the performance Dr. Frank Crane spoke for the Liberty Bond sale, with the announcement that after the show \$10 Liberty Bond certificates would be on sale in the theatre, while slips for one bond or more, inserted in the program, could be filled out and mailed by those who cared for the larger amounts. Dr. Crane mentioned the wealth of the United States was more than that of all the other Allied countries, and when he stated this country had twice and one-half as much wealth as Germany it caused a slight gasp of astonishment. *Sime.*

## ROYAL.

Not a very good program at the Royal this week, due to lack of sufficient uproarious comedy. There is quite a little laughter, but it is mostly in small doses, occasionally introduced.

Mosher, Hayes and Mosher, with their acrobatic and comedy bicycle riding, started things off well. Under New Act are Robbins and Norris, Three Grand Opera Quartet. Herman Brothers, blackface minstrel comedians, and Cole, Russell and Davis were the two acts that came nearest to big laughs. Neither is designed for other than intermittent risibilities and in this they succeeded admirably.

Belle Baker occupied the greater part of the second half, with seven numbers, and even then the audience wanted more. It's a wonder if she hold the hat and incidentally, a pity she doesn't exercise a little better judgment than to warble, not only three "yiddish" numbers, but two out of the three on the same subject. She has a couple of new ones by Blanche Merrill—"I'm a Baker," referring to her name, and the other a travesty ballad, "When You and I Were Young, Abie," the music of which contains snatches of familiar old melodies. It's about a yiddish woman of 45 endeavoring to persuade her sweetheart to marry her, having waited for years. Later she does "Nathan," which contains exactly the same idea. Not only that, but she precedes "Nathan" with another yiddish ditty. After all, however, Miss Baker was a riot with the assemblage, so maybe she's right.

James Teddy, "world's champion jumper," balked at his billiard table leap Monday night, but redeemed himself later by leaping over chairs 44 times without stopping. *Jolo.*

## AMERICAN ROOF.

Some of the turns at the American the first half were new to the regulars, which proves that summer is upon us. The Liberty Theatre Week speaker at the American Tuesday night was Mr. Purdy, who gave out the sort of information regarding purchasing the bonds the American audience should have had. No bonds were offered for sale in the theatre.

Walter James, next to closing, with his tramp monolog, made the hit of the evening when he mentioned the same day (Registration), saying: "You can bet there were no repeaters at the police today." Mr. James went very big. His present act is much better than one he did some months ago. A nicely-written parodied melody is in it, also a Yiddish lullaby for a finish. He took the hit of the show credit without any trouble. About the only thing approaching novelty on the program was Ray Lawrence, a female impersonator (New Act). Closing was the Fujiyama Japs, who give a varied assortment of Jap stunts, acrobatics, Jiu Jitsu wrestling, and one of the troupe, who speaks with a funny Japanese accent, did handwriting, such as a Kajiyama does, only this boy is woefully inefficient in comparison, and apparently have but no right hand under full control. However, what little he does of the great deal Kajiyama has shown might be made more interesting by another method of presentation. The turn for small time should have a better position than closing.

The sketch, a comedy one, "Cold Coffee," by Charles Horwitz, was very well played by Iana Roberts, his principal assistant, as his wife. The playlet itself is amusing, but was spoiled somewhat by the typewriter, who, if not inexperienced and playing her role as coached, should be rehearsed all over. She makes her part too simple. It's no wonder her prize-fighting husband binged her on the bean. The audience laughed in real enjoyment at the sketch and comedy.

Closing the first part were Hirschhoff's Gypsies in "A Night in a Romany Camp." It's a picturesque turn with the dancing giving the action. Just before them were a couple of "Rubber" Mills and Lockwood, getting laughs on dialog, with one of the men working up to a big finish with a yodel, both finishing on their knees, and sharing the well done, and if the right spot could be found for them in a production they could get

over. Some of their present material in gags is familiar, but they have newer remarks, and all were laughed at on the roof. No. 8 gave the show a fast start through Valda and Her Brazilian Nuts occupying the position. Each one of the colored folks, the "Nuts" being men, did well. Valda has appearance as a mulatto and sings rather well. Her male companions include a comedian and a pianist, who did nicely also, even though the pianist played "his own version of The Mocking Bird." It's a corking colored turn for small time.

The Valdos opened the show, doing their cabinet work and securing plenty of comedy through two boob-looking but intelligent plants. One of the plants had a comedy face to start with and a comedy laugh to finish it off. The Valdos might extend the turn to take in other matters as well and furnish up the stage a bit with a more attractive setting, but these remarks held good a couple of years ago, so the Valdos are likely satisfied. Nat and Flo Albert were second. They did a little singing and more dancing, making a good enough No. 2 turn for the hot weather. *Sime.*

## JEFFERSON.

One of the best bills ever presented at the Jefferson was on tap the first half of the current week. Six of the ten vaudeville acts had, at one time or another, played the two-day, most recently, and some will probably return there. In addition, one other act may have appeared in the higher priced vaudeville theatres out of town. If not, it looks to be eligible for the best.

Lord and Fuller, with woman playing ad-lib and man juggling. Like most "versatile" artists, do none of it exceptionally well. Specialising seems to be the thing that commands the best attention. Singing Kisherman (New Act). "The Tamer," two people, is an old sketch with a henpecked husband. The title tells it all. It ran 18 minutes and seemed longer.

Ronair, Ward and Farron, the old Ronair and Ward act with the addition of Mr. Farron, a ballad singer and just as effective as when she added herself with the usual accessories. After all, it's the artist himself or herself that counts. Josephine Davis, minus a pianist and making no change of gowns, sang five songs to good applause and was just as effective as when she added herself with the usual accessories. After all, it's the artist himself or herself that counts.

Howard and Bailey and "Bon Voyage" (New Act). "Joe Raymond" was next to closing, with a piano and a monolog. He recently appeared on the two-day around here under his own name. "Raymond" was a clean-up with the small time audience by making pointed references to folks in the audience, to their huge delight. Gliding O'Mearas closed. An excellent show. *Jolo.*

## VEILLER, GEN. MGR.

According to report Bayard Veiller has been appointed general manager for William Harris.

## EQUITY CASE QUIET.

Nothing stirring as yet in the matter of the agreement of a mutual contract between the Actors' Equity Association and the Managers' Association. It is believed that with the return of Marc Klaw to New York Saturday, that there would be something definite done the early part of the week, but up to Wednesday there was no sign.

## Smythe Trying Tivoli, Seattle.

Seattle, June 6. W. H. Smythe secured a three-year lease of the Tivoli at First avenue and Madison street yesterday and will install the Dick Lonsdale Musical Comedy Co. The personnel of the house staff has been changed. This is Smythe's third venture in the Seattle managerial field.

## Will Try Stock.

Joe Payton has decided to plant a permanent stock in the International, Niagara Falls, N. Y., as a result of a recent three weeks' engagement there with his repertoire company. The Payton company will return to Niagara Falls June 11, with Lee Sterrett added to his company.

## ENGAGEMENTS.

Wilda Bennett, Juliette Day ("The Rain-bow Girl")  
Horace Sinclair and Arthur Geary ("The Beautiful Unknown").

## "OH BOY" MOVING TO BOSTON.

"Oh, Boy" will leave the Princess shortly for it is booked to open in Boston early in July.

The original company will play eastern dates thereafter and has nothing to do with the special Chicago company to be headed by Joseph Santley and Ivy Sawyer, due to open at the LaSalle in August.

John Major, who has been managing "Very Good Eddie," will be back with the original "Oh, Boy" show, his place with "Eddie" on its coast trip being taken by Al Spink.

## SPORTS.

Charlie Pope left his Owens car in front of the Putnam Building at 11 a. m. last Saturday, having 'phoned his garage to send a man for it. Mr. Pope went out of town and did not return until Sunday noon, when he found the car in the exact spot, without anything missing.

Stan Stanley, who has returned to New York, says 3,809 members are on the lists of the Three-Cushion Cue Club and that 300 membership slips remain to be given out. Stanley may raise the membership and make it an even 5,000.

Mike Donlin resigned last week as manager of the Memphis Southern Association team, giving illness in his family as the cause of his resignation. Cy Barger succeeded Donlin as the Memphis manager.

Wayte Hoyt, son of Ad Hoyt (minstrels) is pitching for the Memphis team, farmed out by the Giants. The boy is but 17. He pitched in former seasons for the U. B. O. nine.

Mrs. Edward Arlington, wife of the owner of the Jess Willard and Buffalo Bill wild west, has a racing stable.

The Golf Committee of the N. V. A. has arranged a golf tournament for Monday, June 11. The play will be

## BEATTY GETS TWO MORE.

Chicago, June 6. Through a recent purchase of two more picture houses, E. Thomas Beatty, who owns the Englewood theatre on the south side, now has the nucleus of a photoplay theatre chain that may be further augmented before the summer is over.

Beatty has just acquired the Harper (53d and Harper), seating 1,400, and which was ordered closed some time ago when the city authorities decreed the property was within 200 feet of a church and thereby violated a city ordinance. Since that edict the Chicago city council ordained that all theatres and places of amusement that had been built prior to the passage of that ordinance were to be exempted. This put the Harper back into the running with the result that Beatty grabbed it in a hurry.

Beatty's other purchase includes the Beach at 51st and Harper, which seats 1,100 and will play the feature programs. Higher prices will prevail at the Harper which will play the biggest of the screen productions.

Beatty owns the Linden at 63d and Halsted, opposite the Englewood (American burlesque house), which house by the way has added to his bank account every week and this season was one of the biggest money-makers of the outlying film theatres.

While in New York last week attending the meeting of the burlesque managers of the American Circuit, Beatty confirmed the Harper and Beach purchases, declaring they would be used for picture purposes only.

## MOROSCO'S CHICAGO HOUSE.

Chicago, June 6. Before leaving here for the coast, Oliver Morosco practically settled upon a theatre site within the Loop.

The proposed new house, to be built in conjunction with an office building, is expected to be ready next season. The plans call for seating capacity of 1,800. Morosco has long sought a Chicago house that he could more easily manipulate his shows going east from the coast or vice versa.

There was a deal on a month or two ago for the Studebaker, but it fell through because of the location and excessively high rent.

## Miss Sylvia Concerting Next Season?

Marguerite Sylvia is back in New York, having returned from Europe, but no definite announcements of her stage plans have been made. Miss Sylvia is stopping in a hotel at the extreme end of Long Island and so far has sidestepped theatrical connections.

Unless returning to the stage (Miss Sylvia having married since last appearing in "Gypsy Love" in New York) she may listen to a concert tour proposal.

## CLOSING WITH WEATHER.

After the coldest May in years in New York, during which the legitimate houses remaining open enjoyed profitable takings, the weather turned warm Monday, with a consequent dropping off of receipts.

If it continues there will be announced a number of closings.

## OBITUARY.

Mrs. Elizabeth Peters, widow of the late Charles Peters, aged 84, died at her home in Mosmere, N. J., this week. She appeared professionally until after her 79th birthday.

Joseph Clare, a well known scenic painter, died June 3 at Central Islip, L. I., aged 71.

Mrs. Lewis B. Stone, wife of the actor, known to the stage as Margaret Langham, jumped from her apartment on the eighth story of 120 Riverside drive to the street and was instantly killed Tuesday night. She had been ill for some time. Her husband was at Plattsburgh Training Camp.

(Miss) Annie Harrison, 70 years, an actress, who made her first appearance here 50 years ago, died Tuesday at Amityville, L. I.



Marie Uart, known in private life as Mrs. Mary Philbrick, died at the Milton Hospital, Boston, last week as the result of an operation. She joined the famous old Boston Museum stock at the age of 16 and played during her professional career with Edwin Booth, Joseph Jefferson, Lotta Crabtree, Frank Mayo and John Drew. One of her boasts was that she had played in every one of Charles Hoyt's productions. Two of her children, William H. and Charlotte, are professionals.

Chief of Police W. J. Weir of Spokane, Wash., is seeking information regarding the whereabouts of Jessie Pierce, who came to New York in 1913 and has since been known on the stage as Raba Del Bals. There is an estate in the course of settlement in Montana and knowledge of her whereabouts is necessary to effect the closing.

# STRENUOUS TIMES PREDICTED AT CHICAGO FILM CONVENTION

**July Meeting of Picture Exhibitors in Windy City Declared as Indicative of Discussion of Many Weighty Matters. Both Attendance and Interest Expected to Surpass All Previous Sessions.**

Chicago, June 6.

Pick up conversation any day with any man actively engaged in picture exhibition in Chicago and the first thing he will tell one is that the convention of the film men here in July is that "it's going to be a redhot one." It doesn't take him but a few minutes to render the info that there are many important reasons why it is going to be a sizzler.

Last year the discussions in the main were along efforts to stop adverse legislation, eliminate vicious censorship and obtain a better understanding between the manufacturers and exchange men and the exhibitors. But that was before war was declared with Germany.

First of all the war tax measure will come up for discussion, but that will only be a drop in the bucket compared to the kick the film exhibitors are going to make against the increasing cost of films and the abuses the exhibitors charge are hurting their business in more ways than one.

Some of the states are going to register a howl against certain conditions that have come to pass within the year and the legislation in several sections has the exhibitors yelling "murder."

In some states additional taxation to that imposed by the Federal Government threatens to take what profits are assured and it is this further assessment that has the exhibitors figuring how they are going to map it out so that all the levies can be met and the houses still make money.

Some of the delegates have some straight pointed questions to fire at the present administration and some of them will create a buzz on the convention floor.

The northwest has some matters it wishes to have threshed out thoroughly and its delegation will go solidly there to see that the discussions will receive full consideration.

A larger representation is expected from the southern states while the east is planning to make a better showing than it did last year.

The exhibitors last year at first seemed in a hurry to reach the election so they could beat it for their homes, with the result that several of the most active delegates declared it was a shame to have the election too much at heart and neglect the important business phases for which the convention was assembled. So the delegates buckled down to work and got things into such shape the election became a secondary consideration.

The convention this year proposes to utilize its time to better working advantage and not permit the delegates to spend too much time in longwinded discussions. There are so many matters of more importance and with many new delegations on the grounds this year the men at the head are very desirous of making the meeting the biggest and best yet held.

Meanwhile the Exposition arrangements are pointing to another gigantic success and the booth spaces are being taken in a manner most gratifying to the Expo heads. Ludwig Schindler, general executive manager, is giving the Expo much publicity and plans some "surprises" as to picture stars, etc.

Ludwig Schindler, the Exposition manager, has been in New York for the past week lining up different exhibits, obtaining the consent of

divers film stars to grace the Expo next month by their presence and getting a line on New York exhibitors' views as to their part in the Chicago display.

Schindler is very enthusiastic over the July affair in the Windy City and predicts a glorious success in every way.

If promises account for anything the list of film stars that will be at the Expo includes Mary Garden, Theda Bara, Clara Kimball Young, Mary Pickford, Charles Chaplin and a host of others.

Before quitting New York Schindler expects to have fully two dozen photography celebrities arrange to attend the Chicago convention.

## MABEL NORMAND BALKS.

Despite the claim of a contract calling for the services of Mabel Normand with Goldwyn Pictures, it was stated this week she had entered into an agreement with Charles Baumann and Adolph Zukor to be starred in a series of releases to be distributed via Artcraft.

On Broadway it was reported Goldwyn Co. had notified Miss Normand to report for work as per their alleged contract and that the picture star had refused to take it seriously.

It is understood the Goldwyn people decline to take that view of the situation and will send a formal notification to all the film manufacturers notifying them of the contract claim and in addition will apply for an injunction restraining Miss Normand from appearing elsewhere.

## SUING FOR COMMISSIONS.

Corra C. Wilkening has started a suit against Charles J. Richman asking for \$1,000, which in her bill of particulars she alleges is due as a balance on a basis of ten per cent. weekly, for employment which she secured for the star with the Vitagraph Company. Miss Wilkening states she received \$1,000 thus far and is suing to recover the remainder. Arthur Driscoll of O'Brien, Malevinsky and Driscoll, is defending the action for Mr. Richman. There is also pending at present in the Supreme Court an action against Mary Pickford which Miss Wilkening instituted, the latter claiming that the picture star owes her \$100,000 for commissions also for employment secured.

## GISH GIRLS ABROAD.

Indications are that D. W. Griffith will not return from abroad for some time, from the fact that Lillian Gish and her mother, who have been in Europe with the director, were this week joined by Dorothy Gish and Bobby Harron.

It is understood they have gone to join the others for the purpose of making pictures in Europe, with the war locations serving as backgrounds.

## LESSER COMING EAST.

San Francisco, June 6.  
Sol Lesser will shortly leave for the east to be present at the formation of state right buyers who contemplate forming their headquarters in New York. It is the purpose of this organization to buy large state right features exclusively and distribute them to members according to the valuation of their territory.

A convention will probably be held at some future date.

## INCE-SENNETT GOSSIP.

The film world was filled with all sorts of rumors this week concerning the likelihood of a withdrawal from Triangle of Thomas H. Ince and Mack Sennett.

Up to Wednesday afternoon no official confirmation was available, other than it seemed practically a certainty Ince would turn over his Culver City plant to Triangle at an agreed price and would enter into some other distribution arrangement for his pictures elsewhere, taking with him only W. S. Hart, with whom he has a personal contract.

It is stated that Triangle has executed a mortgage on its Majestic, Reliance and New York Motion Picture Co. plants to the Lincoln Trust Co. for \$1,500,000, a portion of which sum went toward paying off Ince for his holdings.

The "dope" seems to be that H. O. Davis, former Universal production manager, would be in charge of all Triangle productions in the future.

From Washington comes a story that someone in connection with Triangle had offered the U. S. Government its plants for sale, suggesting the making of patriotic war films to stimulate interest in recruiting.

Persistent reports in Los Angeles have it that Mack Sennett had withdrawn from Triangle and would ally himself with William Fox for the making and distribution of comedies. In New York, however, this report was generally discredited. In the event of Sennett withdrawing from Triangle, that concern would retain the right to the use of the copyrighted name of "Keystone" as applied to comedies.

Both Ince and Sennett have been in New York for the past four weeks, but have consistently refrained from making any statements for publication. They have had conferences with a number of the more important distribution concerns and the most circumstantial indications are that both of them will conclude arrangements with Adolph Zukor to release their pictures on the Artcraft program, making their own productions and having the Artcraft concern act as their distributors on a 65-35 basis, with a minimum guarantee of receipts for each release.

Meantime neither the Triangle officials nor the Stephen A. Lynch allies appear to be worried about the future. They are apparently prepared for any contingency, and that something in the way of an important deal for them is on tap is manifest from the fact that last week Triangle stock on the Curb jumped from \$1.25 to \$2.50 per share. Wednesday noon at the Hotel Knickerbocker H. E. Aitken and H. O. Davis were lunching at one table, while at another Sennett and Bauman were apparently enjoying their noon-day repast.

A man closely connected with one of the principals summed it up tersely with the phrase: "You can search me."

## FILM MANAGERS' ASSN.

The film exchanges of the province of Alberta on May 16 formed an association known as The Film Managers' Association of Alberta. They are endeavoring to bring together closer cooperation between the exhibitors and exchange managers of that province.

## CONSTANCE TALMADGE CO.

The Constance Talmadge Film Corp. has now been definitely formed and the younger sister of Norma is to be exploited as a star at the head of her own organization, under the direction of Lewis J. Selznick.

The contract is for a period of ten years.

## POWELL WITH UNIVERSAL?

Frank Powell withdrew his producing company from Mutual June 1 and this week was closeted with Universal officials, with the likelihood of forming some producing connection there.

## DUPING STILL CONTINUES.

The duping of film still goes merrily on, according to information in the possession of several prominent manufacturers who, for some unaccountable reason, have taken no tangible steps to unite to protect themselves against this menace.

According to the laws of several South American countries the first person appearing on the scene with a motion picture and registering it is regarded as the rightful owner and entitled to prevent anyone else from exhibiting it.

This week a number of state right people seeking to dispose of the rights to their property in Argentine found their features had already been registered there, with no one able to discover where the prints came from.

## "REDEMPTION" RIGHTS SOLD.

The first sale of state rights for the Evelyn Nesbit film, "Redemption," now running at the Cohan theatre on Broadway, occurred Wednesday. New York state and Northern New Jersey was the territory disposed of, at a reported price of \$45,000, considered a large sum. The Pioneer Film Corp., which bought "Civilization" for the same state right got the Nesbit picture.

Another of the Joseph M. Schenck special features, "Poppy," with Norma Talmadge, broke the house record at the New York theatre for the first two days of this week. The New York seldom holds a film over a day. "Poppy" is also the first feature played there to be given a return date, the house asking for it again at the first opportunity.

## FAIRBANKS NOTICE.

Douglas Fairbanks has communicated with his attorney, Dennis F. O'Brien, and also with the New York office of Artcraft, seeking their aid in advising exhibitors that all the pictures he made for Triangle have been released, the last one being "The Americano," and that any so-called new releases would be a series of scrap scenes.

## JAMES YOUNG WANTS DIVORCE.

Los Angeles, June 6.  
Clara Kimball Young has filed an appearance in the suit brought by James Young for divorce, indicating she will fight against such a decree being granted.

Miss Young's legal affairs are being handled by a local attorney.

## WANT MONEY BACK.

Chicago, June 6.  
Joseph Hopp, president of the local Motion Pictures Exhibitors League, and who is also a promoter with offices on West Washington street, is the defendant in an action begun in the Municipal court on Monday by five people who had invested their money through Hopp in the Standard Theatre Co.

The five complainants allege they invested their money with the understanding that Hopp would return it if they became dissatisfied. The complainants and their claims are: C. D. Timms, \$500; R. E. Schneider, \$100; W. F. Sheck, \$260; Mamie Jahr, \$400, and Edward Theide, \$300.

## House Changes Hands.

Denver, June 6.  
The Paris picture theatre, which has been running the multiple reel features at 10 cents admission, changed hands Monday. Brown & Roderick succeeding Swanson & Nolan, who own a string of houses throughout the West.

## "Trip Through China" Leaving.

The travelog, "Trip Through China," after spending its three weeks' run there, guaranteed through having rented the theatre from A. H. Woods for \$4,500 for that length of time.

There will be a new stage built in the Eltinge during the summer.



## NEWS OF THE FILM WORLD

Olive Tuli denies the report she is engaged to be married.

Famous sayings of trade paper reviewers: "How big is the adv.?"

Hal Clements is to produce a picture for the Astor Film Co. with Camille Aster as star.

"A Rough House" is the third of the series of Paramount Arbuckle Comedies that Roscoe "Fatty" Arbuckle will appear in.

"Redemption" shows no let up in business at the Geo. M. Cohan Theatre, and will remain for a full month, two weeks longer than expected.

Donald Hall, in support of Norma Talmadge in "Poppy," will also appear with her in her forthcoming production of "The Moth."

Pathe has bought a new serial, written by Arthur B. Reeve and Charles Logue, called "The Hidden Hand."

It is understood that the promoters of the Prizma colored pictures have temporarily suspended work on their producing.

It was reported on Wednesday that E. Lansing Masters has severed his connection with V-L-S-E.

The Bluebird program is all laid out until July 26, six new features now almost complete that will be given later release dates.

Leon Victor returned to Broadway this week, having been out on the road with one of the "Birth of a Nation" outfits.

A brand new picture theatre for colored people only, called the Ascher, was opened in Indianapolis this week.

W. S. Butterfield is in New York seeking attractions in the form of feature pictures for his circuit for the summer months.

Carmel Meyers, former leading woman with Fine Arts, has signed a two years' contract

with Universal, and will appear in feature pictures for that concern.

Sam J. Ryan, formerly of Lewis and Ryan, is now in the pictures, working for Metro. He has been assigned to support Mabel Taliaferro in "The Will o' the Wisp."

Frank Woods, head of the Fine Arts Studio for D. W. Griffith for years, is leaving for the Coast shortly and will probably produce on his own.

The King Bee company, which has been making pictures in Jacksonville for some time, has returned to New York and will work here.

Joseph A. Murphy has retired as manager of the Ruby theatre, Philadelphia, to assume the same position of the new Family theatre, Broad and Market streets, same city.

looking after some matters in connection with the Fox Film Corp., which he still represents, in addition to his holdings in the two theatres he conducts in Los Angeles.

Doris Kenyon, who just finished "The Great White Trail," for the Whartons, was seen on Broadway with a new maroon-colored Studebaker sedan.

Jesse Lasky has rearranged his plans. Instead of residing permanently in New York, he will spend his summers in California and the winters in the East.

Romaine Fielding, who lately severed his connection with the World Film, has obtained a directorship with Triangle and is now working in the T studios at Yonkers, N. Y.

Henry Otto, the producer who made the feature "Undine" has been engaged by a new syndicate headed by M. Philip Hansen, to direct the first of a series of features for the open market.

Contracts were signed this week through the Authors' Associated Agency for the film

rights to Frank Norris' short story, "Moran of the Lady Letty," which will be screened by Goldwyn.

Carlyle Blackwell, the picture star, made an answer to his wife's suit for separation by stating it cost him \$20,000 annually to live. He admitted that he was earning \$26,000 annually, but that it represented a net earning of only \$5,850, also stating that his popularity was waning.

The Alvin, a Chicago picture house, was closed by Fire Inspector Gilmaster for violating the fire prevention laws last week. The fire guard was not in uniform as required and the lobby was littered with heralds. The owner was disposed to throw Inspector C. W. Hejda out of the house when he asked for reasons for the violations. After being closed several days, permission to re-open was granted upon payment of a \$25 fine.

Ethel Clayton in "The Stolen Paradise" plays her last engagement for some time with Edward Langford as her leading support. Mr. Langford having gone off to the war. Miss Clayton will have the assistance of Milton Sills as leading man, Mr. Sills making his first appearance in this capacity when "Chasms" is thrown upon the screen for World Pictures.

"Fires of Youth," the Pathe-Thanhouser Gold Rooster play, released June 15, is conspicuous as the first production directed by the Emile Chautard for the Pathe-Thanhouser forces. Under Mr. Chautard's direction in the new Thanhouser-Pathe production are Frederick Warde, the noted Shakespearean stage star, and Jeanne Eagels, late leading woman for George Arliss.

What is described as a story of singularly vivid psychology is unfolded in "The Brand of Satan," the second of the Montagu Love screen dramas to be published by World-Pictures Brady-Made. The central personage is a young and brilliant criminal prosecutor in Paris who is occasionally seized with a strange malady impelling him irresistibly to the commission of felonies. Evelyn Greeley and Gerda Holmes have the principal feminine roles.

Rex O. Lawhead has left New York to act as general representative for the Williamson Brothers. We will handle "The Submarine Eye" throughout the middle west states with headquarters in Chicago. A definite announcement regarding a Chicago run for "The Submarine Eye" will be forthcoming from the Williamson Brothers at a later date. Right

now they are bending their energies toward making the Liberty theatre opening in New York a big success.

Robert Brunton has severed his connection with Triangle and will be studio manager and art director for Bessie Barriscale's new producing company. He will have the Cluett studio in Hollywood ready for her early in June, when the production of "Rose o' Paradise" will be begun.

"We shall be safe in assuming that there will be an intelligent revision of the measure for the taxation of the motion picture for war revenue as put to the Senate Committee by the House," said President John R. Freuler of the Mutual Film Corporation, returning to New York from a short sojourn in Washington.

The first of the series of Goldwyn Pictures in which Jane Cowl is the star is now well under way in the Goldwyn Studio at Fort Lee. Miss Cowl and her company, under the direction of Arthur Hopkins, chief of the Goldwyn producing staff, have made much progress in the screening of the story, which is from the pen of Basil King, the author of "The Inner Shrine." The cast supporting Miss Cowl includes Henry Stephenson, Charles Hammond, Edith McAlpin, Lottie Ford, Marion Knapp, Betsey Ross, Orme Caldara and Antoinette Erwin.

Mary MacLaren has sued for an injunction to restrain Universal from interfering with her film activities. She claims that President Carl Laemmle has notified certain producing companies that in the event they engage her suit will be filed against them and their prints tied up.

William A. Brady is starting on a new photoplay production of Revolutionary times called "Betsey Ross," in which Alice Brady plays the title role. It is promised that many of the scenes will be photographed in and around the original Betsey Ross home. Travers Vale will be director.

Robert Goldstein, president, producer and author, together with a few other things connected with the company exploiting "The Spirit of '76," is in New York seeking a Broadway playhouse for his feature film.

A trade showing for state right buyers and exhibitors of "Who's Your Neighbor?" described as "seven reels of punch," will be given by Master Drama Features next Friday morning at the Broadway theatre.

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## NEWS OF THE FILM WORLD

Edwin Thanhouser tells this one on himself: "Of course, we haven't given much publicity to the fact that lots of newspapers didn't run our now-famous 'Czar Telegram.' The editor of the Daily Record, in Morristown, New Jersey, was one. He wrote me: 'I'd like to use this, Mr. Thanhouser, but in your interest as well as mine I think I'd better wait. I say this because I think Emperor William will be out of a job soon, too, and then you could offer him and Romanoff a chance as a team.' Think of the double advertising! 'Nick and Bill, the two Ex-es, in their thrilling film, 'Did They Fall or Were They Pushed?'—why, Thanhouser and Pathe would get so rich they wouldn't notice mere Jersey editors.'"

Crosas & Co., of San Juan, Porto Rico, and Max Gluckman, of Buenos Aires, Argentina, who represent two of the most prominent foreign film importers, closed a deal whereby the individual concerns purchased the rights to distribute the entire output of B. S. Moss productions throughout Porto Rico, Cuba, San Domingo and Venezuela, as embraced by Crosas & Co., Uruguay, Paraguay, Chile, and Argentina, as covered by Max Gluckman.

McClure Pictures is completing its plans for producing the series of five-reel features that will follow Seven Deadly Sins. The scenarios for the first three five-reelers, in which Shirley Mason will be starred, are being whipped into shape and production will begin within a few days.

Bluebird's woman director, Ida May Park, who furnished "The Flashlight" as her first offering to that program, has completed "Fires of Rebellion" for release July 2, with Dorothy Phillips the star. Miss Park and Miss Phillips are now working on "The Rescue," a feature to be used for Miss Phillips' September appearance among Bluebirds. In August a Joseph De'Grasse production, "Vengeance of the West," will be Miss Phillips' vehicle, maintaining the monthly appearances of this popular screen queen, which began last december, with her advent among Bluebirds, and has continued regularly ever since. To keep Miss Phillips going, Mr. De Grasse and Miss Park, husband and wife, by the way, are constantly employed either preparing or directing a Bluebird with this energetic young lady the central figure.

Lynn R. Reynolds, the man Bluebird's publicity department likes to refer to as their "nature study" director, has just completed "Back to the Primitive," a screen-drama exclusively photographed out-of-doors. Locations in Palm Canyon, Cal., and on Santa Cruz Island, off the coast of California, were utilized to embellish a story that is supposed to show the first submarine depredations in the Pacific Ocean. Myrtle Gonzalez and George Hernandez, stock stars of the Reynolds company, will be featured. While Miss Gonzalez is on vacation, Mr. Reynolds is now directing "Mr. Opp," another "nature study," with Neva Gerber playing the star role, and Arthur Hoyt, George Hernandez and Jack Curtis featured. It will be September, or later, before either of these features can reach the screen, as the Bluebird program is "chuck-a-block" until then.

One of the important shifts in conditions that the war has brought about is shown in the presence here of John Aisen and Co., the foremost film dealers of the Scandinavian countries, who have just opened offices in the Times Building and will transfer their London representative to this country for the next few years.

Olsen & Co. of Copenhagen and London, represent the three largest renting concerns in Sweden, Norway and Denmark, including Fortorama, the Swedish Biograph and the Scandinavian Film Central.

The first purchase they made after their arrival in this country last week was to take over the Scandinavian right for D. W. Griffith's productions "Intolerance" and "The Birth of a Nation." These will be sent through the Morse countries on touring arrangements very similar to the manner in which the Griffith productions have been handled in this country.

When Rupert Julian's Bluebird, entitled "My Mother," is given to the screen late this summer, an actress of the old school will play the title role and will then have had her first experience before the camera. Ruby La Fayette made her stage debut in the early sixties, and until fifteen years ago was continually active in dramatics. She has, in her days, supported Booth, Barrett and John McCullough; been travelling "stock star" in days when principals moved from place to place to head local organizations for a week or more at a time; was the origi-

nal Joyce when Lucille Western created Lady Isabelle in "East Lynne," and in later years toured at the head of her own company. Fifteen years ago, with her husband, Major J. P. Curran, a veteran of the Civil War, she retired to her ranch, near Lampasas, Tex. While on a visit to her daughter in Los Angeles, Miss La Fayette visited Bluebird studios, and was immediately "spotted" by Director Julian as the correct "type" for the mother role in E. J. Clawson's story.

Peggy Hyland and her company of players have returned from Long Island, where they have spent the last few weeks filming the exterior scenes of the first Mayfair production, "Persuasive Peggy," under the direction of Charles Brabin.

George W. Lederer starts work next week on a big feature picture in which Marlon Davies is to be starred, written by Miss Davies. In the cast will be Pedro de Cordoba, Joseph Kilgour and Gladden James.

Williamson Brothers, producers of "The Submarine Eye," announce that they have sold the New Jersey rights of their underwater drama to the J. Frank Hatch Film Company, of Newark.

Jules Burnstein, of the Monmouth Film Co., is about to make a bid for favor with the comedy film fans, by offering as a star in a series of one reels, Emma Willcox, a comely, youthful and "dainty" little miss who weighs 300 pounds.

John W. Rankin, formerly with the Vitagraph press forces, is doing the publicity for Robert Goldstein's "The Spirit of '76," which is now showing at Orchestra Hall, Chicago, after a three weeks' court battle with the local censors.

J. Warren Kerrigan's first production as an independent star at the head of his own organization will be a photo-dramatic version of Peter B. Kyne's first book-length novel, "A Man's Man."

Geraldine Farrar is now busy in the hands of artists and designers preparing costumes for her forthcoming Arctcraft production on which she will shortly begin work under the direction of Cecil B. DeMille.

James F. Clancy, manager for four years of the Dominion (vaudeville), Ottawa, Can., has moved to Toronto, where he is general manager for the General Film Co., in the Province of Ontario.

The second picture starring Douglas Fairbanks, "Wild and Woolly," to be released by the Arctcraft, June 24, has been completed at the Lasky studios in California under the direction of John Emerson.

Edna Munsey, leading lady of the road companies of "The Little Cafe," "The Only Girl," "Madame Sherry" and several other musical comedies, is now with William Fox pictures.

James Young, who will direct the production of Bessie Barriscale's first independent production to be released by Paralta Plays, Inc., on the Paralta Plan—a screen version of Grace Miller White's novel, "Rose o' Paradise"—will have William Horowitz for his principal assistant.

Upon completion of her newest Arctcraft picture, "The Little American," Mary Pickford will take a brief vacation before starting to work on "Rebecca of Sunnybrook Farm." The next picture will be produced under the direction of Marshall Neilan.

E. R. Shayer, who with Randolph Bartlett conducted the press department for the Lewis J. Selznick enterprises, has resigned, to take effect June 16, and will devote himself to writing scenarios. Bartlett will go it alone.

Mo-Toy Comedies, the animated doll films controlled by the Peter Pan Film Corporation, have been booked for the Strand theatre, New York, beginning the week of May 21. These latest novelty comedy creations are in 500-foot lengths, and will be released one each week.

The Mayfair Film Corporation's first production starring Peggy Hyland is "Persuasive Peggy," story by Maravene Thompson which scored a hit in magazine and book form. The scenario was written by the director, Charles Brabin in collaboration with the authoress.

The Maud Henry Art Production Company has purchased a site just north of the Forest Hills (L. I.) Pennsylvania station and intends to erect a picture theatre No. 1. Forest Hills is one of the first stops on the Long Island road and the Henry theatre will be its first amusement venture.

Victor Nulty, A. C. Langan and Frank Carpenter have taken a lease of the Hippodrome, Dallas, Tex., and will operate it as a picture house under the name of the Hippodrome Amusement & Enterprise Corp. It is said to be the best equipped theatre in Dallas, and seats 1,200.

## TRIANGLE

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Action—strong, vigorous, a tingle with impulse and dramatic fire—that's what carries you to the very height of exciting pleasure in Triangle Plays. And such human action it is, so full of gripping interest, that you rise in your seat in anticipation of what is coming next. You can't help it.

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Girls

Are You  
Wearing  
The  
Keystone  
Smile?

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## THE CIRCUS OF LIFE.

Mamie .....Elsie Jane Wilson  
Kate .....Mignon Anderson  
Danny .....Pomeroy Cannon  
Gaston Bouvals .....Harry Carter  
Tommy .....Emory Johnson  
Daisy May .....Little Zoe Rae

"The Circus of Life" bears the brand of the Butterfly make, being one of the Universal's products, which was written by E. J. Clawson and directed by Rupert Julian. Rather a dull and commonplace subject until the scenario awakens in the fourth part and the principals get a chance to speed the action up to a dramatic point that kept the picture from doing a grand-slam Brodie. During the earlier sections the picture stalls and pads along until the brewery wagon horses run away and little Daisy May is injured. Of course a raid on a gambling joint is also injected about the time the horses gallop away and that came those big trucks a wild ramble for having devoted their days to heavy hauling and long hours of being left untied when inside deliveries were being made. Just what frightened them was not apparent until the supposed drunken driver worked them into a fury. Long before the terrible dash one sees the horses outside a barroom standing tied to a weight or post and as gentle and docile as Mary's pet lambkin. Idea is far-fetched and stretches the imagination, yet there are sections that make good film material and register well. When one takes a brewery wagon custodian for a hero and has him drinking more whiskey than a quart bottle will hold at one time it is pretty hard to find an audience rooting for him at any stage. However Danny is brought to his senses when he learns that his daughter is severely hurt and that his life is about to run away with an artist who lives about them in their rooming house. It is one of those "And a Little Child Shall Lead Them" themes, with Zoe Rae enacting the role of Danny's daughter in a manner that stamps her as one of the best child actresses before the camera. Barring noticeable inconsistency and a tendency to pad out divers scenes the picture holds fair interest, the last two parts in particular giving it any semblance of feature classification. None of the players rose to any distinction, although Miss Anderson showed class in several scenes and did some good work in the last section. The man who impersonated the Cassidy role was a type that was worthy of mention. Those kids in the party scene also handled their instructions effectively. But Zoe Rae is the one who keeps the interest at tension. Cannon sure is a powerful man in size and fitted the part of the bumpy driver to a T. Harry Carter didn't have much to do but stand around and look like a painter of things artistic, but did it satisfactorily. Photography especially good in sections. Barring the dullness of the first half of the film the picture stands up fairly well as a feature. *Work.*

## FRECKLES.

Freckles .....Jack Pickford  
Angel .....Louise Huff  
John McLean .....Hobart Bosworth  
Eid Woman .....Lillian Leighton  
Black Jack .....Billy James  
Duncan .....Guy Oliver

This feature starts off just as though it was going to be good and then takes a awful slump toward the finish. It is a Lasky-Paramount production with Jack Pickford and Louise Huff featured, directed by Marshall Neilan, and it contains all of the old stuff that went in feature productions about four years ago. There are about two scenes in it that are worth while, but who wants to sit through 5,000 feet of film to get two thrills? To obtain a slight idea of its old fashionedness one almost expected to see the hero (Jack Pickford), a one-armed boy who has escaped from an orphanage, brought into the hospital scene at the finish of the picture with both arms. The tilting is particularly bad, the characters supposed to have various brogues and burrs tacked onto their language in certain portions of the picture and then forgetting all about it for awhile, and then again lapsing right back into it again. That is bad showmanship in assembling, and someone should be raked over the coals for it. "Freckles" is a screen adaptation of a book by Gene Stratton Porter, and as a film production it would be passed as fair if it bore any other brand than that of Lasky-Paramount. *Fred.*

## 13TH LABOR OF HERCULES.

The Cinema Distributing Corporation is releasing a series of twelve one-reelers which they call "The 13th Labor of Hercules," same being selected portions of some 60,000 feet of film taken before, during and after the Panama-Pacific Exposition in 1915. It begins with the construction period of the great fair in San Francisco, the opening of the exposition, dedication ceremonies, speeches of welcome, the attendance of distinguished diplomats from all parts of the world, an historical parade of floats six miles long, fireworks, various city and state exhibits, an aquatic pageant, interior and exterior views, works of art, the amusement zone employing 7,000 people, the closing of the fair and thereafter the dynamiting of the buildings. About five reels of it were shown at a private exhibition, which seemed a trifle tiresome, but in one reel relays, as part of a program, they could serve to entertain nicely. Just how timely the pictures are two years after the close of the exposition is a question. *Jolo.*

## THE SLAVE.

Caroline .....Valeska Suratt  
Dulce .....Violet Palmer  
Dr. Atwell .....Eric Mayne  
David Atwell .....Herbert Heyes  
Egbert Atwell .....Edward Burns  
Dr. Ghoul .....Edwin Roseman  
The Fossil .....Dan Mason  
Prof. Winther .....Tom Brooke  
Author .....Martin Faust

Every once in a while the Fox film folks go way off the handle with one of their stars. Imagine a scenario with Valeska Suratt as the star, as an eight dollar a week shop girl, refusing honorable marriage with her wealthy employer, merely because he was old! Miss Suratt has labored long and strenuously to build up a reputation as a delineator of vampire roles, and one necessarily associates her with that style of characterization. Every time, therefore, she is cast to portray an injured female who hasn't been able to take care of herself in the eternal struggle against the opposite sex, it is rather difficult to refrain from at least mild laughter. This picture was written and directed by William Nigh. Photography by Joseph Rutenberg. All very nicely executed, but it's not for Suratt. *Jolo.*

## NEW INCORPORATORS.

The Craftsmen Film Laboratories, Inc., Manhattan motion picture and general photo supply business; \$50,000. C. J. Hirman, Jr.; L. A. Brahams, J. H. San, 612 W. 115th St.

International Play Agency, Manhattan theatres and restaurants; \$5,000. E. Breitenfeld, S. Sholes, A. A. Raphael, 31 Liberty St.

Piedmont Pictures Corp., Manhattan motion pictures and vaudeville; 1,500 shares preferred, \$100 each; 4,500 shares common stock, no par value. F. E. and H. R. Habicht, H. W. Braun, 600 West End Ave.

Elgar Co., Inc., Poughkeepsie realty managers, theatres, roof gardens; \$50,000.

000. J. J. Baldwin, B. Vosburgh, J. B. Van Dewater, Poughkeepsie.  
Klots & Steidman, Inc., Manhattan motion pictures and vaudeville; \$5,000. J. S. Klots, M. Steidman, L. Freudenberger, 463 5th Ave., Brooklyn.

Lathrap Films, Inc., Manhattan motion pictures; \$10,000. F. H. Lathrap, H. A. Rosenberg, H. Taft, 19 Cedar St.  
Al Rosen, Inc., Brooklyn operate theaters, hotels, restaurants; \$10,000. P. V. Manning, J. S. Brown, Jr.; A. H. Reeves, 145 State St., Brooklyn.

Springer Theatre Co., Inc., Manhattan theatrical and moving picture business; \$5,000. J. H. J. W. and G. C. Springer, 583 W. 183d St.

## GEORGE COHAN'S SECOND.

Work will be commenced this week on George M. Cohan's second Artcraft feature, which will not be released until September. It will be a screen adaptation of "Seven Keys to Baldpate."

## ELTINGE'S BIG GUARANTEE.

The Lasky-Paramount gave Julian Eltinge a contract this week, that called for a guarantee according to report of \$25,000 for his first special feature, to be made inside of four weeks, the picture people contracting for two such pictures with Eltinge, taking an option on his services for a third.

The agreement is said to carry extra remuneration for Eltinge according to the gross receipts of the films he stars in. Eltinge will commence work at once.

O'Brien, Malevinsky & Driscoll, the theatrical attorneys who represent most of the big picture stars, acted for Eltinge.

# Richard Stanton

Director of Features for William Fox

Coming Release: Dustin Farnum in "Durand of the Bad Lands."

Under Production: Dustin Farnum in "The Scarlet Pimpernel."

## PAST RELEASES—

"The Beast" "The Love Thief" "One Touch of Sin"  
"Her Temptation" and "Aloha-Oha," featuring Eddi Mayberry

## Trade Showing State Right Buyers and Exhibitors



# THE PICTURE THAT WILL PACK YOUR THEATRES SEVEN REELS OF PUNCH

Written by  
WILLARD MACK

Edited by  
FRANK LAWRENCE

Adapted and produced by  
S. RANKIN DREW

All star cast, including CHRISTINE MAYO, EVELYN BRENT, ANDERS RANDOLF, FRANK MORGAN, WILLIAM SHERWOOD.

## TRADE SHOWING

Broadway Theatre, Friday, June 15th, at 10 A. M.

MASTER DRAMA FEATURES, Inc. 1493 Broadway, New York

## THE SUBMARINE EYE.

## PROLOGUE.

Marcel Lupin.....Fred Radcliffe  
 Denis De Fontenelle, his fiancee.....Lillian Cook  
 Monsieur De Fontenelle, her father.....E. Hudson

## MAIN THEME.

John Fulton, a young inventor.....Chester Barnett  
 Captain Bob, fellow lodger of Fulton,.....Lindsay Hall  
 Joe Lee, an old salt.....Charles Hartley  
 Nancy, maid of all work.....Edith Conway  
 Dorothy Morgan, a millionaire's daughter,.....Barbara Tennant

Cyrus Morgan, her father.....Charles Slattery  
 Parker, Miss Morgan's maid.....Nell Slattery  
 Earl of Linwood, suitor for Miss Morgan's hand.....Eric Wayne

Murphy, a deep sea diver.....Edward Butler  
 An Officer of the "Condor".....Gustave Fischer  
 Buller, the human fish.....By Himself

Whatever the Williamson Brothers attempt in the way of a feature picture is necessarily unique and it is reasonable to suppose that each effort will be better than its predecessors. In this, their latest production, "The Submarine Eye," which they describe as a subsea romance, they present for approval not only a strong, suspenseful interest melodrama, but what appears to be a simple solution to the U-boat affliction. It is nothing more nor less than an inverted periscope which enables people on board a vessel to see what is going on beneath the water. The picture is about 8,400 feet, the first part a prolog—about a hundred years ago, in which is shown a man about to die on an island in the West Indies, writes a diary of the causes which led to his being marooned, and bequeathing a treasure chest to whoever finds it. A century later a young inventor is at work on his under-water periscope and hears an old sailor relating to a millionaire's

daughter how he found the treasure chest thirty years previously, took it from the island on a rowboat and now it was dumped into the sea by the overturning of the little boat. The inventor says he can locate it with his contrivance and they start out to do so. There is a villain and all the other necessary paraphernalia for the making of a first rate melodrama, and there is, if anything, too much suspenseful interest, bordering on the harrowing, when the hero is caught under water in a diving suit until the black native diver goes down, with a knife in his teeth to protect himself from sharks, and release him. Very effectively visualized in "atmosphere" in which the Williamsons hold a monopoly, and certain to attract interest no matter in what part of the world it is shown. Winthrop Kelley, director; Harold Sintzenich, camera man; music arranged by M. Winckler. "The Submarine Eye" should enjoy a prosperous run at the Liberty. It opened last week to a crowd that extended half a block from the box office.

Jolo.

## SOMEWHERE IN GEORGIA.

"Somewhere in Georgia" is a feature which the Sunbeam Film Company made with Tyrus Raymond Cobb, the Detroit baseball star, as the principal figure. According to the printed statements of the Sunbeam posters, Grantland Rice, the New York Tribune writer, furnished the scenario, and inasmuch as Rice is one of the best known sport commentators in the United States and Cobb is considered about the greatest ballplayer in the world, it goes without saying that "Somewhere in Georgia" is going to make a ten-strike with Young America. As expected, it is a production that aimed at one thing and that was to

present the celebrated Ty Cobb in camera action and give the smalltown boys a chance to see "more of him" than some of the film weeklies have shown at times and save them the long Sunday excursion trips to some of the big league towns to see him play. Of course it is to be expected that the Ty Cobb figuration will draw the nickels and dimes. The story holds interest to the extent that those familiar with baseball and Cobb's life on the diamond and in the home will obtain a lot of fun in watching Tyrus enact the role of a photoplay hero. Cobb is there all the time following instructions and the usual excitement attends the baseball game in which Cobb caps the climax with his playing and wins the girl in the end. There's a deep-dyed villain and the subsequent denouement at the finale, with Cobb stealing a kiss from his prospective wife behind a baseball glove. The story doesn't matter much, as Cobb's actions are always closely followed. It is one of those Frank Merriwell stories, with Ty doing the Merriwell stuff that catches the young folks. "Somewhere in Georgia" gives the Sunbeam a chance to bring Cobb out in his home state and give it the baseball atmosphere one would naturally expect of a film featuring the famous baseball player. Cobb's rep as a batter, a base stealer and a fielder are too well known to require any special comment in this review, but it suffices to say that where the national pastime is played and where the youth of the land follow the diamond careers of its stars the Ty Cobb "Somewhere in Georgia" feature will demand attention. Some sections will fall hard for the film while others won't care much to have it hanging around. But it has a good, wholesome atmosphere and a real, lively, cleanlimbed athlete for a hero.

Mark.

## TWO LEGAL RULINGS.

Two legal rulings on injunctions against License Commissioner Bell were handed down, this week—one for and the other against the exhibition in Greater New York of so-called "birth control" films.

Justice Bijur granted a temporary injunction to the Message Photo Play Co. to restrain the license commissioner from revoking the license of a theatre because of the proposed production of the Mrs. Sanger feature, "Birth Control." In a very lengthy ruling he sums up as follows:

"It affords no basis for the exercise of any discretion on the part of the commissioner. It is a measured and decent exercise of the right of free speech, guaranteed by our constitution, essential to our national well-being, and, as such, beyond the power of the commissioner of licenses to forbid."

Justice Greenbaum on Tuesday dismissed the temporary injunction secured by the Universal restraining Commissioner Bell from interfering with their photo drama "The Hand That Rocks the Cradle." It was claimed the picture was educational and designed to urge the repeal of legislation governing birth control. The justice ruled that the acts of the commissioner could not be interfered with unless there was evidence of corruption. He said:

"If the ignorant and uninformed are to be educated by being told that the laws which they do not like may be defied, and that law breakers deserve to be glorified as such there would be a sorry future in store for human liberty."

"It is true that plays have been produced and exhibited in which great criminals are the principal figures. Instances may be cited in which the lives of such notorious historical and fictional bandits as Robin Hood, Captain Kidd and men of the type of Dick Turpin have been staged."

"Such productions, however, are not presented for the purpose of accomplishing the repeal of laws forbidding murder, robbery and piracy."

## UNION MEN INDICTED.

Chicago, June 6.

Ten men, either business agents or "sluggers," concerned in what is termed a "jurisdictional fight" between rival picture operator unions, which resulted in the dynamiting of a number of theatres and extortion, were indicted by the grand jury here last week.

The union known as number 157 and called an "outlawed union" was backed by the electrical workers' union, while number 110, the regular operators' union is said to have had the backing of stage employees, who compose the chief membership of number 110.

Those indicted are James J. Gorman, business agent of 157; William Finstad, of the same union; Edwin A. Woodart, of the electrical workers' union and the following alleged "sluggers": Peter Cunliff, Frank Miller, William Rooney, Jack Miller, Paddy King and Henry and Frank Gunsenberger.

## JUNE RELEASES

CARLYLE BLACKWELL

JUNE ELVIDGE in "The Crimson Dove"

Cast including DION TITZERADGE

ROBERT WARWICK in "The False Friend"

Story by FLORENCE C. BOLLES

ETHEL CLAYTON in "The Stolen Paradise"

Cast including EDWARD LANGFORD

ALICE BRADY in "The Divorce Game"

*Pictures I'm proud of  
 and pictures that should  
 make big money  
 for every exhibitor*

*William A. Brady*



Looking  
 for  
 Stories  
 To Fit  
 Those  
 Eyes

## THE JAGUAR'S CLAWS.

El Jaguar.....Sessue Hayakawa  
Beth Thomas.....Fritzi Brunette  
Phil Jordan.....Tom Moore  
Nancy Jordan.....Tom Forman  
Harry Knowles.....Mabel Von Buren  
Marie.....Mabel Von Buren

Here is a film production with pep and punch, a story with something new in it, driven home on the screen with situation after situation each brimming with suspense and finally winding up in the usual grand hurrah. True there are a few minor faults in direction, but they are so slight that they will get by most everywhere. William M. Coy and Roswell Dague are responsible for the story of "The Jaguar's Claws," the screen adaptation having been made by Beatrice De Mille and Leighton Osmun and turned over to Marshal Neilan to direct for the Laaky-Paramount Co. Sessue Hayakawa, the Japanese actor, is doing some of the best work in this picture that he has shown since "The Cheat," but Tom Moore is handed the heroic role and he puts it over with a bang. The scenes are laid in Mexico where Phil Jordan (Tom Moore) is managing an oil field for an American company. With him are his wife and sister. El Jaguar (Sessue Hayakawa) is the chief of a bandit crew that infests the hills their monthly recreation being the dropping down to the little town that surrounds the oil wells and coping off the payroll. Jordan rescues his sister from El Jaguar and makes an enemy of the tough baby by slipping a right-hand wallop to his jaw and dropping him for the count. After that the old Jag sharpens up his claws and determines to be revenged. He sends his lieutenant and a bunch of bad boys down to grab the "manager's woman," but instead of bringing back the sister the bandits capture the wife, who has just arrived. When they reach the mountain lair El Jag gets sore and sends them back for the other one. In the meantime Jordan is chasing the bandits with a number of men from the wells, while his foreman has gone to the border for help. The manager is taken into the headquarters of the chief, but his men are driven off. He is given his choice between the two women—his wife and his sister—the bandit chief holding the winning hand at this stage, tells him he may take either one back with him, but the other must remain to be mistress of the bandit. Some situation! The wife finally offers herself as a sacrifice, and brother and sister are permitted to go free. But from over the hills and far away the good old cowboys are on their way and finally they arrive on the scene to save the day. This is done very well indeed, no shots fired, the bandit's first lieutenant double-crossing him for a kick in the face which imbedded the root of a spur in his cheek in the first reel, leaves his leader flat on the lot when the Americans are seen coming, but before they arrive on the scene a young Mexican bride, who was torn from her husband and made the subject of a day's sport to gratify the desires of the bandit chief, stick a dagger into him just about as he is to enter the room where Jordan's wife is held awaiting his pleasure, and he kicks off the mortal coil right there and then. "The Jaguar's Claws" carries a real wallop and at times is quite daring. Fred.

## THE GREAT WHITE TRAIL.

Prudence Carrington.....Doris Kenyon  
George Carrington.....Paul Gordon  
Arthur Dean.....Thomas Holding  
Charles Ware.....Hans Roberts  
Marie.....Louise Hotelling  
"The Vulture".....Richard Stewart  
Donald Ware.....Edgar Davenport

Leopold D. Wharton, who wrote and produced this picture, must have thought that he was at work on another serial for which the Whartons (there are two brothers) have become justly famed in the past. But "The Great White Trail" isn't a serial; it is just a feature picture, and at present it is in eight reels, and seems to be about 2,500 feet too long. When it is cut and a lot of that continual string of mushers passing over the Alaskan trail chopped out, the picture retitled in a number of places, and someone with a real sense of continuity has gone over it and whipped the real action into such shape that it will sustain the interest, the picture will be a corker. The trouble with it at present is that Mr. Wharton tried to deliver too much film in one order with the result that his feature is tiresome. The story is real old-fashioned melodrama with thrill upon thrill, but they are separated too widely with a number of real pretty snow scenes. It is a family affair concerning man, wife and child, who are torn apart through a misunderstanding and are not rejoined for fourteen years. In the meantime all three of them pass through a number of most harrowing experiences, but it all ends happily, and therefore it will please the film fans. Doris Kenyon and Thomas Holding are the featured members of the cast, Miss Kenyon being particularly effective. Fred.

## A SONG OF SIXPENCE.

This picture is just a mess from beginning to end without any redeeming feature standing out at any stage of the five reels. The production is presented by George H. Wiley and is released as an Art Dramas feature, with Marie Wayne and Robert Connors featured. It was written by Frederick Arnold Krummer. There are times when the errors in direction are so glaring they are actually laughable. This was the attitude with which a Broadway audience accepted it. There is an effort on the part of the title writer to convince that this photodrama has a great

moral purpose, but later even the title writer drops into the slump, and one notices the subtitles are just a few words of direction that must have been included in the script. The first two reels are frightfully draggy with the action getting very little headway and the last three are just a constant cross-cross of events that end nowhere. A girl worships wealth and marries an old man with a bankroll; he dies and she tries to grab off a young fellow. There has been something of a love affair with an author early in her life, but she threw him down for the money man. She has a sort of an off again on again with a young English nobleman, and during one of the "off" periods she decides to have another

try at the author, and she has just about convinced him that she has never married again because she was waiting for him when in walks the young nobleman and finds the two clasped in each other's arms and he then spills the beans, with the result that here is a beautiful looking young woman with a bankroll and no one to love her. That's the ending of your yarn, but don't let anyone ever tell you that it is ever that way in life. Were those two men the only pair left in the world, and after the good judgment that the girl showed in annexing a bankroll in the first place is it possible that she would be driven to tears because they walked out on her? Nothing doing! Fred.

# COMING

## THE UNIVERSAL SERIAL SENSATIONAL



**The Gray Ghost**

FEATURING  
**PRISCILLA DEAN - EDDIE POLO**  
HARRY CARTER and EMORY JOHNSON

WRITTEN BY  
**ARTHUR SOMERS ROCHE**

The First Saturday Evening Post Serial Ever Filmed

Based on the thrilling Story "LOOT" —

# The First and Only

## Saturday Evening Post Serial Story Ever Filmed

The Saturday Evening Post has a circulation of over 2,000,000 copies. Estimating, as that magazine does, that each copy is read by at least FIVE (5) people—it is safe to say that this remarkable story is already familiar to 10,000,000 people. A ready made audience for every Exhibitor who books it.

FEATURING  
**Beautiful PRISCILLA DEAN** **Daring EDDIE POLO**  
**Dashing EMORY JOHNSON** and **"Villainous" HARRY CARTER**

This is an opportunity never before offered. Write your nearest Universal Exchange for a copy of the free (to Exhibitors) Adv. Campaign Book. Tells all you wish to know, or address Universal Film Manufacturing Co., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



**AUTHOR AND  
ASSOCIATE PRODUCER  
OF  
HALF A THOUSAND  
COMEDIES**

**HAMPTON DEL RUTH**  
EDITOR AND PRODUCTION MANAGER

**KEYSTONE STUDIOS  
THIRD  
SUCCESSFUL TERM  
WILL  
EXPIRE AUG.**





## THE CANDY GIRL.

A current Thanhouser-Pathé Gold Rooster release is "The Candy Girl," featuring Gladys Hulette. The New Rochelle film impresario has a winner in little Miss Hulette and she should be nursed very tenderly in the matter

of the selection of suitable scenarios. "The Candy Girl" is a simple little affair, but serves to illustrate once more that a clean little story, with a sweet, wholesome appeal, is certain to appeal. She is a little country girl who comes to New York, opens a candy store, is loved by a manly musician and an

undersized rich man's son addicted to the use of the needle. She marries the "jabber"—has a hard time of it at first and finally cures him. Not very much in this bare outline, but it works out neatly, though by all the ethics of drama the musician should have landed the sweet little maiden. Jolo.

## POPPY.

"Poppy" first gained its fame in book form, written by Cynthia Stockley. With Norma Talmadge starred, it has been made for the screen, under the direction of Edouard Jose. "Poppy," according to reports from England, where it was first heard from, was an immensely popular novel over there, so intensely in favor the presses could not keep up with the demand. Over here the story is not as well known, and while in English speaking countries abroad, "Poppy" flimsied will be relished as the visualization of a dearly beloved tale, in America, on the sheet it must stand by itself as a feature picture. The Jos. M. Schenck Co. presents Miss Talmadge in "Poppy." It gives that young screen star a sweetly pathetic role that remains with her from the beginning, when but a waif, to the finale, when, as Eve Destiny, a famous authoress, she finds solace in the love of the man thought by her forever lost. "A sweetly, sympathetic role," at least for contrast with the more strident demands of picturedom in special feature films especially can do no harm to Miss Talmadge. It may attract an added clientele to her banner, for there is no male who can pretend to gauge how a picture such as "Poppy" will appeal to the feminine heart. It surely can not turn the feminine mind against poor little Poppy, who had but her own head to lead her and was the victim of a scheming old rogue. There is a spot in the picture that stands out. It is where Poppy, after having been married unknown to herself (she believing the ceremony one of guardianship), walks, while in the garden of her home, into the arms of the hero of her dreams, the man who once saved her from the attack of an African negro and then disappeared. It was picture license perhaps as well as novel writing that only could bring this meeting about and there was a tinge of sadness to the audience, who knew Poppy's hero at the time was delirious from fever. However, Poppy, without reservation, delivered herself to him, for that evening only, and he again disappeared from her life. She remained, however, to have her delicate condition discovered by her husband upon his return from England (the earlier and final scenes are laid in Africa). Poppy fled and left him a husband only by virtue of the certificate he had viciously secured, Poppy going to London and endeavoring to earn her living by writing. Story after story was returned, and to climax her anguish, the little son born to her in London was killed by a fall from a window. Fate then decreed that her suffering should be eased by checks from publishers and as Eve Destiny, Poppy's fame spread even back to her native land, where she returned sometime afterward, to seek an annulment of her marriage. Taken up by society, it leaked out Poppy had a "past," but at the night of a ball in her honor, Poppy was redeemed through explanations and again gained the love of her hero-seducer, he recalling "that night in the garden." One feels for Poppy's troubles and, though, perhaps, the English did accept in good faith that bit of the garden that meant so much afterward, Americans can hardly believe there is a good girl who would have done the same thing, without at least asking the man his name, something Poppy, in her excitement, seemed to forget. But it makes a box office incident for a "sweet" picture, and as such, is of great value to it. Miss Talmadge takes to the part with ease and this is of help. The picture looks expensive in the producing, and Mr. Jose got all possible out of the direction. At the New York Monday and Tuesday, where "Poppy" was shown for the two days (the house usually holding a feature but one day), "Poppy" seemed to have extraordinary drawing power, holding a line in front of the house almost intact each evening. Sime.

## THE STOLEN PARADISE.

Joan Merrifield ..... Ethel Clayton  
David Clifton ..... Edward Langford  
Katharine Lambert ..... Fina Nesbit  
Kenneth Brooks ..... George MacQuarrie  
Dr. Crawley ..... Robert Forsyth  
Basil Cairns ..... George Cowl  
Jonathan Merrifield ..... Lew Hart  
Marquette ..... Edward Reed  
Dr. Martin ..... Edwin Ross  
Jacques Rigard ..... Ivan Dobble  
"The Stolen Paradise" (World), directed by Harley Knowles, story by Frances Marion, photographed by Arthur Edeson, is a treatise on the psychology of love. It is absorbingly interesting, and if the idea isn't altogether original, it is, to say the least, most unusual. A young man is loved by a little girl and thinks he has fallen in love with her cousin, a worldly woman whom he rescued from a burning building. In performing the rescue he is rendered blind, the object of his affection marries another, and the girl who really loves him pretends she is the rescued woman and marries him in spite of his affliction. A child is born and they are ineffably happy. An operation restores his sight, the other woman is dissatisfied with her spouse and they meet clandestinely. The other woman's husband has reason to suspect his wife, takes a revolver and goes to the young husband's studio to revenge himself. The loving young wife arrives first and saves her husband and the other wife by pretending it was all framed up to arouse the man's jealousy. The husband with restored eyesight begs his wife's forgiveness and the picture concludes with her sending him away for a year, saying that if at the end of that time he wants her, he is to return. Ethel Clayton is at her best, the production and direction are very good and the whole thing makes for a good program feature. Jolo.

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RUSSIA and AMERICA

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TIME EXPLOITATION it requires  
Summer organizations that can offer  
extended time, and buyers of  
STATE RIGHTS communicate with

Ivan Film Productions, INC.  
130 West 46th Street, New York City

STILL GOING STRONG AT THE  
LYRIC THEATRE N.Y.C.

## PARENTAGE.

John Brown.....William Welsh  
Mrs. Brown.....Anna Lehr  
Robert Smith.....Bert Eubey  
Mrs. Smith.....Mary Gress  
Horace Brown.....Master Matty Roubert  
Horace Brown.....Gilbert Rooney  
Robert Smith, Jr.....Frank Goyette  
Agnes Melton.....Alois Alexander  
Agnes Melton.....Barbara Castleton  
Samuel Melton.....W. De Shields  
Mrs. Melton.....Alice Wilson  
Robert Smith, Jr.....Hobart Henley

Here is a state right proposition that looks like one of the best that has come along in some little time. It is a picture that in addition to having a full measure of advertising values has an entertaining story that interests from the very beginning to the end, although there is a slight break in the interest as the feature nears the close. Its biggest punch is that it is human with a homely story of life in a small town that is compelling. Two generations of life are shown with a period of twenty years between, and while the story has the message of eugenics as its propaganda, that feature of it is only landed with a punch in the last reel, although all of the foregoing leads up to it. It is the influence of the child's parentage upon the child in after life. The scenario was written by Hobart Henley in collaboration with Martin G. Chandler. Mr. Henley also directed and played the leading role. A mythical small town called Owenton is the scene of the action, which opens twenty years ago. Three families are the principal characters. They are the Smiths, Browns and the Meltons. Brown and Smith are partners in the construction and real estate business. Melton is the town hanker. The two former are as different in temperament and business methods as night and day differ. Brown is dominant, aggressive and self-centered. Smith is cheerful and of a happy disposition with a steadfast inclination to do business on the level. There is a baby expected at the home of each, and it is the environment into which each of the two baby boys are brought that reflects in their after life as they grow up and go through school and later in business and life's pleasures. The son of Brown is a sneak, petty thief as a boy of ten, and later is a loose-living unmoral youth which leads him to lose the girl, who is the hanker's daughter. The Smith boy, on the other hand, is upright and straightforward and finally makes his mark in business and wins the girl. The early section of the feature, especially that portion showing the country school, with the various types of kiddies, is replete with atmosphere and so realistic that more than one that sees the picture will say "That reminds me." The three children who portray the juvenile Smith and Brown boys and the Melton girl are little short of being wonderful. They are remarkable, and their work reflects great credit on the director. "Parentage" is bound to be a big money getter. As a feature picture it will prove an interesting and entertaining attraction, which at once will be a lesson to the young and will make those that are older feel young again. Fred.

## BUNGALOWING.

The last release of the Klever Pictures starring Victor Moore is a single reel comedy written by Thomas J. Gray, entitled "Bungalowing," which is by far the best laugh getter that the company has turned thus far. Its title is a laugh compeller and as much can be said for the action. The theme relates the adventures of a family man with a large brood of kiddies who falls for the bunk that the suburban real estate agent hands out and taken on a bungalow at "a dollar a week for as long as you live," and the mishaps that befall him when the family arrives on the scene prepared to settle down for the summer. What a difference between the glowing manner in which the scene was painted by the agent and the actual reality. The picture will make any audience laugh, but will especially appeal to the summer colony folk. Fred.

## DUCHESS OF DOUBT.

"The Duchess of Doubt" (Rolle-Metro) in book form may have contained a smattering of comedy, but as adapted and directed for the screen by Charles Baker the humor has been lost, possibly excepting the expedient of waking up Emmy Wehlen as Clover at 4.50 each morning. Clover is the star of the film. She's the orphaned niece of a tyrannical aunt who operates a boarding house. The aunt at daybreak, in order that Clover may have the breakfast for the boarders on time, pulls a rope alongside her own bed, thus pulling out the supports of Clover's cot in the room above and toppling her to the floor.

Clover is reading "The Duchess of Doubt" and intensely interested in the young girl in it who is presumed by her carriage and manners to be of the nobility and was accepted as such. When the home ties grow too offensive Clover, with 88 cents in her possession, leaves the boarding house, striking out for herself. None of her adventures in between times are exhibited, Clover jumping from place to place in the picture as though there weren't room for any more matter in the space laid out, after the unnecessary padding in the earlier scenes. Next she is a lady's maid to "smart" elderly women in a hotel, then is left some \$7,000 by an old Frenchman who died in her aunt's house. With the seven thousand Clover becomes "a lady" for two weeks, going to a fashionable summer

hotel and made much of there through the belief she is Countess Somebody or other, incognito. Exposure arrives as Clover's bankroll is finished, but meantime she has fallen in love with a ribbon clerk there for his holiday, and the ribbon clerk, who afterwards develops as the son of the store's proprietor instead, is equally smitten with her. They marry in the ending. It's either a very poor story for screening or has been poorly put on the screen. Miss Wehlen fits the role at times only. There is nothing much to the feature excepting a tiresome waiting for that something which never happens. The support wasn't called upon for any effort. Neither was the star for that matter. "The Duchess of Doubt" won't get much as a release. Time.

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First of all, let us say that the Tucker Bros. plan to break the back of the Oklahoma City theatrical strike which has kept the union boys on strike since last July is endorsed by—

THE OKLAHOMA CITY CENTRAL TRADES AND LABOR COUNCIL, in session May 31, 1917, saying in resolution that "we go on record as favoring the proposed venture as bona fide and a straightforward proposition which we recommend to all union men, to invest their money, feeling at all times that he is assured of an honest conduct of said business; and, further, that the successful launching of the corporation will materially assist the local unions on strike in Oklahoma City to ultimately win their strike and encourage the progress of organized labor the state and nation over." Signed, "W. H. CHASE, President; WALTER F. ALBRIGHT, Secretary."

The TUCKER BROTHERS AMUSEMENT COMPANY is also endorsed by the International Stage Hands Alliance, No. 112, Oklahoma City, in part as follows: "We unconditionally endorse the Tucker Brothers Amusement Company as a sound business proposition and the means by which we will ultimately be able to WIN OUR STRIKE." Signed, "JOHN B. CAMPBELL, President; L. E. ERWIN, Acting Secretary."

The TUCKER BROTHERS AMUSEMENT COMPANY is also endorsed by the Moving Picture Operators Protective Union, Local No. 380, United States and Canada, in Oklahoma City as follows: "As each one of the TUCKER BROTHERS carry a card and have always been on the right side in Oklahoma City theatrical strike, he it resolved that we endorse the proposition and agree to give it our support." Signed, "RAY PRELL, President; M. A. TIMMIE, Acting Secretary."

The local striking musicians—Chas. E. Ballard, President, and Mike Peshek, Jr., Secretary—endorsed this plan.

#### THE PLAN IN BRIEF

Tucker Brothers Amusement Company, capitalized at \$300,000, was organized May 25 to buy, build and operate theatres in Oklahoma that will employ union labor in every department. Its first step was to purchase the Overholser Theatre, at \$10,000—\$5,000 to be paid July 1, \$25,000 September 15, then taking possession of property; \$10,000 per year for ten years. The Overholser seats 1,600 persons—main floor, balcony, gallery. Finest theatre in Oklahoma City; has road show franchise. Estimated value, \$150,000 to \$250,000; seats, \$12,500 yearly. Was secured at great bargain.

This company intends to locate strings of theatres in State, at Tulsa, Ardmore, Muskogee and other cities. Wonderful investment opportunity. Stock selling like wildfire to union men and friends in Oklahoma. We want the help of union men throughout the nation to buy this stock and help raise enough money to pay CASH for the Overholser Theatre and show the world what union men and organization can and WILL do to win a strike.

Remember what was done for the DANBURY BATTERS. Union boys in Oklahoma City have been struggling since last July. This movement will turn failure into victory. Will you help us? We believe you will. Send any amount from \$1 to \$100 and stock will be issued in this gigantic enterprise as follows:

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10 shares	2.50
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Par value of all shares, \$1. Stock is non-assessable.

Put an X opposite the stock you want and make all remittances payable to Tucker Brothers Amusement Company. Write your name and address plainly.

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Make orders payable to Tucker Brothers Amusement Company, in Tucker Brothers' Dreamland Theatre, fair to labor, 380 West Main St., Oklahoma City, Oklahoma.

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It is written in by-laws of this corporation to always employ union labor.

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### AARON JONES HERE.

Aaron Jones, of the Jones, Linick & Schaefer theatrical and picture firm of Chicago, was in New York the fore part of the week and killed a dozen birds with one trip.

One of the first things he did Tuesday was to sign a contract for the showing on "On Trial" at the Colonial, Chicago, pending the official O. K. of the Chicago censorship presided over by Major Funkhouser. Prior to his return to Chicago this week he expected to have word from his Chicago partners that the film would positively open there next Sunday.

Jones also confirmed contracts with the Williamson Brothers for "The Submarine Eye," buying the film for the Illinois territory which includes the Chicago premiere, opening at the Studebaker next Sunday for a several weeks' exhibition.

He had several conferences with Marcus Loew, Lewis J. Selznick, Joseph Schenck, Adolph Zukor and local film and vaudeville magnates.

With Jones on this trip was Nate Ascher, the Chicago film man, who is associated with him in the film exchange the J-L-S firm has in operation in Chicago.

### CHICAGO LICENSES.

Chicago, June 6.

No definite action has been taken in the proposed increase in theatre license rates, which would net the city \$30,000 annually.

At a hearing before the sub-committee of the city council, Joseph Hopp of the Motion Picture Exhibitors' League, testified the owner of a picture house was lucky to make five per cent. on his investment these days and that there were thirty per cent. more houses in Chicago than three years ago.

Charles J. Schaefer, who has a string of houses, advised the committee he was just about making expenses, for he paid \$296 weekly for the same picture service that he paid \$145 for two years ago.

A number of picture artists were questioned. Among them was Rose Tapley, who said film stars got every bit of the fabulous salaries credited to them and that the public's demand for big names made it necessary.

## 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.

R following name indicates registered mail.

Abbey H M  
Abbott Edith  
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Alexander Ella  
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Armin Walter  
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Ashley L  
Atkins Florence

Bentell Clara  
Bentell Harry  
Binnis Geo H  
Birch Harry  
Black Jules  
Block Jess (C)  
Blood Adele  
Braddon Cliff  
Brenck Ernest  
Brewer J A & W H  
Brinkman Ernest (C)  
Brooks & Bowen  
Brooks James (C)  
Brooks Shelton (C)  
Brown Babe  
Brown & Kennedy (C)  
Brown Tom Minstrels (C)  
Bruce Madge  
Burnette Meriam (C)  
Burrows A B (C)  
Bury Amelia

Baker Anna  
Barker M M  
Barnett Capt Jack  
Barney Violet  
Barrison Philip  
Barron Roy (C)  
Batter A H  
Bauman Chas  
Bayne Florence  
Bell Margie  
Bender David  
Bender Muzie  
Benson Miss B (C)

C  
Cahill & Romaine  
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Carmany Miss G H  
Cartrell Bessie  
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gle (C)  
Casson Jimmy  
Castle Louise  
Cates Band  
Challis & Lambert (C)  
Champlin Steve  
Churchill Miss E  
Claire Doris  
Claire Nell (C)  
Clark Sylvia  
Clayton Ethel  
Clayton Marie  
Cuburn J A  
Coun Verne  
Cole Florence (C)  
Coleman Claudia  
Collins A F (C)  
Connors Ralph  
Conroy John F

Craven Miss B (P)  
Curley Barney  
Curtis Jane (C)  
Curtiss 3 (C)  
Custer & Pilcer  
  
D  
Daly Leo F  
Daniels & Walters  
Danube Billie (P)  
Darcy Mrs Harry  
Davey Jim  
Davey Dancing (C)  
De Fays Dancing  
De Kelety Julia  
De Maco Jack  
De Mills Goldie  
De Vere Gertrude (C)  
De Vere Ellmore  
De Vermont Yvonne  
Donaldson Phyllis  
Donnelly Dorothy  
Dooley Geo  
Dor A Monroe (C)  
Dougherty & Lucy  
Drew Beatrice (P)  
Drew Miss Bobby  
Driscoll Tom  
Dudley Alice  
Du For H  
Duncan & Holt

Du Tell Frank  
  
E  
Early Emma C  
Edmonds Glenn  
Edwards Blanche  
Edwards Mrs Jack E  
Elliott Margaret  
Eugene Jack  
Everett Flossie  
Everett Louise  
Ewing Ella  
  
F  
Farrington Miss N  
Fay Miss Billie (C)  
Faye Budd  
Faye Elsie  
Fay Miss Billie  
Fisher Geo M  
Fisher W D Dogs (C)  
Fitzgerald Jay  
Fitzgerald Myrtle  
Flaming Kathleen  
Flora Martha  
Ford Miss Ray  
Forkins Marty  
Forrester Chas (C)  
Foyer Eddie (C)

Fraebel Emma  
Freeland Harry  
Frels Sam  
Friedlander Wm B  
Friel Thornton Mrs  
Friend Jimmie (C)  
Friend & Downing  
Friendly Dan  
  
G  
Gallagher James T  
Galvin Jimmy Jr (C)  
Gardner & Bailey  
Garbell Albert (C)  
Gates Earl  
Gayles & Raymond  
Gibson Billie  
Gibson Hardy  
Gillott Wm  
Gilroy & Montgomery  
Gold Samuel  
Gold Sid  
Gordon & Kinley  
Gordon Eleanor  
Gorraine Winifred  
Hollister Leonard  
Grace Florence  
Gray Ethel  
Grogorys The (C)  
Grey Clarice  
Grey Norma

Griffith Fred M  
  
H  
Hadge J C (C)  
Hall & Wright (C)  
Hallan Jack  
Hall Marshall  
Hall Sidney  
Hannapi Michael  
Hanson Benn & Han-  
lon (C)  
Hanna Florence  
Harris Elenore (C)  
Hart Mr Hall (C)  
Haw Chong Joe (C)  
Hayne Ella  
Hazard Grace  
Healey Wm F (C)  
Henderson Clarie  
Hennequy Helene  
Herbert M  
Herman Carl  
Higgins Mark  
Hodges James  
Holcomb Grace  
Hollister Leonard  
Hopper Perry  
Horn Chas  
Houston Pat & Peg (C)  
Howell Virginia  
Hurst & De Var (C)

Hurst & Swares  
  
I  
Ihrmark Tina  
Imhoff Lella  
Ingalls Grace  
Irish Mary (C)  
Irwin Chas T  
  
J  
Janis E  
Jardon Dorothy  
Jarvis Willard  
Jeanette Adele  
Jeffcott Thomas F  
Jewels The (C)  
Jewels Mo (C)  
Jinks Geo  
Johnson Mabel  
Johnson Miss N  
Jordan Earle  
Joseph M E Tark (C)  
Joyce Lela  
Joyland Grls  
Judge Patsy (C)  
Julie Ben (C)  
Justice Jessie  
  
K  
Karsy Richard  
Kaufman Leo (C)

Kaufman Oscar (C)  
Keane Miss P (C)  
Keller Terry B  
Kelly Mrs Walter C  
Kelley Joe  
Kent Annie  
Kerrigan J W  
Kerry Fred  
King Harry J  
King June & May (C)  
King Laura Bell (C)  
King Maisie  
King May  
Knight & Ransome  
Knight Otis  
Kouns Sisters (C)  
Krampe Ben J  
  
L  
La Argentine  
Ladove Jonette  
La Follette Great  
Las Espinozas (C)  
Lauri Roma  
La Verne Evelyn  
Laurell May-Stan (C)  
Lawrence Miss L  
Lee Harriet  
Leighton Chas (C)  
Leonhardt Al  
Leonhardt Nan

Le Roy Alfred  
Levy Jack  
Lewis Vera  
Lewis Wallace K  
Light Anna (C)  
Lockhart Roba M (C)  
London Trio (C)  
Longfeather Joe (C)  
Lorenz John  
Love Miss Tone  
Lovers Beatrice  
Lowes 2 (C)  
Lyons Geo A  
Lyons Harry C  
  
M  
MacNeil  
Mack Geo A (C)  
Mack Lillian L  
Mahr Miriam  
Maledy Andrew B  
Malvin Frankie  
Ma Belle Miss  
Mack Jean  
Marson E  
Marlon Miss Cecil  
Marshall Geo O (P)  
Mars Great  
Mathews Mrs D D (C)  
Mathews R E  
McFadden Geo E



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McGill Stan  
McLaughlin Nettie (C)  
McLean Pauline (C)  
McNaughton C  
McKnight Thos  
Melrose Helen  
Melvern Babe (C)  
Melville Marie  
Melvin Babe  
Metro Five (C)  
Millard & King (C)  
Miller Jesse P  
Miller John (C)  
Miner Viola  
Missern Willie  
Mitchell Frank E  
Monson Harriet  
Morenas The (C)  
Morin Zena  
Morley Victor  
Mortimer Henry

Morton Miss J (P)  
Mowatt Florrie  
Murphy & Kieln  
Myerhoff Henry

N  
Nelson Mae  
Neville Frank (C)  
Newell Tom (C)  
Newman & Anger (C)  
Newman Lou & Jennie (C)  
Newmans The  
Nolan Louise  
Nolan Lucila  
Norrie Eileen

O  
Oakland Dagmar  
Oakland Vivien

O'Brien Shots  
O'Connor Chas  
O'Connor James  
O'Connor Norah  
Oldham Clifford L (C)  
Olliver Belle  
O'Neill Bobbie  
O'Neill Dixie  
O'Rourke Bert  
Owen & Moore

P  
Palma Michael  
Palmer Frank (C)  
Parry Reginald  
Patsy Miss Leah (C)  
Paulette Louise  
Payne Miss P (C)  
Perry Frank (C)  
Phillips Goff

Poole & Pembroke  
Porter Paul  
Post Tom  
Powell Will  
Pray Florence

Quealy H  
Quilts Crazy  
Quinan Miss  
Quinlan Dan (C)  
Quinn Mattie

R  
Ramos Mr  
Ramsdell Herbert F  
Randow Trio  
Raskin Samuel  
Rath Wm  
Raymond Miss Billy  
Rayner Allen A

Reece Ed  
Reed Edith  
Reed Joe  
Rehan Adrietta  
Renolds Clare  
Rice True (C)  
Robbins & Lyons (C)  
Robinson Ethel (C)  
Robson Isabel  
Robyns Wm  
Rochester Claire  
Roeders Hans (C)  
Rosener Geo  
Rozellas Three  
Russell Paul R  
Rutledge Gertie  
Ryan Mrs H B  
S  
Sawyer Della  
Saxton Josephine  
Scanlon V  
Schlotterbeck E T  
Scholtenberg Florence  
Schuster Wm  
Shannon Walter A  
Shaws Aerial  
Shirley Sisters  
Shumate Tom  
Smith Ruby

Smythe Wm  
Soraghan Edw  
Sparks Mable  
Spinney Florence  
Stach Mrs Leopold  
Stafford John (C)  
Stafford Mrs J M  
Stafford Lee  
Standard P C  
Standish Lana  
Stanley Frank (P)  
Stanley Harry  
Stanley Jack  
Startup Harry (C)  
Sterling Bob (C)  
St Clair Mae  
Stearns Mrs E M  
Steindel A  
Stenson E J  
Stewart Blanche (C)  
Stonaker Wm O  
Stone Beth (C)  
Stone Arthur  
Sully Joe  
Sunshine Marion  
Sutton & Sutton

T  
Tannen Julius (C)

Tanner Harry  
Taylor Hortense  
Thomas Hilda  
Thompson S  
Tivolera  
Tojetti & Bennett  
Travers Helen  
Troutt Arthur  
Tufford Grace (C)  
Turner & Grace

V  
Valero Domick D  
Valli Muriel  
Van Liewe The  
Vespo Duo

W  
Walby Louise  
Ward Spencer  
Ware Alice  
Watkins Billie  
Wayne Fred Trio  
Weber Betty  
Weber Harry A  
Westcott Geo C  
Whistler Edna  
Wilhelm Mr  
Willard Janet (C)

Williams Bob  
Williams Floyd  
Wilson Billy  
Wilson Clarence G  
Wilson Frank (C)  
Wilson Ollie  
Wilson T M (C)  
Winters Winona  
Wood Emil (C)  
Wood Mr & Mrs A E  
Woods Harry  
Worth Muriel (C)  
Wray's Manikins  
Wright Alice  
Wright Mabel

Y  
Yates Sisters (P)  
Yates & Bernard  
York Ema  
Young Dolly

Z  
Zaro Mr  
Zell Fern  
Zeno Tom  
Zira Lillian  
Ziras The (2 Tele'g)

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THEATRE this week (June  
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Room and Bath (Double), \$3.00 and \$4.00  
American Plan (includes Meals)  
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**10-Room House** with latest improvements at **Rockaway Park, L.I.**

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## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Tom Carmody, booking manager of the W. V. M. A., has called routing meetings, which will occur almost daily throughout the month.

The National and Imperial, which housed International shows this season, are both now playing tabloids, with three shows a day.

Jack Goldberg and Marvin Welt, former Loew agents, were here for several weeks with a new set of war pictures which they sold.

Yiddish musical comedy at the Strand, presented by Boris Thomashefsky, has so far proved a success. The opening night drew \$1,900, with \$1.50 top.

week (McVicker's), has published a book entitled "Germany Un-Veiled." It is a thick volume with many photographs.

Lou Houseman, Ernie Young, Frank Clark and Bill Halligan leave for a ten day "fresh air" trip on Monday. They will go to the Ozark mountains, in Missouri, and will stop at the home of Ernie's mother.

The Crystal, Milwaukee, closed for the season June 2, it being the plan of the Saks brothers to keep the new Miller theatre going all summer. A five-act show may be given at the Crystal on Saturdays and Sundays during the summer.

## CORRESPONDENCE

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

Sammy Colbert, who has been out of vaudeville for the past two seasons, selling diamonds on the installment plan, has returned. He is now with Lew Cantor's "Seven Joyous Japs."

A number of Chicago agents, among them Dave Beehler, James B. McKown, Tom Powell and Andy Powell, who have been in New York looking over material for next season, have returned.

Count de Beauford, returned war correspondent who lately played vaudeville for one

Fred Hill, a clothier well known to professionals, was knocked over by a motor car last week and suffered a fracture of two ribs. The car was being driven by two youngsters who had stolen it and were trying to make a getaway. It belongs to a lawyer.

A benefit performance will be held at the Kodzie Monday, through the courtesy of Gus Bunke, for the benefit of the medical corps of the First Infantry of Illinois. The regimental band of fifty pieces and seven acts will make up the program.

Majestic building agents' assistants took pity on Eddie Shayne and presented him with a new cushion for his office chair, replacing a badly worn one. It will probably be put up in camp, for Eddie leaves on his vacation on Sunday, going to that dear Red Bank, N. J. He says he will daily a bit along Rumsen road.

The Chicago Theatre Managers' Association has agreed to take over \$100,000 in Liberty

## If You're in Chicago, Stop in and See Wolfie Gilbert and Jack Stern

Wolfie is there now, installing Jack Stern as our Chicago professional manager. You'll find Jack there from now on, ready to provide you with the best song material there is. You know where to see Wolfie in New York. He'll be home next week with a new, great song for you. He now offers these wonderful numbers:

### LILY OF THE VALLEY

The Gilbert-Friedland "nut" song success, featured by Sophie Tucker, Adele Rowland, Henry Lewis and many more headliners. If you haven't it, get it now. DO it now!

### MY SWEET EGYPTIAN ROSE

Another "Persian Rose" by the same writers. In its own right, one of the most beautiful ballads ever offered you.

### IT TAKES A LONG TALL BROWNSKIN GAL

TO MAKE A PREACHER LAY HIS BIBLE DOWN

Will E. Skidmore's applause-compelling riot! The biggest coon-shout furore ever done on any stage. Scores of artists know its value. Are you among them?

### SHIM-ME-SHA-WABBLE

The new Western sensation. Positively the only real successor to "Ballin' the Jack." Spencer Williams did himself proud on this one.

### LOVE IS A WONDERFUL THING

The great comic, novelty love-song, introduced by Henry Lewis and Adele Rowland, and scoring heavily for many more big artists.

### PRINCESS OF THE WILLOW TREE

Harris and Morgan's dainty new success. The most beautiful Japanese song of this or any other season. You need it!

### THEM DOG'GOND TRIFLIN' BLUES

Another home-run hit for Will Skidmore. One of the most delightful "blues" songs we have ever encountered. Let it help you aboard the Hit Wagon!

### HESITATION BLUES

A different "blues," by Scott Middleton and Billy Smythe. This is the already famous "Oh Baby, Must I Hesitate?" song. You couldn't do a better "blues."

### SING ME THE MELODY OF LOVE

An utterly charming ballad by Harry Kerr and Will Skidmore. Truly a song delight, and a wonderfully effective number for any ballad singer.

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**20 Housekeeping Apartments**  
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(Just off Broadway)

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1, 2 and 4-room apartments with kitchenettes, private bath and telephone. The privacy these apartments are noted for is one of its attractions.  
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An elevator, fireproof building of the newest type, having every device and convenience. Apartments are beautifully arranged, and consist of 3, 3 and 4 rooms, with kitchens and kitchenettes, tiled bath and phone.  
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Principal Office—Yandis Court, 241 West 43d Street, New York  
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Three and four rooms with bath, furnished to a degree of modernness that excels anything in this type of building. These apartments will accommodate four or more adults.  
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"JOY SPOT OF THE LOOP"

Where the big vaudeville successes always  
are shown first.

It adds to the reputation of an artist to open at the Winter Garden in Chicago. Talent with open dates should write at once, sending description of act and photograph, to the

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4 Rooms, accommodating 4 people, \$11.00 Weekly; 5 Rooms, accommodating 6 people, \$12.00 Weekly;  
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A Sizzling, Original Hit, Full of Laughs, Set to a Corking Fast Melody. You Can Stop Shows with This Song. Come in and Hear It, Folks—It's Wonderful!

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A Wonderful Harmony Number for Duos, Trios and Quartettes Hear Brice and King's Columbia Record

If You Sing a Ballad, Why Not Sing the Greatest Ballad of All? A Song That Will Last When Others Have Been Forgotten!

**"IF YOU HAD ALL THE WORLD AND ITS GOLD"** Music by **AL PIANTADOSI**  
Lyric by **Bartley Costello and Harry Edelhelt**

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**"THERE'S A VACANT CHAIR IN MY OLD SOUTHERN HOME"**

Jack Yellen of "Dixie" fame wrote the lyric

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"It's the Last Time You'll Say Sweet Daddy to Me," "Send Me Away with a Smile,"

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Bonds which they will dispose of in part, much the same as big commercial houses are now doing. The latter actually buy the bonds and then resell them to the public on installments or otherwise at the same figure as obtained from the government.

The first portion of the "dunes pageant" which was to have been held on Decoration Day on the Indiana sand dunes and which interested many Chicagoans, was cut short by drenching downpour of rain accompanied by severe thunder and lightning. The 5,000 or more persons who braved the leaden skies for the first pageant were all thoroughly soaked, as there are no buildings or places of cover near the site where the "great show of the week," as it was called, was held. The affair was postponed until Sunday last when perfect weather was enjoyed.

Fred W. Zeddies is celebrating his 38th year as superintendent of the Grand opera house (Cohan's). He is considered a real asset to the house, being of a remarkably cheerful disposition, with always a pleasant word for patrons as they enter the theatre. He was employed by the house when the Hansons erected it and during its several changes of management and reconstruction. Some time ago one of the Sunday papers devoted a page to Zeddies, calling him "the politest man in Chicago."

May Baker, claiming to be an actress and living at the Ontario, a professional hotel, was arrested in a State street department store Monday, being charged with shoplifting. A set of furs valued at \$85 was taken, it was alleged. The woman was accompanied by a bull dog, and when a detective suggested that some one be called up to take care of the pet, she replied that it she was to be arrested the dog must go along too. So

the two slept in the same cell at the South Clark street station.

George Kingsbury's Red Cross fund, in the raising of which he is being assisted by Harry Ridings, is a bigger thing than at first supposed and is not being done with any pretensions to publicity for "Turn to the Right." The plan is really the idea of John L. Golden and is called "The Golden Chance." Little boxes holding numbered cards from one cent to a dollar are being passed around the city. There are fifty such boxes which will net around \$2,500. There are two prizes for each box, determined by drawing. One box is a theatre box at the Grand and the other a life membership to the Red Cross Fund.

The La Salle theatre property has been sold by Mrs. Anna Sinton Taft and her husband, Charles P. Taft, the purchaser being S. W. Straus & Co., the figure mentioned being \$825,000. The site was originally bought by David Sinton, Mrs. Taft's father, for \$12,500 in 1892. The Straus company at present holds a long term lease on the property adjoining the La Salle, taking in the northwest corner of Clark and Madison streets, and the idea is to ultimately erect an office building to occupy both sites at an approximate cost of \$1,500,000. The theatre has been under lease to Jones, Linick & Schaefer for some time and lately they subletted it to Com-

stock, Gess and Elliott, who take possession on July 1, but who will close the house for some weeks in order to redecorate it. The latter firm has a three year lease.

AUDITORIUM (H. M. Johnson, mgr.).—"Uncle Sam Awake" (film).  
BLACKSTONE.—Dark.  
COHAN'S GRAND (Harry J. Ridings, mgr.).—"Turn to the Right" (21st week).  
CORT (U. J. Hermann, mgr.).—"Seven Chances," with Frank Craven (3d week).  
CHICAGO.—Dark.  
COLUMBIA.—Dark.  
COLONIAL (Norman Fields, mgr.).—"The Barrier" (film) (3d week).  
ENGLEWOOD.—Dark.  
GARRICK (Sam Gerson, mgr.).—"Dollars and Sense," with Alan Brooks, opened Monday night.  
GAYETY.—Dark.  
HAYMARKET (Art Moeller, mgr.).—"Harry Stepper's "City Sports," stock burlesque.  
ILLINOIS.—Dark.  
IMPERIAL (Will Spink, mgr.).—"School Days," tabloid.  
NATIONAL (John Barrett, mgr.).—"Step Lively," tabloid.  
OLYMPIC (George Warren, mgr.).—"The Bird of Paradise" (7th week).  
PALACE (Ross Behne, mgr.).—"The Show of Wonders" (3d week), very big.  
POWERS.—Dark.  
PRINCESS (Will Singer, mgr.).—"The Pawn," with Frank Keenan (2d week).  
STAR AND GARTER.—Dark.  
STRAND.—"The Broken Violin" (Yiddish).  
VICTORIA.—"The Birth of a Nation" (film).  
MAJESTIC (Fred Eberts, mgr.; agent, Orpheum).—"A platitude of individual class and a generous amount of laughs provided this week, yet the bill was faulty in its framing, and no matter how he figured and switched

Fred Eberts could not eliminate three acts on "one" following each other near the tail end of the show. Fred sure had his troubles Monday making a number of program changes. These included placing Fred and Adele Astaire third instead of first; the Kramers from closing to opening spot, and the Caninos from third to close the show. While this brought better results at night, the Caninos went on stipulating they be placed back in the position programed, and so on Tuesday the show ran as originally framed. This was a hardship to the Astaires, who never should have been placed to open. They scored a hit both matinee and night with some songs and a dance routine that was most gracefully effective. The show was rich in good dancing and equally good comedy, three acts of each kind. And then there was Frances Kennedy with some new costumes and songs, but with the same dazzling smile. Miss Kennedy gave an excellent performance as she did at the Palace some weeks ago, and went over for a hit. Nat Willis was the headliner, invested with a new monolog by Herbert Moore. Most of it refers to the war, as do the "telegrams" which come just before his parodies. He gave but one of the latter Monday night, and though they laughed at his quips, the house was not generous in its applause. Charley Grapewin and Anna Chance in "Poughkeepsie" had the house giggling all the way through, and they were a hit, even though they followed Clark and Verd. The latter team had it quite easy following the Astaires. But it is a standard comedy turn in any position, and their characterizations might be considered perfect portrayals. Jacob Bennett and Edward Richards billed in the dramatic sensation, "Dark Clouds," fooled the house with their opening and then well pleased with their funny, eccentric stepping. However, there seemed to be too much of the bunk dramatics and some of it cut out might bring

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the act better results, for the dancing antics, especially by one of them, are surely laughable. Lewis and Feiber with a skit, "At Ye Motor Inn," another Herbert Moore creation, were second. They were handicapped Monday night through the switching about of the show, since they were forced to change the act about and replaced a number which was necessarily cut at the matinee. The Casinos with their classy dance routine won nice applause at the finish, their fast American number turning the trick. The Kramers, a ring act, showed nothing out of the ordinary.

McVICKER'S (Jones, Linick & Schaefer, mgrs.; agent, Loew-Doyle).—From the lineup for the first performance Monday and part of the second, the show looked to be under the standard. The feature was furnished in Dorothy (Ruth) Royce billed as coming "Direct from the Palace, New York." Placed next to closing in the first show, she was satisfied to do three numbers, although she could have sung another. Her first two songs failed to start anything, only the last one, a "nationality" number, getting results. Smith and Farmer, with very little opposition in the comedy line to contend with, went over big,

punctuating their dialog with several songs by Miss Smith. Hurd and Rose showed one of the cleverest slack wire acts seen here this season and look good enough to satisfy as an opening turn on the big time. The apparatus is neat, as is the appearance of the couple, and they have a routine quite away from the usual. Grew, Pates and Co. in their playlet, "Solitaire," scored nicely. It is, as noted before, one of the best turns of its kind on pop time in the west, and its value lies in the cleverness of the players. R. C. Faulkner, the man who looks like the President and cartoons a bit, did fairly well, the Uncle Sam outfit bringing a hand. It seemed as though Faulkner did too much talking for the McVicker crowd. O'Neill and Gallagher just went fairly, too, the house liking their singing better than their talk and comedy. Motor Madness closed the show, the house being interested in the novel contrivance of the men on the aerial cycle riding bicycles, which are apparently motorized. The "motors" worked rather badly at the first show. Also on the bill were the Six Imps, acrobats, Rubini and Martine, acrobats, and Marcou with shadowgraphs.

GREAT NORTHERN HIPPODROME (Andy Talbot, mgr.; agent, W. V. M. A.).—With several acts lately seen on the big time, the day shift show for the early portion of the week was above the average for the house, and as a matter of fact it was a corking pop entertainment. The hit of the bill easily went to Silber and North, who have not played big time until lately, but who, it is understood, have obtained a route. They look as if they had an excellent chance to become standard for the better houses. The talk is quite funny by Arthur Silber, a comedian with original style, and the fresh appearance and bright smile of Miss North count for much. In addition she is a clever foil. There is a comedy flirtation act, brightly billed as "Bashfoolery." Another good applause winner came with Beatrice Morrell's feminine sextette in the high class singing and musical turn, "A Study in Royal Blue,"

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who proved that audiences in the smaller houses enjoy classical recitals when well and rightly given. Wallace Galvin did very nicely, getting plenty of laughs with his egg and small boy trick. Jessie and Dolly Millar went over well with a rather varied offering. The cornet playing of the bigger girl is clever and she plays the accordion with a

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practiced touch, too. The smaller girl, of good appearance, showed two styles of grass skirts in giving a native New Zealand dance and a bit of the Hula. Hayes and Rives, who opened the show, completely fooled the house

with the female impersonation. At that they have a good dancing routine. Leiber, Day and Co. on third with "Pink Pajamas," pulled a flop, next to the last show Monday afternoon. The Willie Brothers with a neat and showy perch act closed the bill.

ACADEMY (Joe Pilgrim, mgr.; agent, W. V. M. A.).—The house Thursday night last week from an attendance standpoint was weak, which made it 50-50 with the six-act show. The feature was Carlo, "the man of mystery," a contortionistic person, who makes costume changes, including facial make-up, while doubled up in squat looking trunk, within which he finds room enough to find and light a cigarette. He is the same man who formerly called himself Yuma and who once to impress a booking manager had himself carried into that dignitary's office while in the trunk (supposed to conceal a present) and then stepped blithely forth. Carlo employs a girl announcer, garbed in Oriental fashion. He changes first from a cavalier to the costume of Mephistopheles, and after a few contortion stunts retreats to the trunk and fares forth as Uncle Sam, the flag first preceding him from a small hole. That is the finish feat. Carlo holds some interest, but that his act is one of mystery, isn't exactly a fact. However he may make Association bookings, if asking a fair price, but perhaps not as a feature. William Blask and Co. in a familiar character playlet, "Levinsky's Old Shoes," went over fairly. Ziska, formerly of Ziska and King, presented his comedy magic act in "one," using an assistant in the guise of a stage hand. Ziska's neat appearance helped, but the returns were little. Elsie, a singing violinist, was liked with the small amount of singing in the show being in her favor. She has lately appeared in the cabaret at the Green Mill Garden and was one of the Five Violin Beauties. Bob and Peggie Valentine with talk and songs were too quiet for this house. Their routine did not impress as unusual. Neph and Kappel, roller skating couple, with neat white costumes, were but fair in the opening spot.

WINDSOR (D. L. Swartz, mgr.; agent, W. V. M. A.).—With Lulu McConnell and Grant Simpson and Frosini the features, the five-act bill last week for the last half had the

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makings of a big time show. The first performance on Friday night (June 1) was played to a good house, "helped by the weather, for it was one of those 'cold days in June' that are supposed never to be. Yet persons without overcoats were not exactly comfortable. In spite of the low temperature, the house is due to close this week, along with the balance of Association-booked outlying theatres. The McConnell and Simpson comedy, "At Home," evoked many hearty laughs, in fact the audience was in an uproar several times over Miss McConnell's antics. Perhaps no other turn of its kind has gone better this season. Frosini, on second, just preceding McConnell and Simpson, delighted with his masterful playing of the accordion. He seems to get more volume out of his instrument than other stage accordionists, and at times makes it sound like a fine bit of organ playing. Frosini did not win the number of chances that is customary for him, but had he occupied the next to closing spot, there is little doubt but that he would have obtained a hit, for by then the house was more filled, in that position were Fields and Wells, who, though

liked enough, did not get a large measure of appreciation. A reason for that might be that, as theirs is a comedy act, to follow McConnell and Simpson isn't an easy job. The El Toro Trio, one being a man and all being excellently dressed, opened the show with songs, pantomime and dancing, getting rather good returns. Mareno, Nevano and Mareno, with tumbling and hand-balancing, closed the bill. The handstand leap downward to a catch, the finish feat, sent them off to nice applause.

KEDZIE (Gus Bunge, mgr.; agent, W. V. M. A.).—Two novelties were included in last week's last half show, they being the Gypsy Brigands and Chief Little Elk and Co. The turn first named is a dancing combination gotten together some weeks ago by Max Frank, who for the past season was with the Bankoff and Girle act. There are seven or eight persons concerned, all wearing gypsy dress, the billing being "A Day in a Gypsy Camp." To the four men in the act falls the brunt of the dancing, the types shown being that supposed to be native to Gypsies and that of the Russian school, the latter

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—Nat Goodwin drew a rather unusual good weekly attendance, appearing here in his "single" and gathering the expected results. Dorothy Brenner, with a routine of special songs supplied by Herbert Moore, scored well. Helen Leach Wallin Trio in closing spot with an iron jaw act, pulled a strong reception at their conclusion. The Olivetti, Moffet and Clare combination opened the show and did good with their dancing turn. The holdovers from the previous week include De Leon and Davies, Boyle and Brown, Ray Cox and Dorothy Shoemaker and Co.

PANTAGES.—"The Girl from Amsterdam" is a "tab" of mediocre construction in every sense, and did not fare so well. Barber, Thatcher and Co., with a playlet, held attention throughout. Albee's Bears opened slowly, but managed to interest to an extent.

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Roach and McCurdy were the laughing hit of the bill. The Wilton Sisters took down the classic honors with no competition, and Frank Gaby, who completed the program, pleased all.

HIPPODROME.—Douglas Flint and Co. were thoroughly enjoyed. Rothwick and McGlade passed nicely. Paul Poole, pleased. The Three Ankers closed well. Allison and Truce failed to come through to any degree. Maudie Still, who was an added starter, scored a clean hit.

CORT (Homer Curran, mgr.).—"The Masked Model" (3d week).  
COLUMBIA (Gottlob Marx, mgr.).—Henry Miller Co. (2d week).

ALCAZAR (Belasco & Mayor, mgrs.).—Richard Bennett Co. (1st week).

CASINO (Robert Drady, mgr.; agent, Ackerman & Harris & W. V. M. A.).—Vaudeville.

WIGWAM (Jos. F. Bauer, mgr.).—Del Lawrence Stock Co. (5th week).

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

SAVOY (Lauri & Sheehan, mgrs.).—Dark.

PRINCESS.—The vaudeville portion of the Princess was somewhat short last week, probably due to the special showing of the Clara Kimball Young feature, "The Price She Paid," besides a two-reel installment of a serial. From appearances the feature evidently drew the business, for the house looked well patronized. Nadonly, a novelty juggler, opened and

caused a number of snickers with a few prop bits attached to a special drop in "one." He opens as a Chinese maiden, finally showing his tramp make-up over a fan. It is a splendid opening, but, unfortunately, does not carry any weight, through the remainder of his act being poorly routine. Hazel Edwards followed with three numbers, the final two being kid impersonations which should at least be done in kid clothes. She possesses a natural kid voice, although a bit too tall to derive the required results in a part of that kind. Yumsey and Arlova closed with a dancing act, prettily presented before a special plush cyclorama. It is a pleasing small time turn and might be further strengthened through the efforts of the male partner, who, during his pantomime, gives the impression of being a bit feminine, besides over doing his portion of the dancing.

Due to the late arrival of Richard Bennett from the east, the Alcazar was dark last week, Bennett refusing to open his local engagement without sufficient rehearsing. He will probably remain at least 10 weeks, during which time a number of new plays are to be produced. Following, Kolb and Dill in "The High Cost of Loving" are expected to play a return engagement at the conclusion of their successful stay in Los Angeles, which will also occur about that time.

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of the Alcazar Stock Co., joined the Fox forces in Los Angeles.

"The Masked Model," originally booked for five weeks, will remain but three, it being necessary to rearrange the bookings through the following shows being unable to come straight through for their local opening. The "Model" continues to draw well, although not regularly, but on the week is undoubtedly showing a profit on the right side of the ledger. "Very Good Eddie" is scheduled to follow, with "Flora Bella" after that and the Jolson show next.

"The Barrier" is booked for a return showing at the Portola, this being necessary to accommodate the numerous requests following the closing of its two weeks stay. "The Spoilers," the other Rex Beach filmization, will be shown the following week.

The local Orpheum have posted notices throughout the house urging their employees to purchase Liberty Bonds. While a number of ushers have already volunteered their services, none as yet has been called.

The Meyer and Shapiro burlesque stock organization, which opened auspiciously at the Savoy but a short time ago, brought their engagement to an end May 28. The company intact moved to the MacDonough, Oakland, for a short run, after which they intend playing throughout the larger nearby towns. While the closing came rather unexpectedly, they were unable to avoid it through some trouble arising between the management, who it is understood failed to properly fulfill their contract. The business hardly came up to expectations, the seemingly consistent rumors anent the house being a dead issue, etc., further aiding in the venture not proving the success it should have been. The show encountered some unexpected opposition in the face of "The Masked Model," whose opening came on the same evening.

Charles L. Cole, formerly general manager for Alex Pantages, is now connected with Ackerman & Harris, having been stationed in Montana.

Following his initial two weeks' engagement at the Columbia in his latest dramatic production, "The Better Understanding," shown for the first time on any stage and voted a success by the San Francisco press and public, Henry Miller will take to the road for a short run during the engagement of Ruth Chatterton in "Come Out of the Kitchen." Following Miss Chatterton, Miller will again resume his summer run to produce a number of other new pieces.

Mrs. Ella Weston started on her vacation last week, leaving by auto for Los Angeles.

Captain McLain of the Canadian Army recently closed with Walter Montague to produce a series of performances throughout Canada for the benefit of the Red Cross under the supervision of the Canadian government. They will probably play on a percentage basis, with a company of 25 people. Charles Oro, Jack Frazer and George Stanley have been engaged to play leads.

Following closely the announcement of new houses about to be constructed in California, it was also made known the People's, Butte, has been leased outright by Ackerman & Harris. This house was but recently completed and has a seating capacity of 1,400. It will be renamed the Hippodrome and replace the regular A. & H. stand there, Empress, the latter to be a musical comedy stock house next season. Most likely a score of other houses will be added before long, although it would not be surprising to hear of the house now in course of construction in Los Angeles playing vaudeville instead of pictures as originally planned. The Grauman's are also interested in this. With the additional houses along the route naturally calling for more acts, which will bring two new shows in here every week, and through not having

sufficient time in the neighboring territory to supply them all with work, it looks like the southern house will play vaudeville to overcome this, and together with their already established Hippodrome there, it will give A. & H. the distinction of booking two houses both here and Los Angeles.

## BOSTON.

BY BEN LEBRARY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. S. O.)—Sophie Tucker and her Five Kings of Syncopation topped this week's bill without even being given a close run for first honors. The house gave the use of the stage for the week to speakers urging the purchase of Liberty Loan bonds, and ex-Governor Walsh Monday night was given a rousing reception. Sterling and Marguerite opened with an especially snappy athletic cast. Rowley and Young went fair with their dancing number, followed by Arthur Stuart Hull and Co., whose melody playlet did not seem to get across. Jimmy Lucas and Co. in a patter and harmony and act started to wake the bill up. Charles Withers in his travesty melodrama started the laughter with a crash, proving an excellent contrast for Warren and Conley with their different line of humor that proved equally effective. Miss Conley should add to her eccentric dancing. Williams and Wolfus, with some of the snappiest comedy

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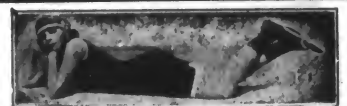
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PARK (Thomas D. Soriero, mgr.)—Pic-  
tures. Good.

MAJESTIC (E. D. Smith, mgr.)—Fourth  
week of "The Crisis" film to good business.

SHUBERT (E. D. Smith, mgr.)—Dark.

PLYMOUTH (E. D. Smith, mgr.)—Last  
week of Guy Bates Post in "The Masque-  
rader," which has played for four consecutive  
months at this house, proving to be one of the  
dramatic surprises of the season.

WILBUR (E. D. Smith, mgr.)—"Mary's  
Ankle" opened for its metropolitan premiere  
Monday night to a capacity house. Reviewed  
elsewhere.

PARK SQUARE (Fred E. Wright, mgr.)—  
"Fair and Warmer" is on its 18th week and  
still going strong.

COLONIAL (Charles J. Rich, mgr.)—Dark.

HOLLIS (Charles J. Rich, mgr.)—Dark.

TREMONT (John B. Schoeffel, mgr.)—"A  
Tailor-Made Man" with Grant Mitchell on its  
13th week to fair business.

BOSTON OPERA HOUSE (Lawrence Mc-  
Carthy, mgr.)—Dark.

CASTLE SQUARE (John Craig, mgr.)—  
Stock. "Mr. Jubilee Drax" going strong and  
looks like a next season's \$2 proposition.

COPELY (George H. Pattee, mgr.)—"The  
Angel in the House" by the Jewett English  
Players will not run longer than this week,  
as it did not take as well as had been antici-  
pated. Next week brings "The Man Who  
Stayed at Home," for the first time in Boston.

CASINO (Charles Waldron, mgr.)—Bur-  
lesque stock headed by Frank Finney. Excel-  
lent.

HOWARD (George E. Lothrop, mgr.)—  
Burlesque stock (Strouse and Franklyn) play-  
ing to practically capacity. Will play at least  
two weeks more.

**BUFFALO.**

BY W. B. STEPHAN.

SHEA'S (Henry Carr, mgr.)—Well as-  
sembled bill with Peggy O'Neill and Co. tak-  
ing first honors; Kanazawa Japs, open ex-  
ceptional Primrose Four, well applauded; Dur-  
kin Girls, pleasing; Moran & Wiser, very  
clever; Bernie & Baker, decidedly good; Ben  
Ryan and Harriette Leo, fair; Dan Burke &  
Co. offering "The Old Master," very good;  
pictures.

OLYMPIC (Briggs Fowler, mgr.)—Next  
bill with "The Courtroom Girls," well fea-  
tured; Allaire, opens well; Kennedy &  
Kramer, applause; Darling Saxophone Four,  
do nicely; Leonard & Dempsey good.

ACADEMY (Jules Michael, mgr.)—Opening  
week of Academy stock, players.—Offering  
"Mile Brie-a-Brac" as first production. Head-  
ing the company are: Harrison Greene,  
Maurice Samuels, Irma Vincent and the  
Temple Quartet; all well received.

GAYETY (Richard Patten, mgr.)—House  
dark.

GARDEN (Wm. Graham, mgr.)—Closed.

LYRIC (Chas. Rowe, mgr.)—Second week  
of the Jack X. Lewis Players stock with  
"Why Girls Leave Home" as attraction for  
the week, not quite up to expectations.

FAMILY (Harry Markey, mgr.)—"Woman-  
hood," feature picture, now in the second  
week, run as a record breaking production.

HIPPEDROME (Harold B. Franklin, mgr.)—  
First-run picture, first half showing Wil-  
liam S. Hart in "Wolf Lowry," drawing anti-  
factually.

The Polack Bros. are opening a two-weeks'  
engagement here at the Broadway show  
grounds.

Adolf Deutsch, formerly of London, is at  
Bijou.

Carnival Court is now open for the sum-  
mer season with some new attractions. An-  
thon Clark, Marguerite McKnight, Betty Norm  
and Elsa Page have been engaged for the  
Aldrome.

**LOS ANGELES.**

By GUY PRICE.

Harry Lamont, who has been movie-ing  
here for several months, has given up his  
Hollywood bungalow and hit the vaudeville  
trail again.

Oliver Morosco has arrived in town from  
New York. He has taken personal charge of  
the direction of his new musical comedy,  
"What Next?"

"Shenandoah" was short-lived at Clune's  
Auditorium. On Tuesday (the day following  
the opening) W. H. Clune, the producer, put  
up the notice to take effect at the end of the  
week. Several of the actors, including  
Tyronne Power, Monroe Salisbury and Direc-  
tor David M. Hartford, got together and  
asked Clune for permission to continue the  
production, they agreeing to shoulder the loss  
if there was any, and the manager con-  
sented. The continuance was advertised, but  
on Monday afternoon something went wrong  
and the second week was suddenly called off.  
The revival was not a success.

Grace Valentine is expected to come here  
shortly to appear in a new play by Morosco.

Cyril Maude, the British actor, evidently  
enjoyed himself on his American tour, re-  
cently closed. "Your people almost killed  
me with kindness," he writes a friend here.

"Birthright," a new playlet, was presented  
at the Ebell club. Donald Bowles directed.

Francis Patrick Shanley, the first half of  
the "50-50" management of the Continental  
Hotels of Los Angeles and San Francisco,  
has left for Boston to attend the Greeters'  
Convention.

Harry Tierney, here to write with Al  
Bryan the music for Morosco's "What Next?"  
entertained his brother last week. John is

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I leave for San Francisco June 14th, to be gone till  
Aug. 15th. Consult me NOW about acts to be written  
while I'm out there.

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Patented Shift Keys.  
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Second Hand Innovation and Fibre Wardrobe  
Trunks, \$10 and \$15. A few extra large Prop-  
erty Trunks. Also old Taylor and Bal Trunks.  
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**WANTED**

(REAL ESTATE)

Theatres wanted anywhere; long lease or may  
purchase; large seating capacity preferred.  
Responsible client. JACOB WEISS, 1 Bridge  
Plaza, Long Island City.

his name and he is playing the traps for  
Billy McDermott at Pantages.

Charlie Murray offered the cup won by the  
Comedians on Red Cross Day at Washington  
Park as a dancing contest prize at Levy's  
Tavern.

Billy Jones is giving weekly stepping con-  
tests at Cafe Nat Goodwin, movie stars do-  
nating the silver cups awarded as prizes.  
The cafe had its formal opening Decoration  
Day night.

Most of the theaters have engaged girl  
ushers.

The daughter of Will Wyatt, Mason man-  
ager, fell and broke her right leg at the  
ankle.

**NEW ORLEANS.**

By O. M. SAMUEL.

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

DIAMOND (R. M. Chiselm, mgr.)—Pic-  
tures.

COLUMBIA (Ernst Boehringer, mgr.)—Tab-  
loid.

ALAMO (Will Gueringer, mgr.)—McCor-  
mick and Winehill's Revue.

Charles E. Bray is expected back in New  
Orleans this week. John Gros is in charge  
of the Orpheum during the absence of Mr.  
Bray.

John Barry, organizer of the I. A. T. S. E.,  
has been here for several days.

Owing to the high cost of silk shirts,  
planets in the lesser local cabarets are not  
as flashy appearing as formerly.

E. V. Richards, general manager of the  
Sauger Amusement Co., which operates the  
south's largest chain of picture houses, has  
gone to New York in the interest of his con-  
cern. Richards is considered the foremost  
exhibitor south of the Mason and Dixon line.

Chif Winehill originated a "bit" at the  
Alamo last week. Another artist appropri-  
ated it. Winehill found it out and scored

BRAND

NEW

ACT

Harry Weber

PRESENTS

## HARRY HINES

The 58th Variety

IN

"Welcome Home"

BY

Herbert Moore

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the fellow. He probably feels that in these patriotic times every one should do his bit, but he does not want anybody to do his "bit."

R. M. Chisolm donated the diamond, lock, stock and box office to the Red Cross Monday. Chisolm, who is well above the military age limit, remained at home Tuesday, closing every door and window in the house. Said he did not wish to be liable to draught.

Louisiana Motion Picture Exhibitors' League holds its annual convention in this city July 4. Its members probably feel that is the day to properly assert one's independence.

S. T. Stephens has gone to the yearly meeting of Mutual exchange managers at Chicago.

Tour of the local cabarets divulged two talented singers in Ruby Allen at Anderson's and Marie Miller at Brooks'. Miss Allen has a quaint ring to her voice that is novel as well as palatable. She's singing a new effeminate war ditty of Tom Zimmerman (local) called "I Want to Be a Spy." Marie Miller sprinkles enough "pepper" to season the seasoned habitue while rendering such numbers as "My Lovin' Man's Got Another Gal" and "If You Don't Like My Peaches Don't You Shake My Tree."

## SEATTLE.

BY WALBURT.

METROPOLITAN (George T. Hood, mgr.). 1-2. John Drew in "Major Pendennis."

MOORE.—Dark. Orpheum vaudeville after September.

ORPHEUM.—Dark.

PANTAGES (Edgar G. Milne, mgr.).—Week 28, Singers Midgets headline. One of the best acts in vaudeville. Antrim and Vale, clever. Romanoff Sisters, show ability. Schooler and Dickinson, pleased. Zorhos Dogs, highly trained.

PALACE HIP (Joseph Muller, mgr.).—Mile. Luxane and Dancing Girls head Sunday's show. Ray Snow, pleasing. Herbert's Seals, novel. Leroy and Mabel Hart, hearty reception. Bollinger and Reynolds, fun on wire. Wamsley and Leighton, amuse.

TIVOLI (Henry Lubelski, mgr.).—Richard Lonsdale and Co. in "Are You an Eagle?" one of the best musical comedy offerings at this theatre. Frank Kelly, Frances Kemble, Hildegarde Broche and Charles Jordan contribute to the fun.

LYRIC.—Vaudeville and burlesque.

STRAND, COLISEUM, LIBERTY, MISSION, REX, ALHAMBRA, COLONIAL.—Pictures.

The Golden Gate Quartet has disbanded.

Ted Ulmark, formerly of the All Star Trio, is now doing a single in the Northwest.

Elizabeth Murray's Tremendous Hit

"IT'S A GREAT LIFE  
IF YOU DON'T WEAKEN"Words by  
Arthur SpauldingMusic by  
Joseph M. Daly

HERE IS A SONG THAT YOU HAVE BEEN WAITING FOR; IT IS A SURE FIRE HIT AND IS NOW BEING USED BY THESE WELL KNOWN ARTISTS: ADELE RITCHIE (WHO JUST MADE AN APPEARANCE AT KEITH'S THEATRE, BOSTON), NEIL MCKINLEY, BILLY POWERS AND SEVERAL OTHER WELL KNOWN STARS.

It has a wonderful lyric and melody. Send for it immediately. It is even a greater song than Joe Daly's "WHAT D'YE MEAN, YOU LOST YER DOG" (ROVER).

Orchestrations in all keys

**DALY, Music Publisher, Inc.**  
665 Washington Street, Boston, Mass.  
GAIETY THEATRE BLDG.

Fred Mercy, the North Yakima manager, has secured the Liberty, Ellensburg, Wash., and will play vaudeville there.

May Roberts and Victor Gillard are at their Vashon Island home here following an engagement of over ten months with the American Players in Spokane.

The Columbia, Vancouver, has cut vaudeville for the present.

The Orpheum, Nampa, Idaho, is utilizing vaudeville.

A son was born to the wife of Fred Mercy, North Yakima theatres, last week.

The Ed. Armstrong musical comedy closed a ten weeks' engagement at the Strand, Spokane, and are now touring Idaho and Montana.

F. B. Marsh (male member of Kole and Snow) is a well-to-do truck gardener on Mercer Island (in Lake Washington), but plays a few dates now and again.

Paul Fung, a 19-year-old Chinese cartoonist, will enter vaudeville. He billed next to closing position on the Orpheum bill at the Alhambra last week, and received untinted praise for his offering. He is now cartoonist on the Seattle "Daily Post-Intelligencer." J. Rush Bronson, former manager of the Em-

press theatre here, started the boy in the show business by putting him on as an amateur attraction one week.

The Tivoli theatre property at 1st and Madison was sold May 26 to David M. Hoffman for \$90,000. The change of ownership will not affect the policy, where the Dick Lonsdale Company is now appearing in musical comedy.

Mrs. John W. Considine was robbed of a diamond earring worth \$1,000 while temporarily away from home last week.

Manager Dean of the Crystal, Astoria, Ore., is recovering from an operation for appendicitis.

George Bligh of Salem, Ore., visited the Northwest theatrical mart this week.

Oliver G. Wallace, organist at the Liberty, left last week for Butte, where he will be-

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have made it the rage"

"I am using Albolene every day and find it surpassing. It cuts the paint nicely and does not irritate the skin."

STELLA MAYHEW.

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# FENTON and GREEN

## ANNOUNCE

they have abandoned their proposed Puzzle Contest, as it was in conflict with the Postal Laws.

The Judges have been discharged, but Fenton and Green are still working.

come organist at the new Jensen & Von Herberg Rialto.

The People's, Butte, has eliminated vaudeville for the present.

Fred St. Peter is convalescing in an Everett (Wash.) hospital from rheumatism.

The Orpheum, Burley, Idaho, is using vaudeville.

George Teel, assistant to Manager Eugene Levy at the Grand for the past nine years, has gone to Boise, Idaho, as assistant to Manager Harmonic Brown of the Majestic.

The Wilkes' Players are enjoying a two

weeks' vacation prior to reopening at the Wilkes' theatre (now Alhambra) June 10. These people played at the Orpheum for 60 weeks.

William Hartung, treasurer of the Orpheum, is out on vacation.

Ralph Cloninger, leading man with the American Players in Spokane, is spending the summer with his mother in Salt Lake City.

### PHILADELPHIA, PA.

KEITH'S (H. T. Jordan, mgr.).—This bill looked as if it might play very heavy before it started, but it rounded out into a corking good entertainment with plenty of comedy to hold it up. "Liberty Loan Week" was strongly boosted and as an extra attraction one of the Common Pleas judges appeared during the show and made a strong plea for the support of the loan. The audience listened with surprising interest and the speaker was one of the applause bits of the bill. This patriotic thing is running strong at this theatre and when Violet Dale recited a poem, and the American flag drop was run down, the audience needed no coaxing to burst into the "Star Spangled Banner," giving Miss Dale a much stronger finish for her act than she would have received on her impressions of stage favorites. Miss Dale is above the average as an impersonator and an actress, but she might select better subjects than Mrs. Carter and Lillian Shaw for her work. Claude Gillingwater had the headline position with the comedy-drama, "The Frame-Up." The title of the sketch is new, but the play is one of his former one-act offerings with a new finish. It is a cleverly-written piece and very well played, as all of Mr. Gillingwater's sketches have been. Julie Herne, a daughter of the ever-remembered James A. Herne, is Mr. Gillingwater's leading woman this season, and it is a pity the story of "The Frame-Up" does not give her more to do. Mr. Gillingwater has given "The Frame-Up" a finish, like one of his other sketches, only this time he takes the ill-treated wife for a year's cruise instead of taking her to Rector's for a midnight supper. It makes a great hit with the women-folks. Bert Baker gives the domestic story a different touch in "Prevarication," getting a lot of fun out of his way of "putting one over" on the "Mrs." with the help of a chorus girl and a confidential clerk. This sketch is one of the real old-time farces, played right up to the minute for laughs and getting one in every line and bit of business. Baker is a far better farce comedian than he ever appeared to be in burlesque, and vaudeville could stand a few more sketches like this one. Ida Emerson is a recent addition to the cast and lends able as-

## JACK ORBEN and NELLIE DIXIE

PLAYING  
LOW  
TIME

Southern Songs and Dances

## EDDIE BORDEN

Supported by "SIR" JAMES A. DWYER

Direction, HARRY WEBER

## Archie AND Gertie Falls

Direction, NORMAN JEFFERIES

## SID VINCENT AND ADA CARTER

"The Chap from England"

Playing for W. V. M. A.

"The Maid from America"

Direction; HOLMES & DUDLEY

ED. F. REYNARD

Presents

Mlle. BIANCA

The Classic Dancer with a Production

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The Ventriloquist with a Production

## THE WORLD'S INCOMPARABLE FRED ZOBEDIE Co.

The most gorgeous and astounding equilibristic novelty ever conceived by brain of man. This act has been a positive sensation all over the Western Vaudeville Managers' Association Circuits.

BOOKED SOLID W. V. M. A. CIRCUIT  
NOW TOURING ACKERMAN AND HARRIS TIME

## THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING  
Representative, JACK FLYNN

Ed. Morton, Philadelphia's popular ballad singer, heads this week's bill. Others are "Maid of Philly"; Olga Mishka and the Russian Ballet; Myrtle and Harry Gilbert; Kinzo, the Juggling Jap, and the Fox film feature, "The Silent Lie."

KEYSTONE (M. W. Taylor, mgr.).—"The Spring of Youth" heads the vaudeville bill this week. Others are: Adra Sinslee & Co. in "Kiddie"; Chapell and Tribe; Billy Kilgord; Newton and Bowers and the film feature; Mary Pickford and Henry B. Walthall in "The Wheel of Life."

GLOBE (Sabloskey & McGuirk, mgrs.).—"The Naughty Princess" is the headliner. Others: Marin Sisters; Northlane and Ward; Willie Solar; Howard and Ross; Delmore, Angel and Co.; Charles Thompson and others. WILLIAM PENN (G. W. Metzler, mgr.).—"Revue De Vogue," a musical tabloid, headlines the first half. Others are: Harry K. Morton and Zella Russell; Ben Smith; Barry Nelson and Barry, and the film feature, "The Millionaire Vagrant." Last half: Joseph Hart presents "The Breakers"; Regal and Mack and others with the film feature "American, That's All."

BROADWAY (Joseph Cohen, mgr.).—First half: W. B. Friedlander's "The Night Clerk"; Nell McKinley; Taylor Trip and the film feature, "The Silent Lie." Last half: Ted Rolly's "All's Fair in Love," a musical tabloid and others.

CROSS KEYS (Sabloskey & McGuirk, mgrs.).—First half: "The Four Husbands" headlines. Others: Wood, Melville and Phillips; Adonis and His Dog. Last half: Lew Welch; Henry Frey; Society Diving Beauties; Chase & La Tour; Mahoney and Rogers; Mlle. Rialto and Co. and others.

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PRINCE

KARMIGRAPH  
NUMBER 34

## KAR-MI

VAUDEVILLE'S GREATEST  
ILLUSIONIST SAYS:

HE IS NOW PLAYING RETURN DATES IN THE EAST,  
WHICH SHOWS

"KAR-MI GETS THEM IN"

(Address VARIETY, New York)

## MAGGIE CASEY LE CLAIR

The natural Irish Lady in her Celtic Comeallies, Wit, Humor and Stories of the Emerald Isle.

At Liberty For Next Season  
Address - VARIETY, CHICAGO

FIVE  
FEET  
OF  
COMIC  
OPERA

Hear **GRACE HAZARD** Sing  
"You've Got to be American to Feel That Way"

FIVE  
FEET  
OF  
COMIC  
OPERA





**PERU**  
turning back  
FLIP-FLAP  
landing to  
a SPLIT  
ORIGINAL  
**PARISH**  
and **PERU**  
DIRECTION  
FRANK EVANS

ALWAYS WORKING

Delays Are Schools in Which  
**WE GAIN**  
The Skill to Hold Our Hopes in Rein—  
Hard Knocks Are Lessons for the Will—  
**SUCCESS**  
LIES High Upon the Hill  
The Tarry-Town Telepathists  
**VESPO**  
**DUO**  
Even if  
the Bronx—  
is ruled by  
Prohibitionists,  
you can  
always get a  
smile—  
on Broadway.  
Goes down.  
ACCORDIONIST and SINGER  
Direction, BESSIE ROYAL

**THE BRADS**



Direction, H. B. MARINELLI

THE PINT SIZE PAIR  
**JOE LAURIE and**  
**ALEEN BRONSON**  
DID YOU EVER SEE  
Wherever you catch  
Robinson, McCarthy, Bradley, Morrell, Williams,  
Carr, all of Keith's, Boston, see the BEARDEDEST  
CLAMS I ever SAW!  
DID YOU EVER SEE  
Arthur Baby in whiteface?  
Ed and Lou Miller's dancing mat?  
Herbert Ethier in uniform?  
Joe Laurie register?  
Aleen Bronson buy Liberty bonds?



**Cole,**  
**Russell**  
and  
**Davis**  
Playing U. B. O. and Orpheum Circuits  
Direction, MAX GORDON

**CHARLIE**  
**HOWARD**  
Management, MAX HART


Down in Georgia  
they are organizing  
a Home Guard—of  
food growers. Corn  
will be taught how  
to shoot.  
**BILLY**  
**BEARD**  
"The Party from  
the South"  
Eastern  
Representative,  
PETE MACK  
Western  
Representative,  
SIMON AGENCY

**Nolan**  
AND  
**Nolan**

MY CARTOON,  
"FIRST BLOOD FOR THE U.S.N."  
AND MY KAISER ROUTINE  
HAVE GONE FORTH TO THE  
LIBRARIAN OF CONGRESS  
AND STATIONER'S HALL,  
LONDON, SO WOULD AD-  
VISE CERTAIN COPIEST  
TO LAY OFF! I WILL NOT  
BE AS EASY WITH YOU  
AS BERT LEVY WAS  
THREE YEARS AGO.  
CHALKOLOGIST.  
Ordered about by Ali Wilton

"Mr. Manhattan"  
Fred Duprez Says:  
"Mr. Manhattan" finished its  
remarkable provincial run last  
week at Cork.  
Ireland is certainly a great  
place. We were there three  
weeks and didn't see a single  
scrap. Writers of comic Irish  
songs, please note.  
American  
Representative  
**SAM BAERWITZ** 1485 Broadway  
New York

**BILLY**  
**Newell**  
and  
**ELSA**  
**MOST**  
with  
Maud Moore's  
"JOY RIDERS"  
W. V. M. A.  
and U. B. O.



**HOWARD**  
**LANGFORD**  
Address FRIARS CLUB,  
New York.  
Direction, Chamberlain Brown

**MARTYN and FLORENCE**  
Vanderbilt's Best Opening Act  
**LEST YE FORGET**  
1 of the best.  
Personal Direction, MARK LEVY

The Bill at Jacksonville and Savannah last week  
certainly had plenty of Variety in it. Here is a  
few of the acts. KNAPP and CORNALLA, female  
impersonators, 7 Jacksonville waiters, Miss Morris  
Wood and Si-Hi and MARY in a musical sweat  
shirt.  
We received the funniest letter from JACK KENNY  
of Kenny and Hollis last week. Wish I could print  
it in this space, but it can't be done. When you  
see us, ask to see it. Sure is a riot.  
TAYLOR and ARNOLD, thanks for the Hotel  
tip. Will see you in the trenches.  
YES, I registered.  
Next Week (June 11)—Nashville, Tenn., and  
Louisville, Ky.  
**Jim and Marian Harkins**  
Personal Direction, NORMAN JEFFERIES

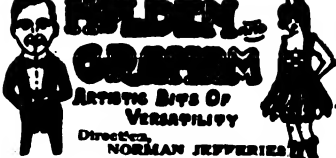
(Sunday 2B Notified)  
AND  
(Europe R Total Strangers)  
**FURTHERMORE**  
PERFORMERS, at present enlisted in the  
ARMY, will be pleased to hear that  
FRANCE is NOW A  
FULL WEEK.  
Patriotically yours,  
FORREST and CHURCH  
Melody vs. Stepping.  
Loew Circuit. Direction, MARK LEVY.

(Freddy James can't amount to much.  
He has 2 first names—)  
**Hop Scotch**  
Come out of your Box  
Whoever you catch  
Is one of your men  
Five and Five is—  
**Illegal**  
HARRY SYDELL  
Hoke a la Mode  
Pantages Circuit. Direction, MARK LEVY.


Eddie and Birdie  
**CONRAD**  
In a  
Vaudeville Classic  
by  
**ED. E. CONRAD**

RICKARDS  
AUSTRALIAN  
TOUR  
**WILBERT**  
"ON THE GOLF LINKS"  
Leading  
the league  
in bases  
stole—and  
a few  
other things.  
Umpire, PETE MACK


**HOLDEN**  
**GRAHAM**  
ARTISTIC BITS OF  
VERSATILITY  
Direction,  
NORMAN JEFFERIES



**Kenny and La France**  
Vaudeville's Premier Dancers  
NOW PLAYING LOEW TIME



A WORD, DOGS  
Leaving Woodside  
Kennels in a couple  
of weeks. Been here  
year and a half.  
If ever you folks  
have to leave you  
behind, as mine  
did, I can recom-  
mend this place  
highly.  
OSWALD,  
Woodside Kennels,  
L. I.  
P. S.—This is  
not "bull" from a  
"bull." Just "grat-  
itude." Write for  
booklet!




There's a lot  
of Excess Baggage  
in show business  
that never rides in  
the Baggage Car  
Walter Neems  
Capering in Celia Bloom's  
Meetin' Houses



SI  
**JENKS** AND **ALLEN**  
N. V. A.  
IN "RUBE-ISM"  
BOOKED SOLID  
ON THE  
LOEW TIME

BLACKFACE  
**EDDIE ROSS**  
Neil O'Brien Minstrels  
18-17  
Permanent Address, VARIETY, New York



**PAULINE**  
**SAXON**  
SAYS  
I'll always keep on trying  
things—I'm bigger  
mistakes I've made—  
The greatest thing in life, of  
course, is simply not to  
be afraid.

**STEWART and DOWNING CO.**  
A NEW ACT  
**SECOND SERIES**  
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The Slim Jim  
of Vaudeville  
**CHAS. F. SEMON**  
Playing U. B. O. Time  
Representative,  
FRANK EVANS



George Has Done it Again

**GEORGE**

**WHITE**

And His Newest Dancing Star

**EMMA**

**HAIG**

First Performance PALACE THEATRE, Monday (June 11)

TEN CENTS

# VARIETY

VOL. XLVII, No. 3

NEW YORK CITY, FRIDAY, JUNE 15, 1917

PRICE TEN CENTS

The cover features a central portrait of actress Mae Marsh, looking upwards with a serious expression. The name "MAE MARSH" is printed in large, white, serif capital letters across the bottom of her face. Surrounding her portrait are four circular inset portraits of other actors: Rosalie Asher (top left), Sam Hays (top right), Grace Cunard (bottom left), and Franklyn (bottom right). The portraits are connected by a decorative vine of leaves. Above the central portrait is a shield-shaped label with the word "Pictures" in a script font. To the left of the central portrait is a shield-shaped label with the word "Dramatic" in a script font. To the right is a shield-shaped label with the word "Variety" in a script font. The entire design is framed by two ornate columns on either side, topped with decorative capitals. At the bottom center, there is a small illustration of a film reel and the text "EDGAR M. MILLER N.Y."

Pictures

Rosalie ASHER

MAE MARSH

Dramatic

Variety

GRACE CUNARD

FRANKLYN

EDGAR M. MILLER N.Y.



**FRED NICE**

and

**ADA MAY WEEKS**

Presents Their Latest Sensation

**“TAMING THE SATYR”**

A Dramatic Dancing Pantomime  
Originated and Produced by FRED NICE

Music by CHAS. PREVIN

Direction, MAX HART

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# VARIETY

VOL. XLVII, No. 3

NEW YORK CITY, FRIDAY, JUNE 15, 1917

PRICE TEN CENTS

## MILITARY VAUDEVILLE CIRCUIT PROPOSED FOR TRAINING CAMPS

**War Department Expected to Establish 30 Camps, Mostly in South. Vaudeville as Entertainment to Be Supplied Nearby. Successfully Tried in Canada and Texas. Circuit to Organize When Drafting Starts.**

Chicago, June 13.

Several theatrical men here have laid plans for the formation of what practically will be a new vaudeville circuit, the houses for which will be located close to the military training camps, which will spring into existence as soon as the troop drafting begins.

These plans have been kept secret and are necessarily not complete as yet, since the men back of the proposition have to await the government's announcement of the camp sites. It is generally understood camps will dot the south, since training could be accomplished the year around without weather handicaps. There are to be 30 such camps, it is thought.

Whether the backers of the new circuit or chain of theatres will have to erect houses, or whether they will take over those in the towns nearest to the camps isn't certain. But it is known the idea is feasible. It was tried in Texas during the recent border occupation.

In Canada last year during the concentration of troops for overseas duty, one camp was at a considerable distance from a large town and in that case a vaudeville theatre and a picture house were hastily built and though the camp is practically deserted now, the backers turned a good profit. L. F. Allardt was one of those who profited in the supplying of amusement to Canadian recruits.

Since the American soldier is to receive a dollar per day, he is going to well afford a vaudeville show. The increased pay figured with that of the officers averages to \$42 monthly per man, as reported in last week's VARIETY.

### MUSICAL PRODUCERS WORRYING.

The producers of the big musical entertainments are worrying about what they will be able to serve up in the way of novelties. At present there is a dearth of available material for the coming season in effects and people.

One manager says the majority of producers have been relying too much

on vaudeville to mature their talent and that vaudeville has been about fine-combed, with the managers now forced to do some tall hustling to turn out their big shows.

Bruce Edwards, general manager for Charles Dillingham, intimated it would call for unusual effort to frame the big shows for the Hippodrome and the Century. The Dillingham office has three big shows all told, the new Fred Stone show, the Hip and the Century.

### PAGE, STATE'S PRESS AGENT.

Lexington, Ky., June 13.

Peter Page (Maurice Burnaugh), of the former Raymond Hitchcock show, "Betty," and who, prior to that, was with "Town Topics," has been commissioned Chairman of Publicity on the board of the State Council for National Defense.

Since retiring from the stage Page has been doing newspaper work here and handled the publicity for the Liberty Loan in the Blue Grass state.

### SOUSA AGAIN AT HIP.

John Phillip Sousa and Raymond Hubbell are to be the joint composers of the new show, "U. S. A." at the Hippodrome next season. It is said the piece in part is one of Mr. Sousa's former light operas. The Sousa Band is to be in the pit at the big playhouse and the two composers are to alternate in the direction of the musicians.

### RITER GOING-IT ALONE.

The first production that Joseph Riter, the Pittsburgh steel millionaire, is to make, all by himself, is "Arabella," to open out of town June 24. This is the tryout period for the piece, an effort being made at present to secure a house to open in in New York on Labor Day.

George Foster Platt is staging the production. The cast includes Laura Hope Crews, Lizzie Hudson Collier, Frank Connor, Donald Gallagher, H. B. Stanford.

### SOLDIERS MAKE IT GOOD.

Syracuse, June 13.

Business throughout the upper part of New York state has received a much needed stimulant through the arrival of an unusually large number of soldiers from the State militia regiments, the men being delegated to guard the bridges and government property throughout the section.

The soldiers have necessitated the local use of S. R. O. signs, which in many instances were packed in storage. There are two stock companies there, both doing full business, while formerly neither could be classed as financial winners.

Reports from various other sections up-state bring news of a similar condition, the majority of the National Guardsmen being well supplied with spending money through various incomes independent of the government salaries.

### OTHER "LIBERTY BONDS."

James Duffy was sued for divorce last week by his wife, Mercedes Lorenz (Duffy and Lorenz). Both have appeared in vaudeville and productions.

Upon receiving the summons and complaint, Mr. Duffy carried them around with him and when meeting a party of professional friends, would produce the papers, saying "There, boys, are the genuine 'Liberty Bonds.'"

### BRICE AND KING'S OWN SHOW.

Elizabeth Brice and Charles King (Brice and King) have everything arranged to tour next season in a full-fledged musical comedy. The financial backing has been arranged for. It will come from sources outside the show business, according to accounts. The entire production the couple are to star in will be under their sole control.

Commencing July 2, Brice and King will play three or four weeks of Orpheum Circuit vaudeville, on the Coast, receiving \$1,000 weekly. They declined a full Orpheum Circuit route through their plans to head the \$2 production having been fully made.

### BAYES-NORWORTH WEEK.

There is to be a Bayes and Norworth vaudeville week after all, by a pre-understanding between the former wedded couple, Nora Bayes and Jack Norworth. They will not do a "double act." Each is to appear singly, it is reported, on the program at the Riverside week of July 2. It will be Miss Bayes' second week at that theatre. She is to be headlined, with Norworth bottoming the bill. Each turn will receive its own salary.

The single act Norworth is to do at the Riverside will not interfere beyond that time with the bookings given to Norworth and Lillian Lorraine as a two-act.

### "DOPE'S" SELF OPINION.

Chicago, June 13.

Jack B. Justice, claiming to have managed several shows and said to have been superintendent of the Palace two years ago, was arrested here charged by federal agents with dispensing morphine. A graphic description of his downfall, encompassed within the past six months, was found in his diary, and from behind the bars he belittled himself, blaming no one for his plight.

He said: "I'm not a man; I'm a dog, a rat. Any fellow who lets 'dope' get the best of him is a rat."

### FRISCO'S COSTLY BILL.

San Francisco, June 13.

The Orpheum, this city, has a current vaudeville program costing over \$5,000 in salaries. It is said to be the most expensive show the Orpheum has ever had.

Among the feature acts are Evelyn Nesbit, Nat Goodwin and Ray Cox (Miss Cox being held over for her third week in town).

### JANE COWL IN COMEDY.

Jane Cowl has grown tired of "sob" roles and will essay something lighter. She will travel next season for about five weeks in "Lilac Time" and, according to present plans, is to come into New York for the opening of the new Selwyn theatre on West 42d street in a sparkling comedy, with a part totally different from anything with which she has been identified in the past.

### TREASURERS TAKES BONDS.

At the meeting of the Treasurers' Club of America Tuesday it was voted the organization would invest \$10,000 in Liberty Bonds, splitting the subscription between ten banks, giving each \$1,000.

The Treasurers' Club is one of the few clubs in the country that hasn't a debt of any sort and has an exceedingly comfortable surplus.

### MERCEDES' WAR OFFER.

Mercedes, the mind-reader who apparently has no trouble in penetrating into the thoughts of Mlle. Stanton, his "medium," in their vaudeville act, but was unable to fathom where he had lost a trunk when in Washington last week, has offered his act free to the Government for one year, to travel around the army posts and entertain the soldiers.

Mercedes wrote Secretary Tumulty at Washington stating that as he is incapacitated for active service and desiring to do what he could, the offer of the act was submitted in the hope it would be acceptable. He has received reply that his offer will be put before the Army Department.



# CABLES

## ENGLAND REDUCING HEAVY WAR TAX ON AMUSEMENTS

**London and Touring Managers Say 80% of Profit, After 15% Deducted For Investment, Prohibits Chance In Theatre Productions. Government Giving Sympathetic Consideration.**

London, June 13.

There is every outward indication the Government will shortly reduce to a minimum the heavy tax upon amusements. They are confronted with the proposition of either taking this course or entirely "killing the goose that lays the golden egg."

Reports have it the Chancellor of the Exchequer has given the managers his sympathetic consideration, it having been presented to that important official that taxing theatrical profits 80 per cent, after allowing 15 per cent on the investment, does not leave producers any reasonable chance to take a gamble with an amusement undertaking.

Already touring managers have gone on record that taking from them four-fifths of their profits makes the chance absolutely prohibitive and they prefer to close down entirely.

This would be a comparatively easy thing for the producers to do, but the owners of theatres in London and the provinces are saddled with leases and could not shut down without being held liable for heavy rentals.

With our Government taking heed of England's experiences during the war, the action of that country in reference to its taxes on theatrical enterprises might have an important bearing on any similar contemplated official action along the same lines over here.

### LATE WAR FILMS.

London, June 13.

A new series of official war films was privately presented at the Scala last week. They are remarkably effective, giving an excellent idea of the havoc wrought by the Huns before retreating. Roads, bridges and houses were blown up and trees destroyed.

The Scala will present "The Crisis" June 14, supplemented by the war films, twice daily.

Similar scenes in pictures and possibly an extract from the war films mentioned above were exhibited this week in the pictorial news weeklies around New York City.

### BRIGHT'S DELAYED OPERA HIT.

London, June 13.

At the Drury Lane, Beecham's opera company scored a pronounced success in Bizet's "Fair Maid of Perth," which, although written 50 years ago, had its London premiere June 8 to a packed house.

Mignon Nevada is splendid as the heroine.

### SENT TO JAIL FOR ASSAULT.

London, June 13.

Bernard Dillon, the husband of Marie Lloyd, has been sentenced to a month's imprisonment for assaulting his wife. It is not the first time the couple have been at loggerheads.

### USELESS MATINEES.

London, June 13.

Charles B. Cochran produced "Rosmerholm" at the St. Martin last week with matinees Tuesday and Friday, which served no useful purpose.

"Airs and Graces" Showing Saturday.

London, June 13.

The Palace is closed for rehearsals

of "Airs and Graces," scheduled for production June 16.

### "SHEILA" BRIGHTLY WRITTEN.

London, June 13.

James Githa Sowerby's "Sheila" was produced at the St. James June 7. It is a pretty, sentimental play, brightly written and well acted.

Fay Compton revealed unexpected strength in the leading feminine role, and Aubrey Smith, William Farren and Stella Campbell are excellent.

### "SMILE" SUCCESS EXPECTED.

London, June 13.

Albert deCourville's production of "Smile" at the Garrick contains the elements of success. Young Chappelle's music is melodious, giving great promise to the 20-year old composer. This is his first attempt at a score.

Fred Duprez, Lewis Sydney, Tom Stuart, Maidee Hope, Minerva Coverdale, Haidee de Rance and Phyllis Bellis all scored.

### OXFORD DEFICIT—\$20,000.

London, June 13.

The Oxford music hall reports a deficit of over \$20,000 on the year and the directors are contemplating transforming it into a twice-nightly theatre.

This rumor has been cropping up annually for the past three years.

### MILLIE PAYNE DIES.

London, June 13.

Millie Payne, the eccentric comedienne, died in a nursing home.

### "Hello America" in Provincial England

London, June 13.

"Hello America," a new revue, is being sent on tour by Mrs. Jack Williams.

### Run for "Inside the Lines."

London, June 13.

Earl Derr Bigger's American-made melodrama, "Inside the Lines," has caught on at the Apollo and seems to be in for a run.



FRANK VAN HOVEN

Wants everybody to know that JOE ERBER, Manager of the Avenue Theatre, East St. Louis, Ill., is a good scout and is a pal of Dad Haley, the man who hunts up the owners of places that have burned to the ground and convinces them they had only \$1,000 worth of goods when they know they had \$15,000. They are nice men—drink very little and smoke some; never curse much, and associate with a fellow named Murphy, which will go hard for them if they ever get mixed up in a murder case.

They both owe me a letter, and if they don't write soon I hope the wind blows from the east for two months straight. (The Stock Yards are in the east.)

How is the manager in Belleville who canned me after the first show? Those were the happy days. Nothing to eat but think.

### LICENSED, AFTER 12 YEARS.

London, June 13.

Briens's "The Three Daughters of Monsieur Dupont," some 12 years ago was refused a license, was produced at the Ambassadors' June 8.

It is a propaganda play, splendidly acted.

Ethel Irving registered a triumph, strongly supported by Aimee deBurgh, Italia Conte and O. B. Clarence.

### CHARLES BIDDY KILLED.

London, June 13.

Charles Biddy, a comedian, long associated with the Horniman Repertory company, has been killed in action.

He was the husband of Hilda Bruce Potter, leading lady with the Horniman company.

### "HUMPTY DUMPTY" STAGED.

London, June 13.

At the Savoy, H. B. Irving withdrew "The Bells" and "Waterloo" and produced H. A. Vachell's "Humpty Dumpty" June 11.

### FOX FILM WITHDRAWN.

London, June 13.

William Fox's "A Daughter of the Gods" was withdrawn from the London opera house June 9 and the Stoll picture house once more reverts to continuous films.

### HAWTREY-MILLER ALLIANCE.

London, June 13.

Charles Hawtreys has joined managerial forces with Gilbert Miller for a production of a new play by Haddon Chambers, with Renee Kelly in the leading part.

### TEN THOUSAND THANKS.

London, June 13.

F. St. Clair, the song writer who sent an enormous quantity of cigarettes to the front, received over 10,000 post cards of thanks from the trenches.

St. Clair has devoted his profits on the sale of his songs to charity, which amounts to over \$15,000.

### JACK ENJER DEAD.

London, June 13.

Jack Enjer, late of the Enjer Trio, has been killed in action. Although only eight months in the army he was previously wounded, but returned to France.

### PILCER INTENSE.

London, June 13.

At the Globe, Gaby Deslys is presenting a one-act Guignoles play, "The Fork," as a curtain raiser to "Suzette."

In the playlet she is supported by Mons. Servais and Harry Pilcer. The latter displayed unexpected intensity and pathos.

### "REMKNANT" CLOSED.

London, June 13.

Michael Morton's "Remnant," at the Royalty, closed June 9.

### Queenie Finnis in "High Jinks."

London, June 13.

Queenie Finnis will succeed Marie Blanche in "High Jinks" at the Adelphi, when Hilda Lewis and Douglas Ascot introduce a new eccentric dance.

### "Broken Halo" Successfully Shown.

London, June 13.

Richard Lambert, D. S. O., successfully presented at the Chelsea Palace, June 11, "A Broken Halo," supported by Louise Trinkle.

### "Maid of Mountains" Passes 200th.

London, June 13.

"The Maid of the Mountains" at Daly's has passed its 200th performance.

Bertram Wallis will shortly succeed Arthur Wontner in the cast.

### IN PARIS.

Paris, June 1.

A new piece by Henry Bernstein, entitled "L'Elevation" is to be produced at the Comedie Française. Another comedy by Tristan Bernard, "La Famille du Brosseur," is also due at the Theatre de l'Athenée.

The Ambassadeurs, the open air café chantant in the Champs Elysées, opened May 26, under the management of R. Baratta, of the Olympia.

Revue are now being played at the Marigny, Casino de Paris, Folies Bergere, Gaité Rochecouart, Cigale, Capucines, Michel, Femina. Vaudeville holds the stages of the Alhambra, Kursaal, Olympia, Petit Casino, Medrano, Nouveau Cirque, Bobino, Eldorado, Europeen; pictures occupy the Hippodrome (Gaumont Palace), Theatre du Vaudeville, Folies Dramatique, Cirque d'Hiver. The former café concert known as the Pepiniere has been converted into a movie.

Promethée, arranged by Gabriel Fauré, has been given at the Paris Opera, as a lyrical drama, with Albert Lambert and other members of the Comedie Française. This work was first produced in 1900 at the open-air theatre in the arena of Beziers, which made an ideal frame for Eschyles tragedy. Although not so brilliantly mounted as on a regular stage with artistic sets it [Jean Lorrain and A. F. Herold's version] was then a greater artistic success than the present revival.

The five bands of the British guards regiments comprising 250 musicians are in Paris, as guests of the band of the French Republican guards. Concerts at the Trocadero are arranged, the proceeds to go to needy inhabitants of the French territory recently rescued by British forces. All theatres are offering free seats to the men who attend in full uniform (red coats and bearskins).

In Paris theatres: "Merchant of Venice" (Antoine); "Le Poulailleur (Bouffes); "Dolly" (Varietes); "La Flambee" (Porte St. Martin); "La Dame Blanche" (Gaité); "Volonté de l'Homme" (Gymnase); "Madame et son Filleul (Palais Royal); "Nouveaux Riches" (Sarah Bernhardt); "Mariage de Mlle. Boulemans (Ambigu); "Poison Noire," etc. (Grand Guignol); "Folle Nuit" (Edouard VII); "Le Petit Pacha" (Arts); "Billet de Logement" (Scala); "Queen of Bluff" operetta (Mayol); "Noces d'Argent" and repertoire (Comedie Française); "Par le Glaive" (Odeon); "Promethée" (Opera); "Madame Sans Gene (Rejane); "Famille du Brosseur" (Athenée); "Le Minaret" (Renaissance); "Fiancée du Lieutenant" (Apollo); "Ane de Buridan" (Empire); "La fin d'un Reve" (Albert I); "Puce à l'Oreille" (Dejazet).

### AN EDDIE DARLING TRIBUTE.

A presentation to Eddie Darling is under way by about 60 vaudeville artists. It is to be a testimonial of esteem and the plan is to have the presentation made at the opening of the new season.

Some of the donors to the testimonial, the form of which has not been decided upon, do not know Mr. Darling, but, with the others, have expressed their admiration for the rather youthful Darling in his exceedingly difficult position of hooking the large B. F. Keith theatres.

According to report neither Mr. Darling nor anyone connected with the Keith theatres has been consulted, the subscribing artists making it a personal tribute from themselves only. It was first proposed to have the presentation made before the past season ended, but it was later decided the first of next season would be a more appropriate time.

## NEW ACTS SHOWN THIS WEEK IN LONDON'S MUSIC HALLS

**Coliseum, Oxford and Palladium Have Fresh Attractions, Latter Witnessing Gus Elen's Return With Old Popular Songs. French Comedian at Col. Finds House Too Large for His Style Entertainment.**

London, June 13.

At the Coliseum this week Sir Edgar Elgar, the famous musician, is conducting in his own setting, four poems entitled "The Fringes of the Fleet," taken from Rudyard Kipling's "Sea Warfare." These songs are sturdy, thoroughly British and were splendidly rendered by Charles Mott.

Leon Morton, the French comedian from the Ambassadors, contributed to the program at the Coliseum, excerpts from the various Ambassadors revues, which proved ineffective as the auditorium is too large for that style of entertainment.

Florence Smithson on the same bill made a welcome reappearance.

Joe Peterman produced at the Oxford Monday evening "The Lads of the Village," a melodramatic musical tabloid, with a chorus consisting of a hundred men who fought at the front.

A realistic battle episode supposed to take place in Mesopotamia, was warmly received.

At the Palladium Gus Elen made a welcome return to the stage with a number of his old, but popular, coster songs.

The program includes Wilkie Bard, Clarice Mayne, George Mozart and Ernie Lotinga.

### NEW CAPITOL'S POLICY.

Although common opinion has said the policy of the new Capitol theatre on Broadway is to be pictures, there is no surety regarding it, nor has the policy or even the lessor of the proposed \$2,000 capacity theatre house been named—if decided upon.

One report this week was that the large big time vaudeville managers might put a proposition before the promoters of the Capitol, to utilize that theatre with its many seats for a popular price bill of large magnitude. In that event the Palace, vaudeville's biggest theatre in point of program, would have first call upon all turns with the Capitol to be booked in the same office. The Capitol-vaudeville rumor was merely "dope" however, and had no substantiality.

Theatre builders cast doubt upon any early date set for the new theatre to be finished. Delay in building materials necessary, with the large quantity of steel required, besides the high cost at present, are their reasons.

### N. V. A. ELECTION SOON.

Arrangements are reported being prepared for the annual election of officers for the National Vaudeville Artists. It will be the first general election the new club, but a year old, has held.

The exact date has not been made public, but it is expected the election will be held during the summer.

### SAM BERNARD'S IDEA OF IT.

When Sam Bernard was asked the other day what he expected to do next season, the German comedian replied: "It looks as though I will either have to go to war or with the Shuberts."

### "MADE IN PHILLY" WON'T SHOW.

Philadelphia, June 13.  
"Made in Philly," the revue originated by Harry Jordan for Keith's last season, will not be staged here this summer as anticipated. It was originally intended to have the piece go into

rehearsal June 18 for a July 2 opening. Mr. Jordan had selected his cast, composed exclusively of Philadelphians, but conditions in the Quaker city moved him to postpone the production and it is hardly possible now the piece will be staged.

The book has been concluded and handed in by Frank Orth, who was also scheduled for a part in the show. Last season "Made in Philly" played a two-week run and this summer Manager Jordan had determined to keep it in the house for six weeks.

### WORKING—AND SAVING.

Chicago, June 13.

A message was received here from a former actor, who specialized in dancing and is now working at the Willys-Overland automobile plant at Toledo.

The ex-artist, employed in making automobiles, has been on his new job less than a year, but though he makes \$40 per week, has saved over \$500, more money than he ever had when acting. He now says that he is through with the stage. The man is married.

### DOOLEY GETS SALARY INCREASE.

The salary differences between Johnnie Dooley and Yvette Rugel and the Shuberts have been patched up, the former's "two weeks' notice" has been recalled and the couple will continue to appear under the Shuberts' direction.

The adjustment of the salary matter will not delay the wedding arrangement of the young people who plan a quick trip to Atlantic City when the matrimonial plunge is taken.

### JOSE REUBENS AND SKETCH.

Jose Reubens, who attracted the most attention among the Washington Square Players through his characterizations in the playlets presented by that group, is coming into vaudeville in his own sketch, "A Private Account," adapted from the French. Mr. Reubens will have a company of two.

Lewis & Gordon are representing him in the bookings.

### Jennie Dolly Suing for Divorce.

An action for divorce has been started by Jennie Dolly in New York against her husband, Harry Fox. Several co-respondents are mentioned but not named.

The Dolly Sisters were on the road nearly all season in "His Bridal Night." Upon returning to New York, Jennie, according to her husband, received so much information from friends regarding him, while she was away, that the divorce action followed.

### McLean Producing in Australia.

Chicago, June 13.

Ted McLean, who has been appearing in this section in one of his playlets, "Let Well Enough Alone," and who is known as a producer, sails for Australia July 4, to put on revues, musical tabs and acts for Ben J. Fuller.

His contract calls for 30 weeks in the Antipodes, with a optional clause for a further stay.

In the McLean party will be Peggy Tracey, Vilma Steck (formerly with Kolb and Dill) and Denny and Donnevan. It is possible Frank Morrell will also accompany them.

### JOE SCHENCK'S SUCCESSOR.

All indications point to Jake Lubin succeeding Jos. M. Schenck as principal booking head of the Marcus Loew Circuit. Mr. Lubin is now Mr. Schenck's chief assistant.

While those directly interested remain silent regarding Mr. Schenck becoming inactive as the general booking manager, a position he has held since the Loew circuit formed, it seems to be pretty generally understood among the vaudeville people that the manifold and rapidly accumulating picture interests of Mr. Schenck's prohibit his sole attention to the Loew vaudeville bookings.

Among the picture propositions Schenck now directs are Norma Talmadge, Roscoe (Fatty) Arbuckle and Evelyn Nesbit. Each is a film star. The Schenck company operates its own studio in the Times square section and the various matters connected with all of the enterprises call for the uninterrupted attention of a business head, say those familiar with pictures.

Due to this arose the report Mr. Schenck will probably relinquish the reins of the booking office, although not remaining out of touch with its affairs. He is a large stockholder in the Loew company and several of his vaudeville associates are interested with him in pictures.

### DONLIN-STANLEY ACT.

Mike Donlin, who managed the Memphis team in the Southern League for the past several weeks, is back on Broadway and contemplates a flyer in vaudeville with Stan Stanley, the pair working a double turn similar to the present Stanley act.

Donlin will be featured in the billing and Stanley will do his "bit" from the audience.

### PAY-ROLL STOLEN.

Detroit, June 13.

C. G. Williams, manager of the Temple, was held up by automobile bandits Sunday night. After beating him they grabbed the \$2,500 pay roll he was carrying.

Williams was about to pay off the show, the attack taking place in the alley near the stage door.

### LIGHTS OPENING.

The reopening of the Lights club was staged at Freeport, L. I., Saturday evening, the festivities beginning with a baseball game and concluding with a dinner and dance, several of the prominent members entertaining the guests in the main hall of the "Light-house."

The affair was attended by several hundred visitors despite the early opening date which prevented a great many members attending through their vaudeville engagements.

Harry Breen, George Whiting and George McKay were the principal fun-makers, Breen obliging with an extemporaneous song that carried the name of every one present and took over 30 minutes to deliver.

The clubhouse has been entirely overhauled and renovated and the members have built in addition a swimming beach just below the property, while the ball field has been "gardenized" in perfect shape. The Friars team played the opening game and suffered a defeat, much to the dismay of Marty Sampter, who piloted the club from New York to Freeport.

The opening was attended by two score of agents and booking managers, as well as a large number of people allied with the profession, but not listed on the club membership.

### DANCING ACT OFF.

The dancing production headed by Evans Burrows-Fontaine has disbanded. There were 11 people in the vaudeville organization, owned by Paul Durand, who disbanded it after the act played last week.

### THEATERS BOOST BOND SALES.

When the \$2,000,000,000 Liberty Loan campaign closes to-night it will be found that the theatre managers, stage folk and picture people have played a prominent part in obtaining subscriptions to the Government loan.

At the Royal on Tuesday night when two of the speakers failed to put in an appearance Louis Mann volunteered to talk and roused the audience to \$1,600 in subscriptions.

During the week the B. P. O. E. No. 1 of New York subscribed \$250,000 to the loan. In addition the Elks are sending two ambulances to the front. Through the efforts of Dr. Louis Stern they also donated \$750 to the Red Cross Fund.

The Marcus Loew Circuit has organized its own Liberty Loan Bond Department for its employees, under the charge of C. C. Moscovitz at the Putnam Building, New York, headquarters.

Up to Wednesday the Loew staff men had subscribed for about \$80,000 worth of the bonds, exclusive of those purchased by the heads of the circuit.

An installment payment system has been put into effect by Mr. Moscovitz, who will arrange to carry the bonds on the partial payment plan for any Loew employee, either in or outside New York City.

The Loew people secured considerable publicity in the dailies late last week by announcing a holder of a Liberty Bond would be admitted free to any Loew theatre Tuesday and Wednesday of this week.

Raymond Hitchcock sold Liberty Bonds this week from the stage of the Cohan & Harris theatre, during the performance of "Hitchy-Koo."

Mr. Hitchcock was an example of what a showman could do with an audience of patriots. Tuesday night the subscriptions received through his efforts footed up \$75,000, signed for on the spot, and "Hitchy Koo" ran 70 minutes late in consequence.

The manager-actor-monologist appeared in the khaki uniform he wears during the performance, making his appeal between the acts.

(In the review of the Palace, New York, program last week, Fred in VARIETY commented on the difference in response a showman could secure in the Liberty Bond sale and that obtained by the speakers in the various theatres assigned by the Bond Committee.)

The business for "Hitchy Koo" since the show opened last Thursday has been at flood tide. All orchestra seats are bringing a substantial premium, the ticket brokers having loaded up on them before the piece opened.

E. Ray Goetz, listed as the writer of the music in the show, is reported to have had quite considerable to do with the entire promotion of the production and is said to have a 25 per cent. interest in it, besides his royalty as author.

### LIGHTS CLUB RESIGNATION.

Robert Henry Hodge, secretary of the Lights Club, at Freeport, L. I., resigned from that office this week because of the criticism aimed at him for inviting Harry Mountford to the reopening ceremonies of the organization last Saturday.

Mountford surprised the gathering when he arrived, apparently prepared to join the list of speakers. Victor Moore, president of the club, who was presiding, immediately called off all speeches and diplomatically announced the move, adding the remainder of the evening would be devoted to dancing.

Later it was said Hodge had merely invited Mountford to Freeport in a general way and Mountford took advantage of the situation to attend the opening, whereupon Hodge had no alternative.

## "BLACKLISTED" ACT, BOOKED FOR BALTIMORE--CANCELLED

**Vaudeville Managers' Protective Association Secures Knowledge of Booking. No Contract Issued. Act Was To Appear Under Assumed Name. V. M. P. A. Obtaining Line On All Bookings.**

That the Vaudeville Managers' Protective Association is keeping a keen watch on acts alleged to be "blacklisted" for their activity in the recent White Rat strike was evidenced this week when the booking of the Leighton Brothers, placed at the Garden theatre, Baltimore, for this week, through the Joe Shea Agency, was cancelled.

The house is booked through the B. S. Moss office, of which D. Simmons is booking manager. The Leightons were to work under an assumed name but after making the journey from Freeport to Baltimore were advised the engagement was off. They did not hold a contract for the date.

Pat Casey has inaugurated a system in the V. M. P. A. whereby he is apprised of every individual booking. When the Leighton case came to view Mr. Casey immediately noted the salary was a trifle high for an unknown act and discovered the name was assumed, whereupon he instructed the Moss office to cancel the engagement.

### EMPRESS, CINCINNATI, SOLD.

Cincinnati, June 13.

Rumors that the Empress was to give up vaudeville were torpedoed Monday by the announcement that Attorney Charles F. Williams, John J. O'Dowd, manager of the Hotel Havlin and Thomas J. Logan, merchant tailor, had purchased the house for \$100,000 from the United Theaters Co., of Chicago. O'Dowd will be president of the new corporation, but will still manage the Havlin which he has made prosperous. George Forepaugh Fish will be retained as manager of the Empress.

Hereafter the Empress will be booked by Lincoln and Kissick. Attorney Edward B. Healey, of Chicago, represented the United Theaters Company.

President O'Dowd says that the Empress will be improved to become a worthy competitor to the Palace, the proposed pop-priced vaudeville house the Keith-Harris interests plan to build at Sixth and Vine streets.

Although not positively known, it is believed John J. Havlin, owner of the Grand opera house and the Hotel Havlin, is backing O'Dowd. This is contrary to persistent reports stating that Mr. Havlin is anxious to retire from the theatrical field.

### V. A. R. INCORPORATING.

A meeting of the Variety Artists' Representatives, to be held today, will probably reach a decision to incorporate the lately formed society of vaudeville agents into a chartered club.

There is no opposition to the move. The agents composing the V. A. R. all place their acts upon the popular priced vaudeville circuits.

### DOWNTOWN'S STAR BILL.

The National Winter Garden on East Houston street has a nearly all-star bill engaged for next week, with two standard feature turns from big time as headliners. They are Van and Schenck and Belle Baker. When these two turns are on the same program, they do a three-act at one part of the performance, besides their own turns.

The Winter Garden employs about six acts to a show. It secured Miss Baker through Edw. S. Keller, when Miss Baker insisted upon another fea-

ture act for the same show. Mr. Keller, also the representative for the two boys, obtained their consent after the Garden's management had agreed to play both turns for the full week.

### SEATTLE ORPHEUM HAS POP.

Seattle, June 13.

The Orpheum (Third and Madison streets), for years the home of Orpheum vaudeville in this city, changes policy June 17, hereafter playing pop vaudeville, booked by the Affiliated Booking Company, Chicago.

The house under the management of Eugene Levy will install a pop price of 5-10.

### PHILLY HEARS OF NEW HOUSE.

Philadelphia, June 13.

This city is to have a new theatre, planned to be ready for opening in January. The builders are New York people, according to the announcement of Samuel Tauber, the promoter, of New York. He is backed financially by a company headed by Philip Publicker and David Berg, connected with a distilling company.

The site secured for the new theatre is that on which stands Horticultural Hall, Broad street below Locust and directly opposite the Broad Street theatre. It is understood the enterprise will cost an investment of \$800,000. Mr. Tauber said here that it was their purpose to build a theatre and office building and that the theatre would have a stage capable of playing the largest productions.

No further information could be obtained of the deal which caused quite a stir in local theatrical circles. Mr. Tauber would not give out any further information.

### No Truth in New Theatre Rumor.

Chicago, June 13.

An ungrounded rumor to the effect that the new vaudeville house would not be built at State and Lake streets by the W. V. M. A. and allied interests, because of the sudden death of Charles E. Kohl, was proved utterly untrue.

Not only is work begun on the foundations, but a considerable sum of money has already passed.

Possession of the buildings upon the site will be passed to the builders August 1 and the new house will be delivered upon contract time.

### Morrison's Opening July 2.

The regular summer season of vaudeville at Morrison's, Rockaway Beach, will open July 2, although the first bill, for Saturday and Sunday only, goes in June 23. Lawrence Goldie will again book the house.

### Loew's Southern House Open.

The Loew theatres in Atlanta, Memphis, and Birmingham, are to remain open throughout the summer. This was decided upon last week in the Loew general offices, New York, when E. A. Schiller, the southern representative for the circuit, was in the city.

Mr. Schiller while here arranged to have Liane Carrara, "Daughter of Anna Held," a feature act shortly. Miss Held's offspring was booked for the Loew time by Harry Pincus.

### AFTER A FOX CONTRACT.

Quite some agitation has been stirred up among the agents booking with the William Fox vaudeville agency over the matter of the Fox office issuing a contract for acts booked by it. The agitation commenced after the publication in last week's VARIETY of the difficulty experienced by Irving Cooper with the Fox office, through his acts having been played without any stipulated route in writing. Cooper "pulled out" his acts from the Fox time as a result.

The Vaudeville Managers' Protective Association was reported to have taken the matter up this week and it is expected the V. M. P. A. will communicate with William Fox direct, ignoring Jack Loeb in the matter, Loeb being held mainly responsible by the agents for the loose manner, as it affects the artists, in which the Fox manner of engaging acts is carried on.

One plan proposed by some of the agents this week was to have a petition signed by all acts apt to be engaged by Fox, asking that office to issue a contract when engaging a turn, and with the petition carrying a pledge that unless contracts were accordingly executed by the Fox office, acts signing the petition agreed not to appear in a Fox theatre.

It was related that early this week a boy attached to the professional department of a music publishing concern and who had been used by Loeb to solicit acts for the Fox theatres, upon losing his position in the music firm and applying to Loeb for a job, was turned down by Loeb, although it is said the boy's interest in the Fox Circuit, for which he received about \$5 weekly from some one in the Fox office, cost him his \$25-a-week position with the music house when the latter heard of the boy's other connection. The instance was cited, not as applicable to the matter of the Fox bookings, but as characteristic of Loeb.

### COLLINS BOOKING 17 HOUSES.

The booking of vaudeville theatres over the summer is the allotment of Johnny Collins in the United Booking Offices. This week he had added to his lists some middle western big time theatres now playing a hot weather pop policy. The many theatres have been crowded upon Mr. Collins for convenience in booking arrangement.

The cities where Mr. Collins now books are Atlantic City, Coney Island (Brighton), Pittsburgh (Davis and Sheridan Square), Johnstown, Pa.; Cleveland, Columbus, Cincinnati, Toledo, Indianapolis, Dayton, Paterson, N. J., Syracuse, Troy, Albany, Schenectady and Yonkers, N. Y.

The summer programs for the F. F. Proctor theatres in the five cities last named have been reduced to five acts, with about the same weekly cost of program as formerly, giving the Proctor houses upstate a better grade of bill than in the regular season.

### New Pantages Opening in Vancouver.

The new Pantages, Vancouver, B. C., seating 2,600 opens next Monday with the regular Pantages road show playing there instead of at the former Pan theatre in that city.

Unless otherwise ordained, the old Pan in Vancouver will very likely become a musical comedy house for next season.

### Remick Stores Operated from N. Y.

The J. H. Remick & Co. music stores in San Francisco, Los Angeles and Portland (Ore.) are now operated direct from New York City, under the supervision of F. E. Belcher. Heretofore the western stores were operated from the Remick offices at Detroit.

### AGENTS TALKED TO.

Monday night every New York agent franchised to book acts with agencies represented in the Vaudeville Managers' Protective Association was called to the organization headquarters and at the meeting received explicit instructions from Pat Casey as to their future conduct in booking acts.

The idea of the meeting was to prohibit the agents from placing acts in theatres not listed on the V. M. P. A. membership and Mr. Casey advised the assemblage that should they violate the ruling they would immediately be disfranchised, regardless of their affiliations or the circuit agency they frequented. Practically every agent in the city was present, including those booking with the United Booking offices, Loew and Fox vaudeville circuits.

Mr. Casey also advised the agents to disregard communications from some of the middle western park managers who were trying to procure attractions from the organized circuits, but who did not join the V. M. P. A. The meeting definitely showed the intentions of the managers' organization.

The announcement was also made of the passage of the amendment to the New York agency law which qualifies an artist's representative as a manager and brings him outside the existing agency law. This amendment eliminates the possibility of any actions similar to the one instituted some months ago by James Oliver against Harry Fitzgerald and which was decided in favor of Fitzgerald by Magistrate Groehl.

The amendment to the New York state agency law was signed by Governor Whitman late last week. Its provisions allow the large circuit booking offices to remain under the supervision of the Commissioner of Licenses for New York City, but makes it clear an agent's representative is exempt from that supervision and is not called upon to procure a license nor be subject to question why he did not.

These points were made plain to the agents at the V. M. P. A. meeting. They were informed not to call themselves "agents" and the distinction between themselves as representatives or managers of acts and an agency that actually books was explained. They were also instructed not to say "I've 'booked' so and so," as they do not nor have not "booked" any one—the booking offices of the circuits attending to that duty. What the erstwhile agents have done is to place their acts for bookings.

### NO CHICAGO CHANGE.

Chicago, June 13.

Despite the several newspaper stories and rumors floated over possible changes in the local vaudeville situation through the recent death of Charles E. Kohl, there is unlikely to be any change of moment whatsoever.

The Kohl interests are interwoven locally with those of the Orpheum Circuit, in the Western Vaudeville Managers' Association, Majestic and Palace theatres and other theatrical enterprises in the Middle West. The late Mr. Kohl was not active in the direction of any of these.

Mort Singer is the general manager of most of them, representing the affiliated parties.

### Loew Prices Cut for Summer.

Birmingham, Ala., June 13.

The admission scale at the Loew pop vaudeville theatre here has been cut for the summer. It is now 10-15 at night, with 5-10 matinees, the house reducing the vaudeville portion of the program to four acts.

### Greenwall, New Orleans, Passes Hands.

It is strongly rumored here the Greenwall theatre has passed ownership, with the new management not divulged nor the future policy of the theatre.

## AMONG THE WOMEN

Well, the season's opening Saturday of the Lights Club House in Freeport was a huge success despite some playful little arguments among the service force. The women were not conspicuously present at the ball game in the afternoon. The entertainment commenced in the evening when the orchestra struck up "Poor Butterfly." A chorus of diners, cried "author"—composer—"speech," but Ray Hubbel was too modest to respond. However, when Nella Bergen interrupted her dinner by taking up the refrain he graciously bowed acknowledgment. A mesalliance of tailor-made dinner dresses and dancing frocks fought for honors. White was a popular color and simplicity reigned supreme. Miss Bergen looked distingue in black lace and net. Despite the large assemblage of splendid dancers Naomi Glass and Paul Morton were the center of all eyes when on the floor. Miss Glass looked prettier than usual in a simple turquoise net frock. Myrtle Glass (to be Jimmy Conlin's partner next season) in all white, was one of the prettiest girls present. Adelaide, of Adelaide and Hughes, who were the guests of Cartmell and Harris, wore white embroidered silk like her hostess. She was one of the most popular dancers of the evening and was very much in demand, as was dainty Jessie Brown of Kalmar and Brown. Blossom Seeley, Grace DeMar and Tempest and Sunshine were among those who decided to come at the eleventh hour, and were not "all dolled up." They looked charming, nevertheless, and evidently had as good a time as anyone present as they were among the last to leave. Marion Littlefield (Mrs. Victor Moore) looked exceptionally young and attractive in white. Rumor says she has reason for looking happy and that her baby boy (now 15 and away at military school) will find a surprise package when he arrives home. Billy Grady and his pretty, young week-old bride were the recipients of congratulations everywhere they turned. Miss Wolford of Barry and Wolford announced her "willingness" to return to vaudeville again if a good season's bookings fell in her lap, but it's decidedly not a case of the "call of the wild" or "footlights," as she is perfectly happy and content in her retirement.

Grace Falk (Mrs. Nerman Manwarling), who was one of the best little hostesses at the Club (an able assistant to her husband, who ought to receive a vote of thanks for all the work he did there the day of the opening), was one of the many residents of Freeport who entertained house parties over the week end.

The opening chorus of "Hip Hip Hooray" at the Columbia shows a variety of good looking dresses with greens and blues predominating colors. Helen Vreeland sets the stamp of class on the entire feminine contingent. A triple skirt of spangled blue chiffon with middle flounce of spangled lace is worn at the opening. Lace falling from sides of skirt has pink roses outlining a pocket effect. A large shirred hat of blue sheer material looks pretty atop Miss Vreeland's black curls. Tilly Storke wears a peach chiffon dress at opening with large hat to match. A neat white embroidered design decorates the front panel and the edge of neck and draped cap at top of sleeve. Dolly Smith, a doll-like blonde; the featured skater, wears a shaded pink taffeta over a lace petticoat, with a mushroom hat of pink silk and lace. Miss Storke leads a number in white tights and turquoise blue velvet bodice caught at the neck and

low in back. Large pearl beads are used profusely for trimming and white plumes are as generously displayed on headdress. She wears a white silk dress and large white hat trimmed with black velvet, in the olio and a pearl gray sport suit showing designs of yellow and black squares in the musical office setting. Miss Vreeland fancies large shirred hats as she wears another—a white one in the Weston musical finale, with a white silk ruffled afternoon dress.

The skating costume worn by Miss Smith is shell pink silver cloth. Triple-skirts edged with fringe fall from a long waisted bodice, which has a frill of peplum finish. A wide circular collar and long sleeves also have the fringe trimming.

There is such a sameness and lack of originality in stage clothes just now, that plain frocks are a welcome relief. Tulle gowns trimmed with sequins or brilliants, sleeveless and almost bodiless are so common. A gingham, lawn, or even a calico gown would be a treat for tired eyes. Norah Bayes at the Palace apologizes for her inexpensive wardrobe by saying she is putting her money in Liberty Bonds this season. Miss Bayes proved for all time this week that she is a great vaudeville favorite. Looking quite sylph-like, her hair a becoming light brown, and exuding joy and happiness, she was inclined to spoil her splendid style by taking kittenish bows. Her opening gown, white net, had a patriotic suggestion in its red soutache braiding and bachelor button corsage. Her large blue sheer hat had a white silk crown and a long red, white and blue tassel hanging over side. A long gold cape with swastika and stripes of Indian colors (suggesting the Navajo) carried out in spangles, was worn with a white hat trimmed with fearsome looking feathers high up on one side. For George Colahan's new patriotic song, "Over There," she wore a George Washington red coat and faced with light blue; a Colonial tri-cornered hat with cockade, a tall plume of red white and blue tulle and a white skirt.

Emma Haig, formerly of "The Follies," showed up well at the Palace in vaudeville with George White. A mauve and yellow futurist looking drop with enormous pansy at the side of stage to flash announcements on, made a good setting for the dancers. Too much similarity in coloring of costumes was shown. Three were white. A

satin ballerina had a bride suggestion in the long tulle veil falling from a pearl headdress. A mere girdle effect answered for a bodice. A sleeveless middy blouse, long sailor trousers and hat were trimmed with red white and blue. A silver tunic, shield, hat and sword depicted her as a modern Joan of Arc. A chiffon skirt caught up at one side and a bodice encrusted with brilliants, showed red crosses worked out in sequins. Miss Haig's dress and style are altogether pleasing.

Phina in white satin with black braiding, which was carried out in the crown of her large white hat, was in harmony with her clever grown-up "pickininnies." They wear full skirted white coats and long leg o' mutton trousers for their closing number. A baby pick stopped the show with an imitation of Frances White doing "Mississippi." A long lace scarf was worn with a blue satin flounced skirt by Marion Sunshine, of Tempest and Sunshine. An elaborate lace and silk pajamas outfit and an elegant ermine wrap was much admired. Miss Sunshine's "Gaby" suggestion is unintelligible and the only hint of Gaby is the circumference of the headdress. Florence Tempest undoubtedly suffered following Phina and Co., as the colored girl who opens Phina's act is the acme of perfection in the male attire she wears.

Frankie James in the Andy Lewis act at the American the first half set the class in the way of dressing for the entire show. In a long wrap of red silk with wide scarf of brown fur, she looked essentially New York. A black satin dinner dress with top and bottom of long waisted bodice outlined with a single row of brilliants was sufficiently out of the ordinary to be most attractive. A pretty face and well coiffured black head did not deteriorate from the general good impression. Miss Robertson, of Robb and Robertson, looked good as a kid in a blue and white gingham dress. If Granville and Mack would give more attention to their makeup it would improve the act considerably. The wig the woman wears looks more like an Ethiopian wig than an Italian one. Katherine Clinton in the Harry Brooke act could dress younger and look the part she is trying to play much better, if she so chose. "In the Days of Long Ago" the women wear hoop skirts, neck kerchiefs and bonnets, looking dainty and picturesque. The violinist, who is made up for an old lady, wears black chantly lace over white and carries out the "homey" finale scene. Showy looking "excuses for skirts," over tights, bright colors and plenty of gin-

ger, do much for the Bullowa Girls, wire walking.

The model or fashion scene in the new "Follies" was staged by Lucille, I am told, but, of course, under Mr. Ziegfeld's watchful eye. The models in the scene, also the gowns, are all from Lucille's shop. Lucille was present in person during the late rehearsals at the Amsterdam, before the show opened. One evening while Edith Hallor was going through the telephone song ("Hello, Dearie") and doing it rather listlessly, as the rehearsal was more for the men concerned in it, Lucille noted Miss Hallor's lack of animation and the modiste went to Ziegfeld, saying she had a model in the shop who could sing the number much better than the Hallor girl. Mr. Ziegfeld evidently didn't place much faith in the statement, for Miss Hallor was on hand the opening night. One of the Lucille models, and it is said she is the girl called "Mawrasett" on the program, was recently married. When Lucille informed her she was to go in the model scene of the "Follies," the model told her husband she was about to embark in the show business. The husband is reported to have replied she could take her choice on the spot, he or show business. That put a damper on the Atlantic City trip of the show, where the model did not go, but she was in the performance Tuesday night. Perhaps there was a compromise on "show business" for New York only.

The five acts in the first half of the program at the Royal this week feature women who know how to wear pretty frocks, and Catherine Calhoun (in Louis Mann's new sketch in the latter half of bill) is no exception. As the rich snob, Mrs. Marco, she wore a royal blue net flounce, falls over the elaborate back and silver skirt of an evening gown that bespeaks. Later she looks quite as well in a plain blue serge skirt and cape, as the repentant Mrs. Marcovitch. Ruby Hallier is dressed just as sweetly and prettily as a generously indulged, lovely little mother would be dressed at her time of life.

Katherine Bradley with Henry Simmons opened the show and despite their fast skating and quick changes, Miss Bradley attracted attention with her brilliant dressing. A pink and gold shimmering affair; a rose velvet Russian coat with green sleeves and bands of black fur, and a blue spangled dress showing a large gold and red peacock worked in spangles across the entire front of skirt were worn effectively.

Nella Allen, the girl with the voice, wears a lovely blue coat with deep yoke and collar which at a distance might be taken for chinchilla, but in reality is a fine silk brocade in tapestry design. A white satin dress shows pearl, jet and brilliant, designs in skirt and bodice worked out so fine it looks like madeira embroidery. The lines of the dress are delightfully simple, save for a cascade of white satin lined with black down either side of the skirt and falling from either shoulder at back, ending in twin trains.

The woman in the Homer and Du Bard act at Lincoln Square last week working as a pianist in a music store, wears an appropriate black taffeta and white collar and cuffs. She works seriously and holds up the act. "The Voice on the Wire," a seemingly interesting serial film story, disappoints everyone at the finish in the usual way, by stopping just at the interesting point. The women of the "Gypsy Songsters" wear particularly showy elaborate dresses. A blue bodice studded with brilliants has a wide purple sash and yellow flowered skirt with gold fringe. A red and yellow trimmed with spangles has a oriental scarf of black and gold, draped around hips.

(Continued on page 13.)



BERT LEVY

Who will continue his "KIDDIES' MORNINGS" in the KEITH THEATRES. MR. LEVY has been promised the personal co-operation of E. F. ALBEE.



## CIRCULAR ADVERTISING

By Edward Marshall

The novice advertiser will usually experiment at considerable cost to himself before he settles upon a set policy of publicity. The inexperienced can only learn by one of two ways as to advertising values. Either by experimenting, which is costly, or from the experiences of others.

When I started in to advertise in the theatrical field I did a good deal of experimenting before I settled down to a set program. I made a number of mistakes in getting my copy before my clientele, but the most costly mistake I figure was the follow-up mailing system.

For quite some time I bombarded managers and agents with cartoon cards, circulars and the like. Checking up I found I had spent a lot of money in this way. I was not satisfied with the results by a long shot. I arrived at the conclusion the mailed advertising was an imposition upon the man to whom it was mailed. When a busy business man sits down to attend to his correspondence he usually has all he can attend to answering bona fide business letters. He is wasting his own as well as his stenographer's valuable time if he stops to read every advertisement in his mail. The advertising is usually dropped into the waste basket forthwith.

Some managers and agents have their stenographers open their mail and single out their correspondence from the advertising circulars, cards and the like. In this case the expensive card or circular gets no further than to the disinterested underling. Mailed advertising gets into a man's way at his busiest time. Advertising in a proper channel will catch this same man's eye and will be read.

It must get before him when he is devoting his time to reading trade news. Every manager will tell you he secures no little portion of his information from the advertisements in his trade paper. In fact the live, wide-awake buyer will always look over the ads for new material, new acts, new ideas, etc.

Really I think the advertising columns tend to keep him posted upon new offerings even more than the news columns.

An actor has no claim upon the news columns of a live trade paper as far as announcing his additional values are concerned. If he has something new to offer or some new success to record, the advertising columns are the legitimate place to parade such information.

If the critic of the Detroit "Free Press" thinks you are the best of your kind or that you are a good entertainer or if the Chicago "News" says you were the hit of the bill, that is the sort of information the buyer of vaudeville acts wants. If you mail him clippings of these notices you get them to him at a time when he hasn't time to read them and the waste basket claims its own. But if you get them before him when he's going through his trade paper to find out what's doing and who's who, then you've succeeded in reaping the benefit of this valuable newspaper opinion.

If you are to make your advertising efforts fruitful you must place your copy where it will be read. Not on a postal card or a circular, but out in the open on the level in the advertising of the best medium of your profession.

## ATTORNEYS SQUABBLE.

Chicago, June 13.

Back of a suit for \$25,000 begun by Jay Herman, of Kane and Herman, against Adolph Marks and Harry Smitz, there appears to be a personal squabble between Marks and Leon Berezeniak, both theatrical lawyers.

Some time ago Berezeniak sued Osko-

man, the Indian. Marks defended and won on grounds which he has been successful with in the past. This was the claim set up, that Oskoman was a "minor," since his mere declaration of the fact that he is under age could not be disputed. There are no records kept of Indian births, as there are with the ordinary citizen.

Marks sued Berezeniak on the bond, put up by the latter's wife, and recovered \$25 which he regarded as an attorney's fee. Later Marks attached Kane, who was appearing at the Wilson avenue theatre. Somehow Berezeniak got in on it and discovered that Marks had proceeded and placed a custodian at the theatre without first obtaining the necessary legal papers. This led to the present suit, Berezeniak appearing for Kane.

It is alleged that Marks made a scene at the theatre without legal process and that he attempted to "hold up" the actor.

## Earl Stewart Managing Palace, Chi.

Chicago, June 13.

Ross Behne leaves the Palace this week, going on a month's vacation, his place as manager falling to Earl Stewart, who has been managing the Majestic, Milwaukee. Stewart may continue permanently as the Palace manager, Behne being found another position upon his return to the city.

## ILL AND INJURED.

Ada Hargrave, of the Harry Vivian sharpshooting act, was successfully operated on for appendicitis in the New York Hospital last week.

Billy Nichols is ill at his home in Chicago.

Dewey Tillman Humboldt, severely injured May 19 in Cairo, Ill., losing an arm and a foot; is getting along as well as could be expected.

Mabelle Mablum (Mrs. George Bel-frage), formerly of the "Hip, Hip Hooray" show, is confined at the St. Joseph's Hospital, Denver, with rheumatism, and from last reports was somewhat improved.

Hazel Josselyn is out of the hospital after a recent operation for a minor ailment.

Frank J. P. Reed has recovered from a severe attack of throat trouble.

Billy Nichols is out after a severe illness at the Cook County hospital, Chicago.

Joe Daniels, the monologist, was injured in an auto accident and is at Roxbury, Mass., his home, recovering from it.

Herbert Kelcey is very ill at his home in Bayport, L. I., where he has been confined for two weeks. His ailment is baffling the physicians.

Frederick Brown (Six Brown Bros.) almost lost two fingers of his right hand as the result of having the member caught in the door of a Black & White taxi cab, the injury being attributed to the carelessness of the driver. With the bandage removed Brown finds that only the nails will have to come off although the injury will prevent him from playing a musical instrument until next fall.

Violet Barlow (Chot Eldridge, Violet Barlow and Harriet Eldridge act, "The Law") was severely injured last week by falling into an unguarded basement way in the rear of the O'Connor clothing store in Lansing, Mich., the act playing at the Empress at the time. Miss Barlow was removed to the Fleming Hotel for surgical attention.

Lois Ewell, last in "My Lady's Glove" and recently with the Aborne, has lost her voice and will not continue in stock this summer, but will return next season.

## WILLARD'S SHOW NOW.

Official announcement of the sale of the Jess Willard and Buffalo Bill wild west show by Edward A. Arlington to Ray O. Archer, private secretary to Jess Willard, and reputed to be a banker in Salina, Kan., for \$105,000, was made this week from the managerial wagon with the show as it played Massachusetts and Connecticut territory.

According to the wired statement to the New York press by the new owner the complete outfit, two trains of cars, 200 head of horses, and all equipment, is now the property of Archer.

Archer is said to have quit the banking business in Kansas to travel the country over with Willard, who has been his lifelong friend.

The official statement has it that Arlington is not to sever active connections with the show, as he will continue to route up the show, while Johnny Baker will continue to act as arena director.

Notwithstanding the Archer statement it is the belief here that Willard himself owns the greater part of the new share or at least all of it, with Tom Jones also declared in along the usual lines.

Many reasons are advanced for Arlington's withdrawal, and while the Willard crowd with the show maintain there had been no correspondence on with Carl Morris to join the show and replace Willard, yet the local belief is that Arlington when here recently had a personal conference with Morris relative to the proposed change.

Melville B. Raymond, who introduced Willard to Arlington and is really responsible for the fighter taking to the circus traveling, was wired to come on from New York last Sunday and assume the general management of the wild west. Mel immediately packed his kit and joined the show up New England way.

Just how Johnnie Baker figures in on the new deal has not been disclosed, but it is generally known that when the late Colonel William F. (Buffalo Bill) Cody died he bequeathed the circus name of Buffalo Bill to the former expert rifle shot for recognition of services rendered when Baker traveled for seasons with the famous scout's show.

When word was received in New York that Arlington had unloaded it was a matter of conjecture if Archer did buy the show would he daily pay Willard \$500 per day and fifty per cent of all receipts over \$2,100, which is reported as the "nut" for the show, a daily settlement being forced by Willard when Arlington operated the outfit.

## PATRIOTIC ACT FOR CHARITY.

"The Spirit of '76" is the title of an act placed in vaudeville by Jack Henry and having for its patrons many prominent women, including Governor Whitman's wife, Mrs. John Hays Hammond and Mrs. Harry Payne Whitney.

The turn consists of 24 people, 16 girls and eight men, the principal females being Grace Whitney and Vera Bernard. The act opened at Proctor's Portchester, N. Y., Monday.

The turn's net proceeds during its theatrical tour will be devoted to the Militia of Mercy in which the patronesses of the act are interested.

## Harry Clarke in Musical Comedy.

Harry Clarke is to be starred next season in a musical comedy written by Arthur Charlton. The music has been composed by Harvey Noyes, and the production will be made by Nathan Hale.

## BIRTHS.

Mr. and Mrs. Herman Reddington, last week in their home in Ohio, a daughter.

## DISCUSSING CHICAGO LAYOUT.

The summer may bring some noticeable changes in the American Burlesque Association wheel, with the western spokes of the wheel the most affected.

A rumor says the burlesque map of Chicago will be considerably changed and that the Empire (West Madison street) will play American shows. I. Herk, in New York for the American meeting, denied it. Mr. Herk controls the Empire. For several years it has been the home of Jewish plays.

Herk stated as far as he knew now the Empire will continue to play Jewish attractions, with Joseph Adler company remaining there indefinitely.

The Herk interests will not have the Haymarket, Chicago, next year, Herk declaring the house had not turned the profit expected in the two years he has held the lease and that there will be no renewal after Aug. 1st when the present tenure expired.

The Haymarket (West Madison) and diagonally across the Madison-Halsted intersection from the Star and Garter theatre (Columbia wheel) is controlled by Carrie Avery and not by the Monroe Theatres Co., which formerly had the house. The recent death of Charles E. Kohl caused comment that the Monroe company with which he was officially connected, owned the Haymarket. The Herk lease came from the Avery offices.

With Herk here last week were E. Thomas Beatty, who operates the Englewood, Chicago, on the American Circuit, and Robert Schoenecker, manager of the Gayety, which is controlled by the Herk interests.

The Englewood reopens Aug. 12 next. J. W. Whitehead will manage the house again. The Gayety will continue on the American wheel, opening early in August.

The American Circuit has decreed that the Lyceum, Duluth, Minn., will not play four days of the week as heretofore but that the shows will play there Sunday afternoon and evenings with the remainder of the week open, which the company managers can fill in as they see fit.

## Watch Your Card!

Chicago, June 13.

Wolfe Gilbert, the song writer, had an experience with the secret service last week, which shows how carefully the government is checking the draft registration. Gilbert was walking along the street with a friend and they must have talked about registering, for a secret service man tapped Wolfe on the shoulder and asked for his blue card. Gilbert replied that he had registered but that his card was in New York. This Gilbert explained to a federal official before whom he was taken by the secret service man.

New York was wired for confirmation and then Gilbert was released.

## MARRIAGES.

Ruth Randall, of the "Betty" show, to Dan Hanna, Jr., in Chicago, June 9. Diantha Patterson, of "Our Betters," to Roy C. Wilcox at Colonia, N. J., June 9. The wedding was hastened as Mr. Wilcox is leaving to join the American Ambulance Corps in France. Effie Emily Mason to Edward Leonce Dyfouray at Passaic, N. J., on June 6. Audrey B. Munroe ("Colonial Belles") to Charles O. Fohl, non-professional, at Walla Halla, Wash., May 23.

Gertrude Kappert (of the "Four Husbands") to William Brown, non-professional, in Cleveland, last week. The bride was formerly stenographer to Jess Freeman, and has been with act but a few months.

Arthur Mackrell, professionally known as Arthur Brooks (Temple Quartet) to Dorothy Barback, non-professional of Buffalo, the ceremony being staged at Lockport, N. Y.

# VARIETY

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The Whitman Sisters lost their home in the Atlanta fire.

Leon Kelmar is managing the Casino, Narragansett Pier.

"Upstairs and Down" opens at the Cort, Chicago, Aug. 1.

Marshall and Covan have dissolved their vaudeville partnership.

Grace Kimball obtained a divorce from Dick Arnold in Chicago June 9.

Harry Nestler has returned to his former position in the Marcus Loew offices.

Laurence Lehman, who succeeded his father as manager of the Orpheum, Kansas City, is in town this week.

Harry Tighe leaves "His Little Widows" at the Astor, end of next week.

Checkers Von Hampton and Joe Shriner are again together and back in vaudeville.

The William Penn, Philadelphia, closes tomorrow night for the summer. The Keystone will follow suit June 26.

The Broadway and Alhambra, Philadelphia, and the Norristown, Pa., house closed last week.

Jules Levy (Jules Levy Family) is engaged to marry Sadie Butler, of the "Follow Me" (girl) act.

The Associated Musical Conductors of America now has its headquarters at 53 West 47th street.

The Brighton theatre, Brighton Beach, celebrates its ninth birthday and vaudeville anniversary next week.

The final vaudeville performance of the season was given at the Winter Garden, New York, Sunday last.

Graham Velsey will tour New England this summer starring himself in "The Blindness of Virtue."

Victoria Blauvelt resigned this week as private secretary to Walter F. Keefe in the Loew booking offices.

Tom Brown (colored) has quit acting for the present and has become attached to a New York music house.

Dick Kearney leaves for his annual summer vacation next week, always going to the same place, his home town, Ludlow, Vt.

Irene Tempest Lee has filed suit against Francis J. Lee, charging cruelty and desertion. The Lees were married Sept. 1, 1914.

Francis Wilson returned last week from a tour of Hawaii, Philippine Islands, China and Japan. He will summer at Lake Mayopac, N. Y.

George H. Primrose closed his vaudeville tour of 120 weeks' consecutive booking Sunday and will spend the summer at his farm at Portland, Ore.

I. J. Kuhn, who has been managing Loew's, Atlanta, has returned to New York and will be permanently located here at a Loew theatre.

Frederick de Belleville will be the leading man for Margaret Anglin when she opens her Orpheum tour June 24 in "The Wager."

Morty Forkins has returned to New York and will be joined this week by his wife, Ray Samuels. They will take a home on Long Island for the summer.

Glenmore (Stuffy) Davis, who has been very ill, is now able to get about without the aid of a cane. Davis and wife are spending a few weeks at the home of Leonard Ide in New York.

Emily Ann Wellman has written a new sketch for herself and has it in rehearsal at present. In the company are Robert Armstrong, Dorothea Sadler and Harry Stafford.

Sol Schwartz made his debut as a picture actor in Harry Rapf's "Te-Deum." He appeared in one scene as a cashier behind a railing taking in money. Sol was selected as the proper "type."

Nick Adams, who has been appearing in the touring "Potash & Perlmutter" companies in England for the past three seasons, returned to New York this week, accompanied by his wife.

tensible points of the journey. The Interstate will have a new theatre in Dallas next season and Hoblitzelle plans to attend to some business matters pertaining to the Dallas theatre.

Henry P. Davidson, one of the executives of J. P. Morgan & Co., has been appointed Chairman of the War Council of the American Red Cross. The society is to raise a war fund of \$100,000,000. The ways and means to obtaining it were discussed in Washington at a recent meeting of the delegates of the various chapters of the Red Cross.

Nan Halperin opened at the Brighton Monday minus her stage wardrobe and music, which were in a trunk shipped from Chicago, when the little comedienne started overland for New York in her husband's (William B. Friedlander) car. Friedlander had to play her accompaniments at the opening, with new music sheets written for her Tuesday. The express company tried to locate Miss Halperin's trunk meanwhile.

Riley Wilson, the Kentucky statesman and one of the best known story tellers in America, will become a professional next season when he takes to the road at the head of a production under the management of Jack Pierre. Wilson probably knows more "nigger" stories than any individual alive and has entertained every one of prominence in this country with his after-dinner speeches and monologs of southern vintage.

Reports say carnivals are having a disastrous time on their road travels

for the new version of her act, claims that Lucille Walker, who was with her for four years and who, Miss Stewart avers, "broke" her into the act, has gotten out a "direct copy" since quitting the Stewart turn. Miss Walker's act, known as Lucille's Trio, has been playing some of the local houses, but of late Miss Stewart has been unable to find the very house in which Miss Walker is playing. The matter may reach the courts.

John and Mae Burke were returning to New York from Philadelphia, in their car, after filling an engagement in Philly. Near New Brunswick, Mr. Burke got off at a saloon, had a drink and paid for it with a large sized bill which he extracted from a roll displayed in front of the people in the place. Again driving toward New York, Burke was soon hailed by what seemed to be a couple of traffic cops, who came up on their motorcycles, one on each side of his car. They told Burke his rear light was out and to relight it. When Burke got out of the car he looked into a couple of pistols, and was relieved of \$380 in cash, while his wife lost \$3,500 in jewelry she was carrying along.

Last Sunday a number of the United Booking Office employees and agents franchised to book with that agency journeyed up New York state to visit Captain Ray Hodgdon, Sergeant Bill Wolfenden and Corporal Ray Kemp, all members of the 71st Regiment and all former employees of the U. B. O. Ray Hodgdon was scheduled to take the 3rd degree in masonry and the majority who made the trip wished to attend the ceremony. During the festivities three of the visitors were being conducted through the camp when a shot was fired at the soldiers from an adjoining woods. The sentries returned the fire and the intruder, who was safely hidden from view in the foliage, kept up a steady stream of shots until his pursuers forced him to rush into the depth of the wood for safety. This is the third time shots have been aimed at the theatrical soldiers from the same location and they attribute them to some German fanatic.

The Friars' entertainment for the soldiers at Ft. Meyer, Va., was presented last Saturday evening. A stage was erected in the corral of the fort, with seats provided for 4,000. All space was taken when the first act appeared. During it the lights went out and remained out. It looked blue for the special occasion, when George M. Cohan, after a speech in which he said the Friars would give the soldiers a show if they had to remain there a week, suggested that automobile headlights be tried, to illuminate the stage. The three wooden entrances were torn down and the searchlights of large cars turned through them. The device fully lighted the stage but left the auditorium in blank darkness. None of the artists could distinguish any forms in front. Before and after the performance the party of 34 was entertained by the Washington Press Club. The Friars left New York Saturday morning on two special cars, returning Sunday. Cohan & Harris ran the show for the Friars, with Jack Gleason and Georgie O'Brien acting as first aids to Sam Harris, in charge. Others in the party, mostly all doing something in the entertainment, were Dorothy Jardon, Louise Dresser, Mlle. Stanton, Sophie Bernard, Irving Berlin, Bernard Granville, Frank Tinney, Gene Green, Felix Adler, Gus Edwards, James J. Corbett, Harry Kelly, Mercedes, Henry Clive, The Leightons, Maurice Abrahams, Cliff Hess, Billie Montgomery, George Perry, Billy Gould, Doyle and Dixon, Earl Renham, Fred Block and Walter Moore. Admission was 50 cents top. The orchestra of soldiers (12 pieces) were led by Charles Gebest and Louis Silvers. They played without a rehearsal. With Messrs Abrahams and Hess as pianists, the music was guaranteed.

## VARIETY FREE TO THEATRICAL MEN IN THE SERVICE

While the war continues VARIETY will be sent complimentary to any theatrical man enlisted in the U. S. Service.

Name, with address, should be forwarded and change of address duly forwarded.

The list will be maintained also for re-mailing letters sent care VARIETY.

"The Broadway Players," who are appearing at Hurtig & Seamon's on 125th street for an engagement of summer stock, have two new plays which they will shortly try out at that house, with a view to testing their value for regular productions next season.

A Red Cross benefit is to be given Wednesday night, June 20, by James J. Corbett at St. Michael's Hall, Flushing, L. I. About 20 standard vaudeville acts, besides George M. Cohan, have volunteered. The hall seats 1,000 and has been entirely sold at \$2 a seat.

"The Heart of Wetona" is having its first stock presentation this week at Poli's, Washington, where it was produced under the direction of James Thatcher with Frances Williams and Robert Fraser in the leads.

The Edgemont, now in course of construction at Chester, Pa., will open next season with vaudeville booked through the United Booking Offices. The house is under the management of M. W. Taylor of Philadelphia and will seat 2,500.

William Rothacker, 37, of 1214 Race street, Cincinnati, was found by a patrolman in front of the Harrison monument in Garfield Park last Friday before daybreak enacting a scene from "Romeo and Juliet." Rothacker claimed to be an actor. He was taken to the General Hospital, Cincinnati.

Karl Hoblitzelle is expected to leave Chicago next week for a trip through the south, with Dallas as one of the os-

this season. The weather has been against carnivals, but in some districts the ordinances of numerous towns have proved the most difficult thing to contend with. In Indiana the carnivals have bumped up against a prohibitive exhibition tariff, being compelled to pay \$5 a day to exhibit, and each concession with the outfit must pay \$10 daily ere it is allowed to operate.

Paul Nicholson and Miss Morton (Mrs. Nicholson), after closing their season with "The Blue Paradise" spent a vacation at C-bar Ranch, 32 miles northwest of Cheyenne, Wyo. They left there to open at the Orpheum, San Francisco, next week. Mr. Nicholson remarks it was funny to hear some of the questions asked by the cowboys about show business, but that they were no funnier than some of those he asked about ranching.

Freeman Bernstein has leased a ship-building plant at City Island. It has 700 feet waterfront with 20 feet of water at low tide. It's the same plant where the late J. P. Morgan's yacht, "Corsair," was built. Bernstein's lease is for three years, with an option to purchase. No disposition has been made of the plant by Bernstein, who is reported to have received several offers, due to the great activity in American ship building. All ship building plants over here according to accounts can now contract for enough work to keep them going for the next five years.

Margaret Stewart, who controls the "Models de Luxe" posing act, who is now in New York arranging bookings

## NEWS FROM THE DAILIES

(Below is news matter not collected by VARIETY but rewritten in condensed form from the items relating to theatricals appearing in the New York daily newspapers between the dates of VARIETY's weekly issues.)

Thomas E. Shea is to appear in "Common Clay" next season under the A. H. Woods management.

William Wood and Arthur C. Alston are to present a play entitled "After Office Hours" by Roy Foster.

William A. Brady is planning to have "Baby Mine" musicalized and will present it next season.

The announcement of the engagement of Dorothy Stuart Mahoney to Luke Garretson Thomas, son of Augustus Thomas, the playwright, has been made.

The commencement exercises of the Professional Children's School were held June 7 at Aeolian Hall. Ethel Barrymore distributed the diplomas.

Ida Albright has started a suit against the Interborough Rapid Transit Company asking \$5,000 damages for an injury sustained when the door of a subway train was slammed on her arm Dec. 8, 1916.

William Bartlett Reynolds, who has been blinding the trail for John Drew this season, returned to New York this week, and after a brief stay has gone to the Reynolds farm at Derry, N. H.

"My Lady's Glove" as "The Beautiful Unknown" has been renamed is to open at the Shubert instead of the 44th street, as the latter house has been leased to a film entitled "The Spirit of '76."

James "Old Dear" Early is back in New York after a tour to the coast, back with "Experience." He will summer along the New England Coast.

Frederick Kopper, Jr., of the Harlem Amusement Palace at 154 East 125th street, is being sued by Ferdinand Matringham, who asks \$5,000 for injuries as the result of a snake bite while exhibiting the reptile in the Palace.

Henry E. Dixey lost his action against the Punch & Judy Theatre Co. in the Appellate Term, New York, last week. The actor sued because of his dismissal from the company, after he had sent out a notice to the press he was about to leave the organization.

Winchell Smith and John L. Golden tried out "Toby's How" at Stamford, Conn., Friday and Saturday last week. In the cast were Frank Bacon, Phoebe Foster, John Milton, Edward Abela, Forrest Robinson and Ida Waterman. John Taintor Foote is the author.

Robert B. Kegerreis, member of the Players, is suing a fellow member of the club, E. S. Zile, for \$5,000 because of defamatory remarks which it is alleged the latter uttered in a row at the club. Kegerreis charges that he was named as a "traitor and a spy."

The Garrick is to be the scene of the presentation of a series of plays in French by a company under the direction of M. Jacques Copeau. The director sailed for France last week to recruit his company. The season opens in September.

"The Teasers." Arthur Lamb's musical play, the first production to ever strand at the Davidson, Milwaukee, is to take to the road again this time under title of "The Pearl of Yokohama" and the start is to be made sometime in August.

Sixty-six weeks of consecutive work is the record which Roderiquez has hunk up as the watch dog of the treasury with several of the Shubert musical attractions. He returned to New York this week.

The Buffalo Bill-101 Wild West combined shows were sold last week to Archer Banker of Salina, Kas., a friend of Jess Willard. The price paid is said to be \$105,000. The show will continue under the same name under the routing direction of Eddie Arlington.

The hotel agencies and the theatre ticket speculators admit they have a hard fight in front of them providing the amendment which the Finance Committee adopted last week is made a portion of the new War Tax measure. The amendment proposes to tax the agencies 50 per cent. the amount they receive over and above the box office price of the seats.

"The Inner Man" produced by the Shuberts with Wilton Lackaye as the star opened in New Haven, June 6. It is the work of Abraham Scherzer. In the cast were Adeline O'Connor, Maude Hannaford, Harry Davenport, Chas. A. Stevenson, Louis McIntosh, Clifford Stark, Fredrickson Esmel, Ray Royce and Anton Ascher.

"Friend Martha" is to be presented by Edgar MacGregor next season at the Booth, opening Aug. 13. Edmund Breece is to have the leading masculine role while in the company will be Oza Waldrop, Helen Lowell, Florence Edney, Lucia Moore, Reginald Denny, Charles A. Stevenson, Sydney Greenstreet, John L. Shlue, Wallace Erskine.

Gertrude Reynolds, a dancer with the old Weber and Fields Company in the days of the Music Hall has started a suit to depose Mrs. Sarah Sidebottom McQuaide as administratrix of the McQuaide Estate amounting to millions. Mrs. S. S. McQuaide was wife No. 2 while Miss Reynolds was Mrs. McQuaide No. 3.

Margaret Anglin is to appear in vaudeville under the direction of Martin Beck in a playlet entitled "The Wager" touring the Orpheum Circuit, opening in San Francisco, June 24. It was originally intended Miss Anglin should make the tour in a No. 2 "Liberty Affaire" but Julia Arthur has decided to continue her vaudeville appearances in the piece.

Although known professionally for years by the name of Joseph Santley, the legal right to the use of that name was only bestowed on the actor by a special order from the Supreme Court this week. Joseph Mansfield was his real name, but his father died in Salt Lake City when he was but a year old, and his mother married Eugene Santley and the family adopted that name.

The Friars did their "bit" Saturday night when they gave a performance in the riding hall at Fort Meyer, Va. An audience of 2,000 attended. The admission was 25 cents, the proceeds going toward forming amusement organizations from the ranks so that the men can stage their own theatrical performances.

The auction sale of seats for the Lambs' Gambol performances was held Tuesday afternoon at the Hudson theatre and netted \$20,000. The Gambol this year will take place at the Manhattan Opera House, the club officials and Gambol having had a row with A. L. Erlanger, who is also a Lamb, over the price for the Amsterdam theatre, where the performances were originally scheduled to take place.

The much played up "raid on a theatre, capture of a wireless plant and the arrest of three spies" in a New York Sunday afternoon paper was decreed Monday as absolute fiction, the U. S. Marshal denying he had made two week end arrests. The Sunday paper stated that a wireless had been rigged on the roof of the playhouse behind a big electric sign and that messages had been sent to Germany via that route.

The Players Boat Club of Fair Haven held its annual election Sunday night. The club was organized ten years ago. The officers elected were Tony Huntington, president; Ralph Rockaway, vice president; Robert Huntington, secretary; Fred Rider, treasurer. The trustees are Frank Worth, Frank Herbert, D. McAllister, Frank Otto, Frank Weston. The eighth annual big show of the club will be held at the Empire, Red Bank, June 28.

Stuart Lee DeKraft, press agent and cut collector at various times in his career, was divorced from Ethel Carter, a member of the "Princess Pat" company, in the Court of Domestic Relations in Cincinnati Monday. The divorce was granted the wife on the grounds the husband had been absent for over three years. The couple were married in Chicago in 1896 and lived together for two days, since separated.

Through an unusual court action, which is unprecedented in law annals, Mrs. Anna M. Howard is now the wife of Edward Howard, a vaudeville artist, whom she married in 1908, and also the wife of Victor Jadowski, who became her husband May 1 last. Mrs. Howard has not had word from her husband since two weeks ago when they were married, and has not heard of him for several years. If he fails to put in an appearance she will remain wedded to Jadowski, but if evidence he is still alive is produced, the second marriage will be set aside.

Almon S. Norton, referee of the hearing on the William M. May wife Rumbau divorce proceedings, recommended Monday the wife of the actor-artist be granted a divorce. Miss Rumbau agreed to accept a lump sum of alimony. The various acts of misconduct are alleged to have occurred in Washington, D. C., and "somewhere in New Jersey" with a woman unnamed, the identity of whom Broadway theatrical circles and those familiar with the stars of the picture world strongly suspect.

## STOCKS OPENING.

Cecil Spooner is to return to Brooklyn after an absence of several years. Harry Clay Blaney has taken a lease on the Grand O. H. and will open a stock company there Sept. 1.

Richard Buhler will open his own stock June 17 at Olentangy Park, Columbus, O. The opening bill will be "Common Clay." In the company will be Mabel Carruthers, Lillian Kembe, A. S. Byron and Roy Gordon. The summer stock at the Hartford is to open in three weeks. Kalman Matus will head the company.

Seattle, June 13.

Stock reopened the Wilkes theatre (Westlake and Pine), formerly the Alhambra, June 11, with the Wilkes stock company offering "The Misleading Lady" as the starter and "The Yellow Ticket" underlined for next week.

Alexis Luce and Inez Ragan are playing the leads.

## STOCKS CLOSING.

The Packard Players will close their stock engagement at the Orpheum, Newark, Saturday.

William Harder will close the Myrtle-Harder stock company at the Opera House, New Brunswick, N. J., June 23, for the summer, after five weeks there.

## SKINNER'S LONGEST SEASON.

Otis Skinner is reported as having the longest season this year he has ever played. "Mr. Antonio," in which Mr. Skinner appeared this year, had been playing to a greater net profit on the season than the tours he made in "Kismet" up to the time of closing two weeks ago.

For the coming season a route of 45 weeks has been laid out for "Antonio." Towns to be played include Chicago and other western cities right out to the coast.

## ENGAGEMENTS.

Von Klein and Gibson, Walter, Foulter, Art Hall, The Matchless ("20th Century Whirl"), Mabel Walzer, Callahan Bros., Gene Hickok, Elsie Ford, with "The Merry Go Round"—Boyle Woolfolk.

Mae Melvin (formerly with Poll's Scranton stock) and W. O. McWatters (late of the Fifth Avenue Brooklyn stock), (Jeffers-Strand company, Saginaw, Mich.).

Lula Whidby (Anita Bush stock). Hal Skelly ("So Long Letty"). Stanley Jessup ("Potash & Perlmutter").

Charles White ("Court Room Girls," replacing Bob Milliken).

Ruth Wells and Arthur Heartley ("So Long, Letty").

Dorothy Maynard ("Oh Boy"—Chicago Co.). Ethel Valentine (Louis Shipman).

Conrad Nage, Margaret Dale and Marion Conkley ("A Man's Honor").

Evelyn Vaughan (Edgar MacGregor). Edward Marsh (Parsons, Hartford, Stock).

Ward De Wolfe ("Love o' Mike"). Otto Kruger ("Are You My Wife?"). Belle D'Arcy, Mabel Craig (Sydney Toler stock, Portland, Me.).

## JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of the judgment.

Big T. Film Corp.—N. Y. Tel. Co., \$78.02. Chas. McCarran—H. Jacobowitz, \$88.30.

Norman Cleaves—Universal Film Exchange of N. Y., \$105.08.

Dramatic Authors Copyright Bureau, Inc.—N. Y. Tel. Co., \$20.42.

Fields Producing Co.—H. Robert Law Scenic Studios, \$555.51.

Maurice Levi—Rosenstock & Cohn, Inc., \$26.69.

Park Amus. Co. of Bklyn.—City of N. Y., \$65.85.

Richard J. Ward Music Pub. Co.—City of N. Y., \$65.85.

Drury Lane Amusement Co., Inc.—J. Badleben, \$63.41.

John P. Sousa, Jr.—H. A. Wilson Co., \$99.98. Commercial Motion Picture Co., Inc.—T. E. Barrett, \$49.13.

Hoston Nat. Grand Opera Co., Inc.—E. Golden, \$433.51.

Popular Film Corp.—N. Y. Tel. Co., \$14.50. Florence Tempest—H. G. Aylward, \$116.41.

Nostrand Amusement Co.—City of N. Y., \$89.73.

## Judgments Canceled.

Florenz Zieffler, Jr.—M. Castel Bert, \$5, 287.27 (Nov. 17/11).

## Satisfied Judgments.

Bay Ridge Theatre Corp.—Higgins & Gilmor, Inc., \$179.10.

## SHOWS IN CHICAGO.

Chicago, June 13.

"Dollars and Sense," the Alan Brooks play, which opened at the Garrick last week, did not receive the flattering notices credited its opening at Washington, but to Mr. Brooks all the critics gave superlative praise for the wealth of brilliant dialogue. What the piece lacks seems to be cohesion, which may be rectified before shown in New York. Its length of stay was not decided on early this week but it is said that the Shuberts are desirous of sending it directly into the 39th Street, New York. Business was but fair during the week, but with the other legitimate attractions it enjoyed close to capacity for the week-end.

All shows are enjoying the "breaks" in the weather, with "The Show of Wonders" at the Palace continuing its record summer business. "The Bird of Paradise," eighth week at the Olympic, is doing even better than the management expected and will extend its run to the first week in July. This is considered remarkable for a show on its third appearance here. When the show closes, the production will be stored here, as next season's tour will start from Chicago, after rehearsals in this city.

"Seven Chances," "Turn to the Right" and "The Pawn" continue on to good business, the first named show topping dramatic attractions in receipts.

"Dew Drop Inn" arrives at the Illinois Sunday, making two musical shows, in the field. Upon the departure of "Very Good Eddie," the "Wonders" show had the musical comedy field to itself.

On Monday it was decided to move "The Pawn" from the Princess up to Garrick Monday night next, which was to have been done before the Brooks play was booked in. "Dollars and Sense" may replace the Keenan show at the Princess, but will probably return to New York. It was not definitely settled early this week.

## BRIAN IN OR OUT?

Whether Donald Brian is in or out of the 3-star Frohman combine (the other two members being Julia Sanderson and Joe Cawthorne) seems to be a matter of worry to several theatrical people along Broadway.

Besides that debated point, there is a report Joe Weber is warmly in pursuit of Brian for next season for a new musical piece.

The Frohman-Sanderson-Hawthorne show starts rehearsing this week, the chorus getting to work under the instruction of Jack Mason. It is claimed that before all of the principals will be called upon to report for the production, agreeable terms may be made by the management with Mr. Brian, to complete once again the former three-star billing.

Mr. Brian is contemplating for immediate presentation in vaudeville a musical comedy skit, with six people. If it proves acceptable, he may listen to a sufficiently attractive proposition to remain in the two-a-day all next season.

## Road Shows Next Season.

Although summer is upon the producing managers, Max Plohn and Abe Levy are arranging for next season with several road propositions and are also planning to produce a new musical show on Broadway in January of next year.

Plohn and Levy will send out "Watch Your Step," with a number of new principals, and also "The Garden of Allah," with Howard Gould and Sarah Truex as leads, both opening about Sept. 1.

Plohn will also be associated with William Faversham and George Brennan in the exploitation of Faversham in a new play by Bernard Shaw, "Messalliance," which will open in New York around Sept. 15.

## CHICAGO GRAND OPERA CO. HAS RECORD ADVANCE SALE

**Italian Singer, Galli Curci, Credited With Tremendous Drawing Power. Promoters Have \$30,000 in Advance Subscriptions. Last Season's Sale Only \$4,000 At This Time.**

Chicago, June 13. Although the operatic season last year was the biggest in the history of Chicago, the coming season is already \$100,000 ahead of it. This figure comes from one in the know and concerns only subscriptions. The season's outlook is further gauged by the exceptionally high percentage of cash already turned in by the subscribers. Up to now \$30,000 has been received, as compared with \$4,000 by the same date last year.

There is little doubt but that Galli Curci, the wonderful Italian songbird who was discovered by Campanini and brought over to join the Chicago Grand Opera only last season, has had something to do with the widening circle of opera's popularity here. Mme Curci has not been heard in New York as yet but she will be with the Campanini organization, due at the Lexington avenue opera house for a short season, and it is quite probable that she will take the metropolis by storm, as she did here. Upon her first rendition at the Auditorium last winter of the "Singing Lesson" in "The Banker of Seville," she was applauded for 35 minutes.

The season's plans are not complete as yet but one of the new things will be "Fedora" (not done here before). For it a massive set is building. In one scene a pathway runs from the stage far up in the wings, supposedly to a church there and winds in and out of a splashing water cascade.

### "QUEX" DREW'S NEXT SEASON.

John D. Williams is to present John Drew in a revival of "The Gay Lord Quex" next season, the second Mr. Drew will appear under Mr. Williams' management. The piece is to be presented sometime late in October with a cast of big names in addition to Mr. Drew.

The star's season in "Major Pen-dennis" closes tomorrow night in St. Paul, terminating the longest run Mr. Drew has had in a number of years. He opened at the Criterion, New York, in October and played through until June 16 with the company remaining intact for the entire trip.

### BERNHARDT FULLY RECOVERED.

William F. Connor, who for years managed and directed the tours of Mme. Bernhardt in this country, stated this week the great French tragedienne had fully recovered her health and is ready to undertake a continuation of her present tour, which was interrupted to permit her to undergo an operation.

### SHIPMAN'S SKETCH A PLAY.

The Sam Shipman sketch, played by Louis Mann at the Royal this week, entitled "The Good for Nothing," is to be elaborated into a three-act play for next season.

### PROFITABLE RUN CLOSING.

"Peter Ibbetson" closes its successful engagement at the Republic Saturday for no other reason than the actors won't work any longer. The piece played to \$11,700 last week and is sold out for the current week. It will reopen at the Republic Aug. 27 with the same cast.

The Barrymore brothers claim their parts are too strenuous to continue

any longer; Constance Collier is tired, and Lama Hope Crews doesn't care.

The theatre has been making a profit of \$3,000 a week on the engagement.

### BIRD'S FUTURE ALLIANCE.

Just what activity Charles Bird will indulge in within the near future seems a matter of doubt at present. Mr. Bird is vacationing for the first time in years since he became the necessary hub of the Shubert managerial wheel. After resigning his position as chief of the Shubert works, Bird remained on Broadway for a few days, breaking in a new straw hat for excitement, and then went to his Hornell, N. Y., home, where he will remain until about June 20, when a party, composed of himself, H. M. Horkheimer and John Zantf will go to the Coast.

The steadfast story of Bird's future has been he will be interested in pictures. A proposal is reported to have come to him from William Fox to handle the general supervision of the Fox film establishments, while it is said the Horkheimers (Balboa) have a scheme of much magnitude in mind that Mr Bird is likewise concerned in, with perhaps Zantf also affected. Mr. Bird (himself—not a film) refuses to comment, excepting to remark the toughest work he has ever had is spending a vacation.

### GOOD COAST PROSPECTS.

During the past week a number of returning road managers have generally reported that the Pacific Coast looks particularly good for traveling attractions next season, providing the shows are good and they must be new.

On the tail end of the season the repeats, breaking their jumps for the companies that have been on the coast and in the southwest, are reported bad. The populace wants new attractions and especially musical shows.

### COLLIERS' SILVER WEDDING.

Helena Collier, sister of William Collier, known in private life as Mrs. Thomas Garrick, has planned a quiet celebration of the Garrick's silver wedding anniversary at their country place at St. James, L. I., June 15.

Miss Collier is best remembered along Broadway for her interpretation of comedy roles in different shows.

### Musical "Bridal Night."

The Barr Sisters, with the Maxim cabaret show, have been signed to support Frederick V. Bowers when he inaugurates his starring tour in "His Bridal Night," managerial direction, Perry J. Kelly. The Barrs are to assume the roles played by the Dolly Sisters in the original production.

The show opens Aug. 20 at Easton, Pa., and will play one-nighters into Detroit for its first full week. Middle-west time will follow.

The piece will go out with a musical version. Music is being written by Bowers, and Kelly is engaging 12 girls.

Large Gross Minus Metropolitan. Rep. Boston, June 13.

"Mary's Ankle" played to \$8,168 at the Plymouth last week, in the face of warm weather and without any New York endorsement.

### STAGE HANDS WANT INCREASE.

At the general headquarters of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators the general executive board of the Alliance has been in daily conference with President Charles C. Shay for the past two weeks, the board disposing of different business matters left to it by the Cleveland convention in February.

Appeals, charges, claims and what not have been taken care of. Nothing so far has been left undone that cannot be judicially disposed of by President Shay and executive staff later.

Probably the most important phase of the board session cropped up Monday when the executives sent a request to the United Managers' Protective Association, wherein at a decision of the Alliance in general convention last February it was agreed that the managers would be asked to grant an increase in the traveling stage crew scale.

The Alliance men, in desiring the increase, feel as though they have a justifiable reason for making the request, and while they are thoroughly conversant with the trials and tribulations of the managing producers at present, owing to the proposed war taxation of theatrical properties and interests, the increase wanted for road men, they say, is not beyond reason when the high cost of living is considered.

The increase means that next season the property man with a traveling combination would receive \$45 a week instead of \$30, as given now; that the carpenter would get \$50 instead of \$40 weekly and the electrician \$45 instead of \$35.

The raise in any of the scales in any definite section is left to the locals, with fully 150 locals of the Alliance making a slight increase in their weekly wage for next season. In almost every instance wherein the proper claim was made for a local increase the executive board endorsed the stipulated request.

In divers cases wherein members only were affected the board reached a decision which in turn will be communicated to the local to which the member belongs and his case taken care of in the usual procedure.

At the executive session are President Shay, William Rusk, San Francisco; William F. Canavan, St. Louis; Charles Malloy, Butte, Mont.; Richard Green, Chicago; Louis Kraus, Philadelphia; F. G. Lemaster, Denver; E. A. Clark, Seattle; James Lemke, Troy, and J. J. Barry, Boston. Charles C. Crickmore, the new assistant International President, is also busily engaged in helping the board and as well as Shay's secretary, W. W. McKinnon.

### ANNA MARBLE, HARRIS P. A.

Anna Marble (Mrs. Channing Pollock) is to return to the active theatrical field again next season and will become general publicity director for the William Harris, Jr., attractions.

### P. A.'s CREDIT.

Newark, June 13. The publicity department of the Strand is claiming the credit for having originated the plan to distribute Liberty Bonds to the holders of certain seat numbers.

The plan was utilized at the Orpheum where the Packard Company is playing, but after it had been used at the Strand.

### "H. O." in Town.

Herman Oppenheimer, the once famous "H. O." of Lederer Casino days, is in New York for his annual summer vacation, recuperating from a strenuous season in the conduct of his prosperous Chicago hotel ticket offices. H. O.'s white whiskers are as smooth and silky as of yore and he doesn't look a day older than he did 20 years ago.

### N. W. TANGLE STRAIGHTENED.

What looked very much like the re-kindling of the row between the two big factions in the legitimate side of the theatrical business seems to have been smoothed over this week and the general feeling is the situation in the northwest will be entirely cleared up before Calvin Heilig returns to Portland after several conferences with John Cort.

There is no doubt that before returning west Mr. Heilig will repudiate the report of a formation of a new theatrical circuit in his territory and above all renounce as possible an alliance that he may have had under consideration with Klaw & Erlanger. This will again leave John Cort supreme in the northwest territory, where he has reigned ever since his memorable fight seven or eight years ago.

Those who have watched the developments in the northwestern situation during the last few weeks predicted that the entire affair was a move on the part of Marc Klaw, of Klaw & Erlanger, to swing the control of the territory out of the hands of the Northwestern Theatrical Managers' Association and into the hands of his firm. The deal was discussed between Heilig and Klaw while the latter stopped off in Portland on his way to San Francisco. The following day a meeting of the managers of the houses in the circuit was called in Portland and a new association formed, with Calvin Heilig as the head of it.

Immediately afterwards word was sent to New York regarding the movement which Heilig was fostering and the Cort interests sent three men into the field to whip the situation back into the right channels. That they succeeded in doing this is borne out by the fact all of the managers with the exception of Heilig stuck to Cort and the former was forced to come back into the fold by having four shows cancelled on him and all of the time he was holding for attractions next season taken away. Heilig had a theatre but no shows, John Cort booking four shows into the Baker, Portland.

All of the managers in the northwest were given to understand that in the event that they followed the lead of Heilig they would have to do without the attractions of the Shuberts and managers who are associated with them, as the Shuberts did not propose to let Klaw & Erlanger hold sway over the Pacific Coast. During the last season there have been but eight K. & E. booked shows on the coast against 19 attractions out of the Shubert booking office.

Heilig, who arrived in town about ten days ago, did not confer with Cort or the Shuberts until Tuesday of this week, when he acknowledged that he was in error in regard to the deal that he tried to swing and promised that he would behave in the future providing that he would get the shows back again. Wednesday it looked as though the Heilig theatre would have the regular run of attractions next season, but for the balance of this season the road attractions that were originally booked at the Heilig and then cancelled by Cort, will be played at the Baker.

Grand Opera at Rorick's Glen, N. Y. Elmira, N. Y., June 13.

Grand opera will be installed at Rorick's Glen theatre, June 18, and continue until Sept. 8.

The company includes Janet Velie, Louise Orth, Mae Kilcoyne, Scott Avelsh, Henry Lewis, Jack Pollard, Boyd Marshall, Harry Antrim, John Tyler, Fred Emerson, Mae Davison.

### FAZZEE UNDECEDED.

H. H. Frazee hasn't closed for a lease of one of the new Shubert theatres on West 45th street. He may consider the feasibility of closing instead with one of the two houses Sol Bloom proposes erecting on West 42d street.



# CABARETS

The restaurateurs met Monday night at Terrace Garden, New York, to talk over the war, food supplies and restaurant prices. About 3,600 invitations were sent broadcast to the refreshment providers and a very large percentage responded with acceptances. The restaurant men who believe the professional eating supply mediums have been kind of heaping it on by way of the menu card rates think the moment is opportune to talk common sense to the trade. These restaurant men want to regain the good graces of the patronizing public. They are of the opinion the tide of favor is against rather than with them. With current talk of food conservation the restaurateurs hope to pop into the subject with patriotic fervor and thereby hold themselves firmly in popular regard. One of the main points is to keep the prices at a sane level. This is the principal point, in fact, although all restaurant men do not appear agreed upon it. There is reported to be a strained feeling amongst several of the large Broadway restaurant and hotel directors on the subject. A bare few are inclined to hold the business at their own expense whilst the others feel they can afford to sacrifice patronage, depending upon chance in the future for other trade, to obtain the big profits they have been getting and believe they can get. This difference of opinion has led to a break between the exponents and opponents to the plan until several are reported not speaking to one another. Many restaurant men claim this is a critical crisis in their business and a matter that calls for the utmost tact to safely tide over. Others virtually say they are of the opposite belief. Captain Churchill of Churchill's is of the conservatives. He is said to have been the instigator and promoter of the big meeting Monday night.

Shanley's cabaret is following a new working system for its 17 acts. It gives each more leisure late at night, as the program alternates to permit it. At the dinner performance, commencing at seven, three turns are done by some of the actors, while at the supper show (after theatre) those doing the three at dinner are called upon to do but one turn then. The 17 acts in the Shanley show give 29 turns in the full performance, through repeating and doubling. On the bill there this week are Miss McDonald, Kirksmith Sisters (two—formerly of the Kirksmith Sisters in vaudeville), Stewart and O'Neil, Paula Loomis (at Shanley's off and on for a very long time and now leading the big number of the show, a song from "Have a Heart," in which the company acts as an ensemble), Alvin Bros. (acrobats, and doing very well), The Shanley Trio (now composed of Eddie Sheehan, Gus Wicke and Leonard Chick—Mr. Sheehan is in his sixth consecutive year at Shanley's with but 12 weeks off during that period), Miss De Milita (harpiste), Miss Riano, Miss Bowen, Gosman Twins, Mr. Coleman (banjo), Mr. Lugaro (baritone), Billy Gordon (baritone). Tom Shanley, Jr., continues to run the cabaret and performance.

Two suits involving three actresses as plaintiffs were begun this week against a Chicago Loop hotel and a restaurant. Damages are asked in both cases. Dorothy Keats, late of the "Passing Show of 1916," which closed, sues the Hotel Sherman for \$10,000 damages, sustained she says when a detective broke into her apartment last week, giving as an excuse that he thought a man was there. Miss Keats is known as Mrs. Cliff C. Andrews off the stage and is said to be the wife of an automobile dealer of Cincinnati. Friday last Alice and

Irene Palmer, saying they were forcibly ejected from the Cafe Royale (formerly known as Rector's), asked damages to the extent of \$20,000 from Stumer, Rosenthal, Eckstein & Nusbaum, the proprietors. The girls are twins and this season played "Intoxication" and "Frivolity" in one of the "Experience" companies. They were seated in the cafe with two young men, who for some reason suddenly left them, whereupon the head waiter told the girls they would have to leave, bringing upon them, they say, great humiliation.

The Chicago City Council will have up at an early meeting the matter of cafes charging cover or admission. The question has been put up to the corporation counsel, who advises that the license commissioner has the power to force all such cabarets to take out theatrical licenses. But rather than incur the resultant test cases sure to follow action by the license commissioner without precedent, it has been decided to put the whole thing up to the council and should that body pass the ordinance it would be up to cafes to eliminate cover charges or obtain a license, which in most cases would be \$1,000 annually. The majority of the larger resorts are charging 25 cents a cover charge, with Terrace Garden requiring double that amount. It is said that in back of the movement are theatre managers who point out that the big cafes have already taken several big names recently made capital of in regular attractions and are exploiting them. This matter of cafe theatrical licenses was threshed out in the courts in New York some time ago.

There is to be a tax on all people who attend cabarets according to one of the amendments adopted by the Finance Committee which is drafting the new War Tax measure. The cabaret tax section will raise between \$2,000,000 and \$3,000,000 annually is the estimate the members of the committee make. The amendment reads as follows:

A tax of one cent shall be collected for each ten cents or fraction thereof paid for admission to any public performance for profit at any cabaret or similar entertainment to which the charge of admission is wholly or in part included in the price paid for refreshment service or merchandise, the amount paid for such admission to be computed under rules prescribed by the Commissioner of Internal Revenue, with the approval of the Secretary of the Treasury, such tax to be paid by the person paying for such refreshment service or merchandise.

The inns along the road to Stamford, Conn., are just about hanging on this year up to the present time. The majority have had losing seasons up to the present because of the lateness of the warm weather. Pierre Bustonoby has opened an inn just over the state line and Sunday it looked as though there were about a score of people present. Above Stamford the entire state has gone "dry" as far as Sundays are concerned. Stamford seems to be the last chance to liquidate until one gets into Providence. Bridgeport, New Haven and Hartford are bone dry on the Sabbath and even the home of Huckleberry whiskey won't open up. Around New York are several new places opened this season but there has been little stirring thus far for them in the way of returns.

The late summer's load of misery for the open air purveyor of amusement is commencing to prove too heavy a burden for some of the Atlantic Coast im-

presarios, who have the added handicap this season of submarine reports and other alarming war statements that affected their business before they opened. On top of the large number of vacant stores and plots at Coney Island, about 50 concessionaires who rented places down there at the start of the season have since vacated through lack of patronage which meant to them a deficit in their rental payments.

The Roof Garden, atop the Hotel La Salle, Chicago, was formerly opened Tuesday evening. It is the only roof garden in Chicago and enjoys considerable popularity among Loop lovers. There are three songstresses in the persons of Jennie Johnson, Dorothy South and Mary Wheeler. Exhibition dancing is given by two couples, Jay Brian with Gladys Walton and Mr. and Mrs. James Hervey Hume. The dance orchestra is conducted by Louvie Homer Simons.

Cabaret engagements procured through the Billy Curtis office this week include: Bennett Five, Hilda Carling, Nellie Crawford, Adele Lewis, Marcelle Lemaizie (Nantucket Beach, Boston), MacKinnon Twins, Bobbie Taylor (Beaux Arts, Atlantic City), Carmen Costello (Pekin, Buffalo), Mae Winnie, Ruth Curtis (Marlborough), Versatile Sextette (Martinique, Atlantic City).

William Phelan, well known for past connections with New York theatricals, and who of late has been managing the Stolwell Hotel on the Coast, has been engaged to manage the new Barbara Worth Hotel, El Centro, Cal. Al Selby, also known to showdom, is now attached to the Angelus, Los Angeles.

In the Chicago police drive against north side hotels and resorts of questionable character, Saturday last, detectives invaded the Loop, raiding the Hotel Arthur, 309 South Clark street. Three couples were arrested and the clerk booked as a keeper of a disorderly house.

Chicago's outlying cafes are opening their outdoor gardens. The Green Mill's sunken garden opens tonight (Friday), an Italian band being featured with the regular cabaret show. The Edelweiss Gardens outdoor show will also include an Italian band.

Maurice and Walton sailed for France last week. The former will enter the ambulance corps, while Miss Walton will devote herself to Red Cross work, it is reported.

Vernon Castle, recently injured while doing some fancy flying stunts at a garden party in Toronto, in aid of the funds of the Social Service Department, has apparently recovered from all ill effects of the accident.

A new roof garden atop the new Reisenweber building will be opened with due ceremony Monday night, June 18. A special program is being prepared for the opening.

The Barr Sisters and Lew Brice will compose a vaudeville act in two weeks, when the sisters leave Maxim's. With a brief interval they have been in a Maxim revue for 18 months.

Churchill's put on a new revue Monday, retaining several of the principals in the former one but engaging an all new chorus. It's a Lea Herrick show.

L'Aiglon is opening a new Parisian restaurant at Belden Point, City Island, Saturday evening, June 16, with Tony Martzolf as managing director.

Al Herman, the blackface comedian, is in "The Midnight Frolic."

## TOMMY'S TATTLES.

By Thomas J. Gray.

The conscription law made a lot of those "Boy Wonder" violin and piano players tell their right ages.

Now that they have made the women register, it must have been an awful blow to a lot of soubrettes.

When we registered, and the clerk asked if we had any previous military experience, all we could think of was the march we did on the Friar's Frolic—but that didn't count. Wonder if they'll take those Vaudeville Zouaves as experienced soldiers?

### It's Easy

To get a bad report.  
To think your wife is clever.  
To get in wrong.  
To think you're good.  
To lay off for a long run.

### It's Hard

To insult a song plugger.  
To see a small time agent.  
To live American Plan.  
To kiss an acrobat.  
To keep a Palm Beach suit.

If you want to pick out a job where you will not be noticed, outside of that of Vice-President of the United States, the next best job is chorus man in "The Follies."

About the only male act we know that will not be hit by the draft is the Old Soldier Fiddlers.

Things are not so inconvenient for show business at that. Everybody will be doing nicely in their summer homes when the officer calls to rehearse them for the army.

Actors who resemble President Wilson should have no trouble finding work these days.

This is a great chance for the boys who have been writing those war songs to volunteer, and do some of the things they have been writing about.

Have you a little card showing that you're "paid up" in the army?

## NEW ACTS.

"En Route," with 9 people, including Rose Haney. "Minstrels de Luxe," with seven girls and special scenery. (Flo Rheinstrom.)

Musical act, with five girls, headed by Transfield Sisters (Dwight Pepple). Sidney Kirkpatrick and Laura Bowman.

Ed. Van Sloan and Myra Dean. Henry Clive and Harry Kelly gave a trial showing of the "mind reading" act they did on the Coconut Grove roof, at the Colonial Friday evening. It ran 20 minutes and caused considerable laughter.

Jimmy Duffy (formerly Duffy and Inglis) and Jack Inglis (formerly Inglis and Redding), two-act.

Felix Adler, assisted by a woman. Hassard Short has a new sketch with four people called "The Ruby Ray."

The first metropolitan reappearance of Lyons and Yosco will be Aug. 20 at the Brighton theatre.

Virginia Earl in "As It Is and Always Will Be," written by Charley Grapewin.

Elsie Elgin and Walter Waltham are announced in a new act, called "The Correct Time," under the management of Barton Mank.

"From Brooklyn Bridge to Paris" and "Mary Clark from Battery Park." Mac Gerald will be featured in the latter act (Billie Burke).

Roshanara, with 10 people. Dance production (Paul Durand).

# ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privilege of it.

Chicago, June 9.

Editor VARIETY:

In this issue of VARIETY you have a news item headed Chicago's "White Stars" wherein is stated the existence of a White Stars Actors' Club.

The article interests me as I am mentioned as Vice-President. It is news to me. I am not a member of any such club, and if such a position has been bestowed upon me, I am not aware of it.

I wish to emphatically state I am not a member of any actors' organization at the present time.

Charles Bartholomew.

New York, June 8.

Editor VARIETY:

In VARIETY, June 8, it stated I was not professionally entitled to the name "Veronica," and that I was seeking to exploit myself at the expense of some one else.

I wish to refute this statement as I have always been professionally known as Veronica and also wish to state that Veronica is my name and not a taken name. Veronica (Toe Dancer).

Editor VARIETY:

We wish to call your attention to an article in VARIETY in the last issue in regards to us belonging to the White Stars Club.

I wish to say that after the first week of its existence I went before the board and Joe Birnes and told them that I was through and that we washed our hands of the whole affair as it looked like a case of me being made the angel of the affair and that we are through with White Rats' actors union for good.

Cleora Miller Trio.  
(Al Miller.)

## IN THE SERVICE.

The old-fashioned show ballyhoo tactics are being used successfully in the present-day efforts to obtain Liberty Loan Bond buyers and one of the main demonstrations was displayed at 5th avenue and 47th street during the last half of last week. In the company of Liberty Loan boosters, headed by Archie Colby, was Charles Levy, a former vaudeville, who not only did a monologue, but all the salesmen, including Colby, went among the vast crowd assembled and registered financially well for the government.

Jack Crisp (The Crisps), an English boy, has enlisted in the U. S. Army, assigned to the infantry. His enlistment will probably cause the temporary disbandment of the turn, consisting of himself and two sisters.

Leonard Giegerich, of the B. S. Moss' office corps, has been admitted to the army corps.

John Phillip Sousa is training about 400 musicians at Fort Hamilton, Brooklyn, for military bands and will maintain a permanent band ground for the same purpose over there. An impression was spread about the bandmaster was forming a band of 300 pieces.

James D. Aitken, formerly of the Four Aitkens, who enlisted in the navy April 16 and spent three weeks at the Newport training station, has been assigned to active duty on the "North Carolina."

Merritt Crawford, writer and publicist, is attached to the Officers' Reserve Training Corps, at the 69th Armory. Arthur James, general press representative for the Metro Co., is also attached to the same reserve corps.

Alf T. Wilson (not Alf J. Wilton) has enlisted in the army.

Joseph Webber, president of the American Federation of Musicians is aiding the Naval Reserve Recruiting officers to secure two bands for the Third Naval District by bulletining all of the locals of the federation with the information the Naval Reserve wants two bandmasters for this district and that the men will be permitted to recruit their own bands. A bandmaster ranks with a junior lieutenant.

George H. Shinn, formerly with Mark Linder's sketch, has enlisted in Battery E, 21st Field Artillery, stationed at Camp Wilson, Tex.

At the New York armory (35th and 7th avenue) is a young man named Bowers, who has been doing a "single" out in the west.

Lee Chapin, formerly with Gertrude Hoffman's various vaudeville acts, has enlisted in the U. S. medical corps.

Bruce Weyman, professionally known as Bruce Weyman, featured in "America First," has enlisted in the First Aero Corp at Mineola, L. I.

Tuesday afternoon at Cohan's Grand, Chicago, the "Examiner" conducted a benefit performance for the families of the men in the U. S. Navy. The money will go into a general fund being fostered by the Hearst papers so that no dependant of a man enlisted in the navy shall suffer any privation that money can prevent. The bill was "headed" by John Philip Sousa and the Marine band of 60 pieces. Those billed were Frank Craven (announcer), Elizabeth Murray, Helen Lackaye, Charlotte, Carroll McComas, Cecil Cunningham, Doraldina, the first act from "Turn to the Right," Willie and Eugene Howard, Marillyn Miller, Alexio Kosloff, Clayton and White, Grace Fisher, Emma Carus and Larry Comer, Frank Keenan in the second act of "The Pawn," the Hawaiian Quintet from "The Bird of Paradise," Alan Brooks, Long Rack Sam and Family, Mme Dazie and Jarow. Doraldina Friday last appeared on the floor of the Chicago Board of Trade and gathered \$1,900 for a box for the benefit, it being turned back to be resold. This is said to be the record price ever obtained for a single box for any performance.

Will H. Gregory, Jr., who played the original role of Wilbur Weldon in "The Silent Witness," enlisted in the navy and passed almost a 100 per cent. examination. Later Gregory found that a slight rupture he had received some time ago would interfere with his active service, so he went to St. Luke's hospital where now he is fast convalescing from a successful operation. The young man is anxious to be assigned to active naval duty.

Jack Delmar, formerly with "The New Leader" (vaudeville), has joined the Naval Reserve at Ft. Lafayette, Brooklyn, N. Y.

Jock Cameron, of the late Lorraine and Cameron act, has joined the 69th (New York) regiment, and was assigned to the 13th Cavalry at Fort Riley, Kan.

James Rennie, a grandson of the late Senator O'Donoghue, of the Dominion Parliament, who was leading men in "His Bridal Night," has gone to Toronto to enlist in the Canadian army and will be assigned to the Royal Flying Corps.

Sammy Weston (Weston and Clare) and Harry Pauli have joined the quartermaster's department at the State Arsenal at 35th street and 7th avenue.

## WITH THE WOMEN.

(Continued from page 7.)

Norma Talmadge as Poppy, a wildflower reared in a strict Boer home on the Rand in South Africa, escapes, and has an unhappy and at the same time interesting experience in the outside world, in the feature film, "Poppy." The story carries Miss Talmadge through almost a score of years and gives her an opportunity to appear as a country girl of 12 or 13 (which she does remarkably well), a school girl of 14 and 16, a struggling mother, and later a successful writer and popular society celebrity. Miss Talmadge wears some particularly charming negligees and as Eva Destin, the writer, she wears simple but good looking day and evening frocks. Miss Talmadge is fast becoming the best dressed woman in the screen. The action of the picture is supposed to take place in Maa-jesiontein, Durban and London.

Mrs. Leo Carillo is convalescing at her attractive home in Freeport, after a serious operation. As soon as strong enough she will join her husband in California, where he has gone to open in the new Morosco play.

Louise Huff, as "Angel" in the Lasky picture, "Freckles," wears the prettiest of girlish dresses and looks all that the name implies.

The Three Larneds say they are two women and one man, not three men, as an observant reviewer on a paper last week mentioned.

Walter Brower at the Palace describes his wife's wedding dress as a Princess-slip that didn't slip: very much. The bridesmaids, Ida Hangover and Helen Pink, wore Empire dresses—with waist lines cut just below the lavalere.

Florence Moore is wearing a good looking Nile green chiffon wrap with a large hat in a deeper shade of green.

Willie Weston at the Fifth Ave. last week sang a song that would not be allowed in a "turkey" burlesque show. Needless to say he had to take it off.

Lulu Coates at the Fifth Avenue opened in a white corduroy sport suit and closed in black tulle and jet. She makes a mistake doing her numbers on a dimly lighted stage. She should cut the Hawaiian number until she learns to do something Hawaiian in it. Gertrude Taylor of Brown and Taylor makes a pretty Quakeress and looks quite stunning in a ruffled tulle of two shades of mauve. Violets trim her skirts and pancies her large tulle hat, but white stockings do not look well with gold slippers. Una Clayton wore a becoming dinner dress. A skirt of ecru net over yellow silk and a blue bodice is trimmed with tiny pink roses and forget-me-nots. Margaret Vinton, the tall handsome blonde who may be remembered from "Woman Proposes," is playing "The Other Woman" with Miss Clayton and admirably decorates the stage. The young woman in the Will Oakland act is typically Irish, even after she gets out of the Colleen dress. She looks girlish and winsome in white silk and chiffon—the latter appliqued with large green disks. Miss Hart of Betts, Chidlow and Hart wears a pretty frock of blue and rose tulle made up with silver lace, but it hangs very badly. Mrs. Stan Stanley compensates for the little she has to do in her husband's act by dressing exceptionally well. Mrs. White (White's Circus) is quite at home in regulation riding clothes.

Liberty Bond boosters find it very easy sailing following Julia Arthur at the Orpheum, Brooklyn, this week. Miss Arthur is so convincing as "Liberty Aflame" and shows so much warmth in her delivery that one is forced to believe it is not just art—

but heart. The long velvet artist's pants, tams and white silk shirts worn by the Norvelles are a pleasing novelty for their style of act. But Miss Norvelle, in mauve short, one-piece tights, is a picture. Sunbursts of reconstructed amythists are worked out on the chest and legs of the tights. Alice Hutchings, as Mrs. Van Dombly in the Havel boys act, wears a dress of black and white sheer material with large pockets at side. Pearl bands and a touch of pearl fringe trimming give the "unusual" touch. Florence Baird of Bensee and Baird has succeeded in making herself so ugly it detracts somewhat from her comedy—she is inclined to overwork it—especially the facial contortions. A red velvet coat with black fur, short waisted body and sleeves, and a twelve or fourteen inch strip around the bottom was worn on a warm day and then they complained aloud because the audience was cold. They were not cold, they were warm and they couldn't laugh at the warm makeup. In a pretty Nile green and gold plaid dress with a band of gold silk at neck, Miss Baird was far funnier, also in the Scotch dress. Marion Sherley looked the essence of refinement in the same wardrobe she wore at the Colonial last week, and Little Burdella Patterson, in her Beaux Art offering, was effective in almost all of her poses.

## NO EQUITY CONTRACT YET.

A mutually agreeable contract between the United Managers' Protective Association and the Actors' Equity Association, it seemed this week, was as far off as ever.

At the Equity offices it was stated small hope was held out that the managers would actually come to terms with the actors' organization. One of the officials of the Equity stated one management made so many stipulations as to what should be in the new contracts which they wished to engage musical comedy artists under that it would be worse than the one now in force. At a meeting of the United Managers Monday a committee was appointed comprising Marc Klaw, Alf Hayman, Henry W. Savage, Sam Harris, Lee Shubert and A. H. Woods to meet a delegation from the Equity and to discuss the various contract forms. Just when this meeting is to take place was not known by the Equity up to Wednesday.

At the Monday meeting of the managers there was read a communication from the International Alliance of Theatrical Stage Hands of the United States and Canada requesting the managers increase the salaries of road crews next year.

At the recent annual meeting of the Equity Association it was brought out during the course of Chairman Howard Kyle's remarks that at the time the Association made a sincere endeavor to obtain a charter in the American Federation of Labor, the Equity officials learned that Samuel Gompers was personally opposed to the title "White Rats." With the Rats a dead issue, the A. F. of L. is now expected to give some definite answer to the Equity which put in its application June 27, 1916.

So far President Gompers has given no indication that he would grant the Equity a separate charter. The White Rats union was a thorn in the side of the Federation, and that, according to some of the higherups in the organization, militates against any other body of the theatrical folks obtaining charter recognition.

If the Equity were to obtain a Federation charter it would be a new one and would not in any way be affiliated with the White Rats. With the Rats union unable to make good any financial payments to the Federation treasury, its charter is good as revoked now unless the unforeseen happens, which isn't likely. It now looks as though the Rats will lose its charter with one chance in a hundred of the Equity getting one.

# BILLS NEXT WEEK (JUNE 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 same (usually "Empress") are on the Sullivan-Conscience-Affiliated Booking Company Circuit.  
Agencies booking the bills are listed by single name as initials, such as "Orph." Orpheum Circuit; "U. B. O." United Booking Office; "W. V. M. A." Western Vaudeville Managers' Association; (Chicago); "P." Pantages Circuit; "Loew," Marcus Loew Circuit; "Inter," Interstate Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "A & H," Ackerman & Harris (San Francisco); the A-H. houses are booked in conjunction with the W. V. M. A.  
**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)  
Nora Hayes  
Bernard Granville  
White & Haig  
"Bride Shop"  
Robbin  
The Gaudachmidt  
(Two to fill)  
COLONIAL (ubo)  
Conroy & Lemaire  
Aveling & Lloyd  
Rankoff & Girdle  
Lola Wentworth  
Harry Holman  
John T. Ray Co  
McLellan & Carson  
Bill Pruitt  
Clown Seal  
RIVERSIDE (ubo)  
Cross & Josephine  
McIntyre & Heath  
Harry Carroll  
Maryland Singers  
Hickey Bros  
Florrie Mitchell  
Olga & Minkha  
ROYAL (ubo)  
(Request Bill)  
V. Bergeke Co  
Laurie & Bronson  
Al Herman  
Aveling & Lloyd  
Mignon  
Mechan's Dogs  
Bradley & Ardine  
Abbott & White  
Lawton  
H. O. H. (ubo)  
2d half (14-17)  
Herbert Sisters  
Dunham Edwards 3  
The McKee Co  
Helen Trilk & Sis  
Incident Spooks  
Ward & Van  
Herbert's Dogs  
125TH ST (ubo)  
2d half (14-17)  
G & L Garden  
Putnam & Lewin  
Beattie Rempke Co  
Bets C & Hart  
Carlie & Howland  
Stan Stanley 3  
Clown Seal  
5TH AVE (ubo)  
2d half (14-17)  
La Palanca Co  
4 Chicks  
Mr & Mrs Mel-Burnt  
Ruth Eudd  
Harry Hines  
Diamond & Brennan  
Kaufman Bros  
McLellan & Carson  
23D ST (ubo)  
2d half (14-17)  
Wolford's Animals  
Hayes & Werner  
Edwin Barry Co  
Helen & Burns  
Chinese Entertainers  
Hilton & Lazar  
Jas Alken Co  
AMERICAN (loew)  
Mx Laube  
O'Neill Twins  
James & Johns  
Homer & Dillard  
Anthony Andre Co  
Peppino & Perry  
Jackson & Wahl  
Frank Bush  
(One to fill)  
Josephine Landhardt  
Moore White & B  
The Randalls  
Jimmy Shea  
"Mr Chaser"  
Dougherty & Lucey  
Harry English Co  
Helen & Murphy  
(One to fill)  
LIXCOLN (loew)  
The Valdies  
Dougherty & Lucey  
Spiegel & Jones  
Harry Brooks Co  
Senator & Murphy  
Kate & Wiley  
Ham Tree Mule  
Stewart & Olive  
Denni & Perri  
"Days Long Ago"  
Andy Lewis Co  
(One to fill)  
7TH AVE (loew)  
The Totos  
3 Tivoli Girls  
Moore White & B  
Hinsbail 4  
Low Cooper Co  
2d half  
Nashob & Nabb  
Helen Vincent  
Bert & Paoli  
"Betting Bettys"

Melody 4  
(One to fill)  
GREELEY (loew)  
Jewett & Pendleton  
Josephine Lenharut  
Denni & Perri  
"Days Long Ago"  
Hirady & Mahoney  
Ham Tree Mule  
(One to fill)  
2d half  
Peppino & Perry  
Marion & Willard  
Hazel Rogers  
Congressman Kitty  
Richard Wally  
(Two to fill)  
DELANCEY (loew)  
Stewart & Olive  
Hazel Rayno  
Helen Vincent  
Congressman Kitty  
Bert & Paoli  
The Randalls  
2d half  
O'Neill Twins  
Dinkins Barr & E  
Sampson & Douglas  
Jan Rubin  
Ward & Curran  
Beth Mayo  
Martians  
(One to fill)  
NATIONAL (loew)  
LaToy's Models  
Helen Vincent  
Marion & Willard  
Valentine Cox  
Andy Lewis Co  
Chyo & Chyo  
2d half  
Noack  
Billy & Ada White  
Valayda & Nuts  
Harry Gibbs Co  
Bush & Shapiro  
ORPHEUM (loew)  
Richard Wally  
Billy & Ada White  
Dinkins Barr & E  
Gerville & Mack  
Jan Rubin  
"Betting Bettys"  
2d half  
Frazier Buncie & H  
Routine & Shelley  
Jackson & Wahl  
Harry Brooks Co  
Frank Bush  
Fujluma Japs  
(One to fill)  
BOULEVARD (loew)  
The Friches  
Beth Mayo  
Rayno & Hoyt  
Hans Roberts Co  
Melody 4  
2d half  
Marshall & Covert  
Payne & Nesbit  
Herniviel Bros  
Senator Murphy  
Chyo & Chyo  
AVE B (loew)  
Forrest & Church  
Burns & Lynn  
Chas Reilly  
(Two to fill)  
2d half  
Delight Stewart & H  
Hoyelle West  
Hice & Francis  
3 Itcals  
(One to fill)  
Coney Island  
BRIGHTON (ubo)  
(Anniversary Week)  
Nan Halpern  
"Rubello"  
Henry Lewis  
Hert Baker Co  
Linn's Girls  
Rt G Dooley  
Rockwell Wood  
Brennan & Lowell  
Eddy Duo  
Chinko & Kaufman  
BROOKLYN  
BUSHWICK (ubo)  
Helen Jackley  
Rowley & Young  
Beaumont & Arnold  
Watson Sis  
Billy Reeves  
Kaufman Bros  
Dorothy Jardon  
Don Welch  
Sterling & Marguerite  
GREENPOINT (ubo)  
2d half (14-17)  
3 Lamends  
Francis & Ross  
Whitole Huston Co  
Charlie Wilson  
Fidel & Cushing  
Timothy's Cats  
PROSPECT (ubo)  
2d half (14-17)  
The Brightons  
Hurt Johnson Co  
Geo Lyons

Bourman Bros  
Bradley & Ardine  
(One to fill)  
BIJOU (loew)  
Roberto  
Frazier Buncie & H  
Hirady & Mahoney  
Sampson & Douglas  
Berniviel Bros  
2d half  
Max Laube  
3 Tivoli Girls  
Fred Rogers  
Anthony Andre Co  
Low Cooper Co  
Kate & Wiley  
DE KALB (loew)  
Noack  
Harry Gibbs Co  
Bush & Shapiro  
W Gilfrain & Girls  
(One to fill)  
2d half  
LaToy's Models  
Hazel Bayne  
Granville & Mack  
Hans Roberts Co  
Howard & Sadler  
Jas Rubin  
PALACE (loew)  
Labelle Carmen 3  
McShayne & Hatha-  
way  
Ward & Curran  
(Two to fill)  
2d half  
Forrest & Church  
Howard & Mack  
"The Scoop"  
Chas Reilly  
The Valdies  
FULTON (loew)  
Marshall & Covert  
Kathline & Shelley  
Harry English Co  
Howard & Sadler  
Martians

Ray City, Mich.  
WENONA PK (ubo)  
Leo Filler  
Zeno Jordan & Z  
Billings, Mont.  
BADCOCK (ah-wva)  
(21)  
(Same bill playing  
Great Falls 23-24)  
Wendell & Sherwood  
Melville Milne  
Nestor's Sweethearts  
Henry Rudolph  
Ed & L Ford  
(24-25)  
Curtis Dogs  
Nelson Earle  
J & D Miller  
Alice Nelson Co  
Beattie Le Count  
Willie Bros  
Binghamton, N. Y.  
STONE (ubo)  
Kanawza Japs  
Dave Glaver  
Those 5 Girls  
2d half  
Gafferty & Camp  
Helen Moretti  
Birmingham, Ala.  
LYRIC (ubo)  
(Atlanta split)  
1st half  
Reed & Wright Girls  
Chas Olcott  
"Motoring"  
(One to fill)  
Boston  
KEITH'S (ubo)  
Gladiators  
Julia Arthur  
Kathline & Shelley  
Harry English Co  
Lyndell & Higgins  
Volunteers

## The Professionals' Original Home CONTINENTAL HOTEL LOS ANGELES AND SAN FRANCISCO Shanley and Furness ("Fifty-Fifty")

2d half  
Dancing Demons  
Homer & Dillard  
Valentine Vox  
Belle Rutland  
W Gilfrain Co  
WALWICK (loew)  
Cornelia & Adele  
Howard & Mack  
Rice & Francis  
Fujluma Japs  
2d half  
McShayne & Hatha-  
way  
2 Escardos  
(Two to fill)  
Albany, N. Y.  
PROCTOR'S (ubo)  
(Troy split)  
1st half  
Madame Mel-Bourn  
Vine & Temple  
Dupree & Dupree  
7 Bracks  
(In place of 7 Bracks)  
2d half  
Allentown, Pa.  
ORPHEUM (ubo)  
1st half (18-20)  
Petos & Pals  
Earl & Sunshine  
Green Miller & G  
Elsie White  
Rising Generation  
LYRIC (ubo)  
(Birmingham split)  
1st half  
Potter & Hartwell  
John Gelger  
Swor & Avery  
(One to fill)  
Bakersfield, Cal.  
(23-24)  
Superba  
Scamp & Scamp  
Pollard  
Don Black Duo  
Ray Bruce & Fay  
Russian Dancers  
Baltimore, Md.  
HUP  
Kennedy & LaFrance  
Harmon & Malcolm  
Grace DeWinters  
Low Welch Co  
Jim McWilliams  
6 Serenaders

## HOWATSON and SWAYBELL "A Case of Pickles" LAUGH BROKERS

Swain's Animals  
Klotz & Nash  
EMPRESS (ah-wva)  
Arnold & Page  
Gruet & Kraemer & G  
Rodway & Edwards  
Freemont Benton Co  
C & M Dunbar  
Flying Venus  
2d half  
Harry Watkins  
Gerald & Griffin  
Fields Keane & W  
"Echoes B'way"  
Pernine  
Don Roberts

Calgary  
PANTAGES (p)  
Holmes & LaVere  
"Breath of Old Va"  
Morris & Allen  
"Movie Girls"  
Klio & Helmar

Camden, N. J.  
TOWER'S (ubo)  
2d half (14-16)  
Seranton Bell & S  
Bronte & Atwell  
Delmore Angel Co  
Mazur & Thompson  
Maillia Bart Co  
Charleston, S. C.  
ACADEMY (ubo)  
(Columbia split)  
1st half  
DeLier & Termini  
Gertrude Barnes  
J & M Haines  
Reed & Mack  
(One to fill)  
Chattanooga, Tenn.  
RIALTO (ubo)  
(Knoxville split)  
1st half  
Ornl  
McMahon D & C  
The Solaines  
3 Sullys  
Burns & Bert

Chicago  
MAJESTIC (orph)  
Els & French  
Kandell & Meyers  
J C Morton Co  
Halligan & Sykes  
Eddie Ross  
Leah Nora  
Montambo & Wells  
Lionatli  
Ping & King

Cincinnati  
KEITH'S (ubo)  
Valerie Sis  
Hershoff's Gypsies  
Kandell & Belmont  
Finn & Finn  
Alva & Partner

Columbus, O.  
KEITH'S (ubo)  
Strand Duo  
Wilson & Larson  
Mr & Mrs Vernon  
"Girl in Moon"  
Sherman & Utey  
Cycling Brunettes

Columbia, S. C.  
PASTIME (ubo)  
(Charleston split)  
Musical Hunters  
Cook & Lorenz  
(Three to fill)

Dayton  
KEITH'S (ubo)  
E J Moore Co  
Loretto Quartet  
4 Kings  
Gallardo

Detroit  
TEMPLE (ubo)  
Eliz Murray  
Stevens & Marshall  
Sol & Norro  
Kenney & Nobody  
Janson  
Kittner II & McC  
Brennan & Anderson  
Joyce West & S  
MILES (abc)  
Geo Harada  
Clora Miller 3  
Jones & Johnson  
Edith Moto  
Jessie Parker Co

Denver, Colo.  
PANTAGES (p)  
Tusciano Bros  
Nihil's Bifds  
Chablers Circus  
Bob Hall  
Zelaya  
Ed Keelley's Girls

Duluth, Minn.  
GRAND (wva)  
The Olmsteads  
Luna Mills Co  
Lillian Stelle Trio  
(One to fill)  
2d half  
Joe Rolley  
Violon Beauties  
Catalino & O'Brien  
Marriott Troupe

Easton, Pa.  
ABLE O H (ubo)  
2d half (21-23)  
Pete & Pals  
Earl & Sunshine  
Archer & Belford  
Flavilla

St. Louis, Ill.  
EIPERS (wva)  
Wolgan & Girdle  
Kirk & Maddox

Elmira, N. Y.  
MAJESTIC (ubo)  
Wolford's Dogs  
N Y Comedy 4  
Drew & Wallace  
Pietro  
Herman & Shirley  
2d half  
Dave Glaver  
Miss Filrt  
Ward & Faye

Fall River, Mass.  
BIJOU (loew)  
Norton & Noble  
Baker & Rogers  
"The Alibi"  
Elska Trio  
Harms Trio  
Orben & Dixie  
Cunningham & Ben-  
nett  
Chas DeLand Co  
Smith & Kaufman  
Gypsy Songsters  
Fargo, N. D.  
GRAND (abc)  
"Intelligence"  
Wolford Stevens 3  
Lyeum 4  
Vanfield Short & Co  
"Big Jim"  
2d half  
Turner & Grace  
Al Wohlman  
Frank Franc  
(One to fill)  
Pt. Williams, Can.  
ORPHEUM (wva)  
(18-19)  
(Same bill playing In-  
ter Falls 20 and  
Winnipeg 21-23)  
Kane & Wagner  
Mme Marion  
Cosmopolitan 3  
Sebastian Merrill Co  
Grand Rapids, Mich.  
ROMONA PK (ubo)  
Orrin Harrod  
Austin Webb Co  
Jones & Sylvester  
Gould & Lewis  
Selma Braatz  
Meredith & Snoozier  
Great Falls, Mont.  
PANTAGES (p)  
(19-20)  
(Same Bill Playing  
Anaconda 21)  
Julian Hall  
The Gascolnes  
"Women"  
"Wanted—A Wife"  
Lucy Luecler 3  
Harrisburg, Pa.  
MAJESTIC (ubo)  
2d half (21-23)  
John W Ronsone  
Rising Generation  
Leighner & Alexander

Hartford, Conn.  
POLI'S (ubo)  
The Sheldons  
4 Husbands  
2d half  
Musical Britons  
Lowry & Lacey Sis  
Hoyt Manion & H  
Lavan & Devine  
Five Metzetia  
PALACE (ubo)  
Fred Correll Co  
"Memories"  
Rogers & Wood  
Annette's Band  
Leo Beers  
2d half  
Mrs Leah Herz Co  
Mr Inquisitive  
Morton & Russell  
O'Donnell & Blair

Hazleton, Pa.  
FEELEY'S (ubo)  
2d half (14-10)  
Si Bing Sing  
L & S Clifford  
Green Miller & G

Hoboken, N. J.  
LYRIC (loew)  
Knowles & White  
Bert Howard  
Montrose & Allen  
(Two to fill)  
2d half  
Duval & Simons  
Brown & Jackson  
Phil Dwyer  
(Two to fill)  
Indianapolis, Ind.  
OPERA HOUSE (ubo)  
3 Pipers  
Sol & Leslie Berns  
Gallier Bros  
C Francis Reiser  
"Miss Up to Date"

Jacksonville, Fla.  
ARCADE (ubo)  
(Open Sunday)  
(Savannah split)  
1st half  
Bergor

Madison, Wis.  
ORPHEUM (wva)  
(21-23)  
2d half  
The Halkings  
Gilroy Hayes & M  
Myrtle Bird  
Billy Beard  
Myral & Delmar

Marshalltown, Ia.  
CASINO (abc)  
(21-23)  
2d half  
Sorority Girls  
Ethel Costello  
B & B Millard  
Rogers & Mack  
4 Renness

Mason City, Ia.  
CECIL (abc)  
Aerial Eddys  
La Palva  
2d half  
Edwin Keough Co  
Melrose

Memphis, Tenn.  
GRAND (inter)  
3 Keltons  
"Girl Milwaukee"  
Henny & Woods  
Broslus & Brown  
(One to fill)  
2d half  
Kranz & LaSalle  
Scott & Tierney  
(Three to fill)

Middletown, N. Y.  
STRATTON (ubo)  
(Chattanooga split)  
1st half  
"6 Little Wives"

Lawrence, Pa.  
COLONIAL (ubo)  
2d half (14-10)  
Laidlaw  
Archer & Belford  
Yoon Haw  
The Breakers

Lewiston, Mont.  
JUDITH (ah-wva)  
(19)  
(Same bill playing  
Great Falls 21 and  
Helena 22)  
Kartell  
The MacFarlands  
Story & Clark  
Arthur Layne Co  
Dahm Harcourt  
Roeder's Invention  
Little Rock, Ark.  
MAJESTIC (inter)  
"Whirling Propellers"  
Kranz & LaSalle

Little Rock, Ark.  
MAJESTIC (inter)  
"Whirling Propellers"  
Kranz & LaSalle

Minneapolis, Minn.  
PANTAGES (p)  
(Sunday Opening)  
Curzon Sis  
Moran & Weiser  
Devine Williams  
Harry Coleman  
"Futuristic Revue"

E. HEMMENDINGER 45 JOHN STREET  
NEW YORK  
Tel. John 971  
Jewellers to the Profession

Scott & Tierney  
Charles Semon  
Melody 6  
2d half  
Naughty Princess  
Broslus & Brown

Logansport, Ind.  
COLONIAL (ubo)  
The Klitties  
One  
Rucker & Winifred  
2d half  
Gordon & Kinley  
Standard Bros  
The Tyrells

Los Angeles  
ORPHEUM  
(Sunday Opening)  
Ray Cox  
Dorothy Shoemaker  
Co  
Nat Goodwin  
Olivetti Moffet & C  
Marion Harris  
De Leon & Davies  
Boyle & Brown  
Millicent Mower  
PANTAGES (p)  
Azzard Bros  
Wilton Sis  
Barbler Thatcher Co  
Roach & McCurdy  
"Girl from A'dam  
Harry Sydell

HIPP (a&h)  
Rose & Rosna  
Frank & Adlington  
Musical MacDonalds  
Fred & Albert  
Pollard  
Five Armentos  
McGrath & Yeoman

Louisville, Ky  
FOUNTAIN FY PK  
(orph)  
(Sunday Opening)  
H & A Seymour  
Raymond & O'Connor  
"Tri Rifter"  
The Duttons  
Herron & Arnsman  
KEITH'S (ubo)  
(Nashville split)  
1st half  
Mile Paula  
Gilmore & Castle  
"Fashions a la Carte"  
Tom & Norman  
The Mayhards

New Haven, Conn.  
BIJOU (ubo)  
Allen & Francis  
"Storyland"  
Ekins Fay & E  
Lillette  
2d half  
Buzzell & Little  
Porter J White Co  
The Sheldons  
Annette's Band  
Emma Stephens

New Rochelle, N. Y.  
LOEW  
6 Regals

## MURRY LIVINGSTON SAYS

"BRADY and MAHONEY'S 'Cruise of the Doughtnut' is a FEELERS because it is an opportune high-class satire, intelligently delineated. Their progress makes me happy."

**Maybelle Best**  
"The Scoop"  
2d half  
Burns & Lynn  
Knowles & White  
Bert Howard

**Norfolk, Va.**  
ACADEMY (ubo)  
(Richmond split)  
1st half  
El Rey Sisters  
Felix & Dawson Sis

"Girl 1000 Eyes"  
Savoy & Brennan  
Mosher H & M  
N. Yakima, Wash.  
EMPIRE (ah-wva)  
Florence Duo  
Dorothy Hayes Co

Begley & Howland  
Witching Hour Witches  
John A West  
Eller's Novelty  
2d half  
Kawana Bros  
Bessie Lester

Selbie & Lillie  
Princess Ka  
Newport & Strik  
R Harrah & Girls  
**Oakland, Cal.**  
PANTAGES

Jerome & Carson  
Stoddard & Haynes  
Freddie James  
Anderson's Revue  
Ed & Jack Smith  
Capt Sorcher Co

HIP (ah-wva)  
DeVilde & Zeld  
Seymour & Williams  
William Morrow Co  
Colonial Belles  
Billy Brown

Piccola Midgets  
2d half  
Keough Sisters  
Janis & West  
J & N Olms

Downey Willard & I  
Ives Farnsworth & W  
Taketka Japs  
**Ogden**  
PANTAGES (p)

(21-23)  
J & E Dooley  
Billy McDermott  
Estrelite  
"Uneeda Girl Co"  
Reed & Hudson

**Ottawa, Can.**  
DOMINION (ubo)  
(Final Week)  
(Montreal split)  
1st half  
Through Look

E & B Adair  
(Three to fill)  
**Pennsile, N. J.**  
PLAYHOUSE (ubo)

2d half (14-16)  
Johnson Bros & J  
Gamliano Bros  
Knowles & White  
6 Sylvesters

McMerritt & Watson  
Sparks All Co  
**Paterson, N. J.**  
MAJESTIC (ubo)

2d half (14-16)  
Simm's Dancers  
Forris & Vervia  
Alex MacFadden  
Ledy & Ledy  
McNichols & Berker

**Pawtucket, R. I.**  
SCENIC (ubo)  
3 Weber Girls  
Knowles & White  
Henry Frey

"Cabaret DeLuxe"  
2d half  
Joe Daly & Sis  
Gallagher & Martin  
Jackie & Billie  
Al Shayne

**Philadelphia**  
KEITH'S (ubo)  
Paul Dickey Co  
Chas T Aldrich  
Ponzilla Sisters  
Wms & Wats

Gene Green Co  
Arthur Havel Co  
Ward & Van  
McClure & Dolly  
Clark's Hawaiians  
GRAND (ubo)

The Parvelles  
Wm Steno  
Ed & Lew Miller  
Emily Smily Co  
Stan Stanley 3  
"Lady Maccabees"

**Pittsburgh**  
SHERIDAN SQ (ubo)  
(Johnstown split)  
1st half  
"The Cure"

La France & Kennedy  
Morton & Long  
Lerner & Ward  
Mary Rocco & Part  
**Pontiac, Mich.**  
OAKLAND (abc)

Minnie Allen  
"Fong Choy"  
Willie Hale & Bro  
Ryan & Rayfield  
HIP (ah-wva)

Leonard & Louie  
Garrity Sisters  
Norton Bros  
Monte Carlo 6  
Dot Marshall  
Hayashi Japs

2d half  
Van Pere & VanPere  
Rambler Sisters  
Walters & Walters  
Cloaks & Suits  
Patricola & Meyers

Leon & Adeline Sis  
**Providence, R. I.**  
EMERY (loew)  
Harlequin 3  
Chas C Rice Co

Manning Sisters  
Little Caruso  
Piotti  
"Mr Chaser"  
2d half  
Kate Pullman

Rob & Robertson  
Old Homestead 8  
Tom & Stasia Moore  
Nolan & Nolan  
(One to fill)

**Reno, Nev.**  
T & D (aah)  
(Sunday opening)  
(17-19)  
G & K King  
Coscia & Verdi

(20-21)  
Paul Poole  
Fenner & Tolman  
(22-23)  
Walmesley & Leighton  
Jolly 3

**Richmond, Va.**  
BIJOU (ubo)  
(Norfolk split)  
1st half  
"Sunny Side Bway"

Hans Hanke  
**Roanoke, Va.**  
ROANOKE (ubo)  
A & G Falls  
Anger & King Sis

Earl & Curtis Co  
Britt Wood  
Thomas & Hall  
2d half  
"Vanity Fair"

**Rockford, Ill.**  
PALACE (wva)  
Rose & Ellis  
Fiske & Fallon  
Duffett & Wall

Wilson & Wilson  
Retter Bros  
2d half  
3 Misses Westons  
Fagg & White

Moore Gardner & R  
4 Bards  
(One to fill)  
Dorothy Hayse Co  
**Sacramento, Cal.**

EMPRESS (aah)  
(Sunday opening)  
Simillette Sisters  
The Balkans  
Skelly & Herb

Leroy & Harvey  
Fitch Cooper  
"Fashion Shop"  
2d half  
Zeb Zarrow Tr

Keene & Foxworth  
Aldolph  
J C Lewis Co  
Nelson Sisters  
Lucy Gillette Co

**Salt Lake**  
PANTAGES (p)  
Leffron & Dupreec  
Bruce Beck & F  
Bruce Duffett Co

Adler & Arline  
"Texas Round Up"  
**San Diego**  
PANTAGES (p)

Kimiwa Tr  
Knickerbocker 4  
Paul Decker Co  
Macent Bros  
Chris Richards

"Phun Phlenda"  
HIP (aah)  
Scamp & Scamp  
Gillmore Corbin  
Superba

Ray Bruce & F  
Mardo & Hunter  
Taz Weatherford  
2d half  
Moran Sisters

**HIP (aah)**  
(Sunday opening)  
Cook & Oatman  
DeVelda & Zeld  
Seymour & Williams

Jan & Wes  
Downey Willard & I  
Taketka Japs  
**CASINO**  
(aah)

(Sunday opening)  
Keough Sisters  
Wm Morrow Co  
Farnsworth Ives & I  
6 Colonial Belles

Rube Brown  
Piccolo Midgets  
**San Jose, Cal.**  
VICTORY (ah-wva)

Keough Sisters  
Jan & West  
J & N Olms  
Downey Willard & I  
Ives Farnsworth & W

Taketka Japs  
2d half  
Smillette Sisters  
The Balkans  
Skelly & Helt

LeRoy & Harvey  
Fitch Cooper  
The Fashion Shop  
**Santa Barbara, Cal.**  
PORTOLA (aah)

(21-24)  
Mansfield & Riddle  
G & K King  
Taz Weatherford  
**Savannah, Ga.**

BIJOU (ubo)  
(Jacksonville split)  
1st half  
Monde & Salle  
Latar & Dale

4 Danes  
Norton Sisters  
Crossman Co  
**St. Louis**  
FIRST PK (orph)

Jas Thompson Co  
Adair & Adelphi  
Carson Bros  
Calts Bros  
Ethel MacDonough

EMPRESS (wva)  
Wheeler & Dolan  
Fields & Wells  
Allen's Minstrels  
Grant Gardner

"akawa Japs  
2d half  
Kirk & Maddox  
Harris & Lyman  
Anthony & Adele

Lewis & Leopold  
Lohse & Sterling  
GRAND (wva)  
Duzane & Chapman  
Gerard Griffin

Xylophenda  
Duffy & Dunn  
Mareno Nevoro & M  
Canfield & Barnes  
Will Stanton Co

Van & Belle  
**PARK (wva)**  
Lohse & Sterling  
Walters & Kantor  
Chief Elk Co

Harris & Lyman  
R & A Boylan  
2d half  
Will & Kemp  
Fairman & Patrick

Ted McLean Co  
O'Neil & Walmesley  
4 Southern Girls  
SKYDOME (wva)  
Harry Dixon

Gordon & Kinley  
Anthony & Adele  
2d half  
Wheeler & Dolan  
Chief Little Elk Co

Valentine & Bell  
**St. Paul, Minn.**  
PALACE (wva)  
Marriott Troupe  
Joe Rolley

5 Violon Henuties  
Catalano & O'Brien  
3 Tokio Japs  
2d half  
Mossman & Vance

"Garden of Aloha"  
Metropole 4  
Weber & Redford  
(One to fill)  
**Schenectady, N. Y.**  
ROCKWOOD (ubo)

"Magazine Girls"  
Ed Blondell Co  
Miller & Lyle  
Geard's Monkeys  
HIP (ah wva)

Rambler Sisters  
VanPere & VanPere  
Walters & Walters  
Cloaks & Suits  
Patricola & Myers

Leon & Adeline Sis  
2d half  
Blanche LaDuc Co  
Edna Riese Co  
Noble & Brooks

Musical Lunds  
Pauline Saxon  
Mennetti & Sidelli  
**Spokane, Wash.**  
PANTAGES (p)

"Will Morris"  
"Mr Detective"  
"Woman Proposes"  
Street  
Green McHenry & D

HIP (ah-wva)  
Marie Genaro  
Dae & Neville  
Low Hoffman  
Bijou Min Misses

Roth & Roberts  
Radium Models  
2d half  
Musical Blue Birds  
Chadwick & Taylor

Robey Trio  
4 Old Veterans  
London  
Fred Zobelie  
**Springfield, Mass.**

PLAZA (loew)  
Artome  
Delight Stewart & H  
Van Campa  
Kate Pullman

Mississippi Maids  
2d half  
Manley & Golden  
Belle Brinch  
Walker & Ill

(Two to fill)  
**Stamford, Conn.**  
ALHAMBRA (ubo)  
2d half (14-16)

Gems of Art  
A R Edwards  
Walters & Daniels  
Morris Prince  
**Superior, Wis.**

PALACE (wva)  
Lockhart & Liddle  
J & G O'Meara  
Morgan Fields & S  
Gypsy Brigands

2d half  
3 Tokio Japs  
N Johnson & B'hearts  
Morris & Beasley  
The Explorers

**Syracuse, N. Y.**  
CRESCENT (ubo)  
Helen Moretti  
Miss Flirt  
Miss Faye

Chas Ledegar  
Wolford's Doks  
2d half  
Those 5 Girls  
Drew & Wallace

N Y Comedy 4  
Kanazawa Japs  
TEMPLE (ubo)  
1st half  
Cal Boys Band

Bob Quigley Co  
Borcat's Roosters  
Harris & Manlon  
Rita Boland  
2d half

Cal Boys Band  
Macart & Bradford  
Wanen & Conley  
Aus Creightons  
(One to fill)

**Tacoma, Wash.**  
PANTAGES (p)  
Zerth's Doks  
Antrim & Vale  
Three Romanoffs

Schooler & Dickinson  
Singer's Midgets  
Stagpoole & Spier  
REGENT (ah-wva)  
Blanche LaDuc Co

Edna Riese Co  
Noble & Brooks  
Musical Lunds  
Pauline Saxon  
Mcnetto & Sidelli

**Chas Klein Co**  
Keno Keyes & M  
Clark's Hawaiians  
Troy, N. Y.  
PROCTOR'S (ubo)

(Albany split)  
1st half  
Robt T Haines Co  
Bison City 4  
Ameta

John Dunsmore  
Aerial Shaw  
(Richards Brandt &  
Martin 2d half in  
place of Ameta)

**Vancouver, B. C.**  
PANTAGES (p)  
Alberto  
Mile Blanco Co  
Ed F Reynard Co

Dorothy Vaughan  
Will Morrisey Co  
"Honey-moon Isle"  
**Victoria, B. C.**  
PANTAGES (p)

D'Armour & Douglas  
Will & Mary Rogers  
University 4  
"Hello Japan"  
Alexander

Wm Schilling Co  
**Winnipeg**  
PANTAGES (p)  
Pane & Herman  
Nelson & Nelson

"Birth of a Rose"  
Abeart Tr  
Godfrey & Henderson  
**Virginia, Minn.**  
LYRIC (wva)

(22-24)  
The Olmsteads  
June Mills Co  
Lillian Stelle 3  
(One to fill)

**Walla Walla, Wash.**  
LIBERTY (ah-wva)  
(17-18)  
Kawana Bros  
Bessie Lester

Selbie & Lillie  
Princess Ka  
Newport & Strik  
**Washouet, R. I.**  
BIJOU (ubo)

Harry A March Co  
**Worcester, Mass.**  
POLI'S (ubo)  
Musical Britons  
Mrs Leah Hers Co

Kimberly & Arnold  
Al Shays  
Five Metsettla  
2d half  
4 Husbands

**PLAZA** (ubo)  
Hoey & Smith  
Hoyt Manlon & H  
La Van & Devine  
Four Newsoms

2d half  
Rogers & Wood  
Allen & Francis  
Leo Beers  
Burlington 4

**Paris**  
ALHAMBRA  
Helson Duo  
Borneo-Gardine  
Mile Moyska

Alhambra Girls  
Lafarge  
Tsom & Abbins  
Chester Kingston  
Takis Namba

Fred & Urma  
Merrill  
De Well's Lions  
**Woonsocket, R. I.**  
BIJOU (ubo)

**Roy Harrah & Girls**  
(22-23)  
Marie Genaro  
Dae & Neville  
Low Hoffman

Bijou Min Misses  
Roth & Roberts  
Radium Models  
**Washington**  
KEITH'S (ubo)

Howard & Clark  
Wm Oakland Co  
Dahl & Gillen  
Joe Browning  
Arnaut Bros

Oscar Lorraine  
(Two to fill)  
**Woonsocket, R. I.**  
BIJOU (ubo)

Harry A March Co  
**Worcester, Mass.**  
POLI'S (ubo)  
Musical Britons  
Mrs Leah Hers Co

Kimberly & Arnold  
Al Shays  
Five Metsettla  
2d half  
4 Husbands

**PLAZA** (ubo)  
Hoey & Smith  
Hoyt Manlon & H  
La Van & Devine  
Four Newsoms

2d half  
Rogers & Wood  
Allen & Francis  
Leo Beers  
Burlington 4

**Paris**  
ALHAMBRA  
Helson Duo  
Borneo-Gardine  
Mile Moyska

Alhambra Girls  
Lafarge  
Tsom & Abbins  
Chester Kingston  
Takis Namba

Fred & Urma  
Merrill  
De Well's Lions  
**Woonsocket, R. I.**  
BIJOU (ubo)

**Mme. Marie Ranke**, playwright, 67 years, who was found dead in a gas filled room at the Burke Foundation on the outskirts of White Plain, N. Y., was pronounced a suicide by Coroner Mills Monday.

**Charles Burnell Willard**, the attorney for the Actors' Equity Association, who resigned his post and went to Plattsburg to train, died June 4 from an attack of pneumonia contracted at the camp.

**John Marsh**, former president of Local No. 2 of the Chicago Stage Hands' Union, died of paralysis June 8. He was well known to stage employees throughout the country. The deceased had been ill two years.

**Pete Barlow**, the animal trainer, who was with the Hippodrome and in Luna Park, and lately in vaudeville with Barlow's Comedy Circus, died June 11 in Pittsburgh.

**Millard Springford** (Springford Twins) also known as Russell Millard, died in Detroit May 30. The other twin, Hal Springford, is in the profession, known as Dana Ford.

**Miss Clyde Carmen**, sister of Mrs. Mack Hanley and of the act of Mack and McCree (Mr. and Mrs. Mack Hanley), died in Detroit June 6. She was 28 years of age.

**Mrs. Marie Otto**, age 66, died June 12 at her home in New York. She was a prima donna of note in the days of the Gilbert & Sullivan productions.

The mother of John J. Garrity, manager of "The Show of Wonders," died in his Chicago home of apoplexy June 3. The deceased was 58 years of age.

The father of Myrtle Victorine (Victorine and Zolar) and Mernyn Victorine (Standing Trio) died in San Francisco June 3.

The father of James Conlin died June 12 in St. Joseph's Hospital, Lancaster, Pa. He was 84 years of age.

**Oro Criswell** (colored comedienne) died June 2 in the Mercy Hospital, Baltimore Md.

The mother of Louis London died in Minneapolis last week.

**ANTHONY HOWARD**  
Who Departed This Life June 8th, 1916  
Gone, But Not Forgotten  
**N. V. A. SEXTET**

# CASIT FOR "JONES."

George Broadhurst has completed the cast for the revival of "What Happened to Jones," with which he is to reopen the 48th Street theatre on August 13. Hale Hamilton will head the organization, which will include Marie Wainwright, Alphonse Ethier, Charles Harbury, Josie Sadler, Leila Frost, Marcia Harris, Margaret Ferguson, Thos. Gunn.

"What Happened to Jones" was originally presented at the old Manhattan theatre in August, 1897, at that time the cast included George C. Boniface, George Ober, R. F. Cotton, Wm. Bernard, Frank Currier, J. W. Cope, Theo. Devere, Kibler Blanchard Rankin, Miss E. A. Eberle, Anna Belmont, Kathryn Osterman, Rose Stewart and Pearl Andrews.

In addition to the revival Broadhurst is to reopen "Over the Phone" early next season and will also be interested in three other productions. With Lee Shubert he will produce the Mark Swan farce "Pink Pajamas" and with A. H. Woods he will be interested in "The Private Suite," while with William A. Brady he will have a piece of "Eve's Daughter."

## OBITUARY.

**Harry Luken**, proprietor of Luken's Carnival, and his wife, known professionally as Mile. Evelyn, were killed June 6 when a Pennsylvania flyer crashed into the auto containing the Lukens and Clarence E. Updegraff and wife, who were severely injured. The accident occurred at the railway crossing at Monocacy, Pa. Mrs. Luken was killed instantly, but her husband lived for a couple of hours. Updegraff's left leg was fractured, while his wife received a similar injury. The Luken's Carnival had been showing at Pottstown last week and the Lukens started in their machine for a shopping trip to Reading.

The Lukens are Reading people. Harry Luken was best known in the profession as an acrobat and aerialist of the famous Luken Brothers act. Mrs. Luken (Evelyn Armstrong) was a trainer of wild animals. Luken was 43 years old. His first circus engagement was with his brother, Augustus Luken, with the Sun Bros. circus. Later they organized the Four Lukens, which became one of the best-known casting acts in variety. A few years ago Harry Luken retired from the act and in addition to training animals at his Reading home, he organized and operated the Lukens Carnival, also Luken's Animal Show.

Luken was not rendered insensible by the collision and as he was being removed from the auto wreck told his rescuers not to help him, but save the women. His skull was fractured, both legs broken and he received internal injuries.

Updegraff is business manager of the carnival. Fifteen years ago he opened the Bijou, Reading, where all the burlesque shows were played.

**Hen Wise** is reported to have died in Honolulu May 14. He was a veteran showman and last year took the Bronze Troupe from Chicago for a tour of the Hawaiian Islands. It disbanded soon after reaching there.

**Anthony (Tony) Howard**, age 26, died as a result of gall stones June 8 in a Brooklyn hospital. He was 26 years old and a member of the lately renamed N. V. A. Sextet, having played with his companions in the Eddie Leonard act, where the deceased was made up as the elderly colored banjo player.



## CONFIDENTIAL INFORMATION

Through numerous requests, VARIETY contemplates a "Confidential Department," wherein is to be placed the real names of players, with the names and addresses of their nearest relatives or closest friends.

VARIETY suggests in every branch of the profession, men and women, forward their right name, and other names and addresses as mentioned. This information will be held *entirely confidential* and not given out nor made known to anyone excepting in the interest of the person filing.

There have been so many instances where accident or death has occurred, without anyone aware of the injured person's proper identity, that such Confidential Information appears to be a necessity in the profession.

This department is not proposed through the war enlistment, but as a permanency.

VARIETY guarantees that when information requested is of such a nature that it is not positive on its face that it may be to the interest of the player, that the source of such information will be investigated and if found but an ordinary case of curiosity or to cause annoyance of any kind, no answer will be returned.

The principal object of VARIETY's Confidential Department is to have the means to notify those most interested in the event of the illness, accident, destitution or death in connection with the player.

No charge of any kind whatsoever will be made for the filing or information given out. The Department is volunteered by VARIETY.

### SOWERGUY FILM CORP.

By J. A. MURPHY.

Ever since we had this office, the most frequent thing about the place has been old man Shiveley's new wick slams in and out about forty times a day and uses up all the matches and drinkin' water Shiveley if he had any special plans or disposon of him or if his assilability was to be a permanent auction and he sed the young feller had a purty lonesome time at home on account of his wife workin in a departmental store all day and he thot he might as well stay around and learn th' mc-able picture busines from us. He had give him one share of stock to encourage him and when we commenced perducin we might give him a stedy job at somethin.

I had no sort of notion what job the newf would be worth a cuss at but I thot if we gave him a job right away he would be mighty apt to do his loafin outside the office so as we would think he was busy workin and it was worth somethin to keep him out of the place. I sed our permuter what sort of a job he could figure out and he said he might as well be general representative as any thing, cause it sounded good and didn't mean nothin special.

While we was tellin Shiveley about it the newf come in and when we explained about his appointment he said about 75 dollars a week would be little enough to start with on account of the job takin up a good bit of his time. The first one of us able to speak was the permuter. He jumped up, shook hands with the newf and told him to go right out and get some personal cards printed wich he done.

I had figured on givin him five dollars a week but if the job will keep him from swarmin through the offices and whistlin them durned yucalaley tunes all day it is worth the money.

Shep Wrenchey come in directly and when we told him about our disposon of the newf he sed he was pleased to hear it and he meant it too cause he looked about as pleasant as he could with the equipment he has fer doin it.

I perposed that as long as we was all together we might as well decide when to start makin pictures. Our permuter looked kind of stunned at first, then he laffed and slapped me on the sholder where my rheumatism hurts and sed I was a merry old joker. I couldn't see where there was any thing humorous secreted in my perposal and sed so.

The permuter went kind of numb again and looked sad at all of us, then he asked kind of tremblin like if we really started this concern to make pictures. Shiveley sed we had intended takin a wack at this new art of ours for sure. Then tue permuter done some of the most talented high toned cussin that ever I heard and sed if we was goin to fool our money away makin pictures he would quit us flat and how was he goin to make a success of this Co. if we went to monkeyin with films. If we thot we had to have a picture or two to play with we could buy them from people wich knowed how to make them and fer less than they cost and if he had ever thot that a band of tight wads like us intended to do any perducin he would never have affittated himself with the concern at all.

Wrenchey spoke up and sed, if a picture Co. didn't make any pictures what could it make To wich the permuter sed, how in fire could we expect to make any thing if we did make pictures, after wich he slammed out and left us puzzlin over the last part of the discourse.

He come back purty soon and handed us a paper containin his resignation and sed we didn't owe him nothin as he had kept his commission out of his salary, then he shopped some papers in a satchel and left. It was kind of sudden but none of us was what you might call sorry cause he was always uppsettin every thing we wanted to do any how.

While we was settin around talkin it over a slick lookin fellow come in and introduced himself as a feature director named George Terwilliger wich had been informed by the

Gimlet Agency with the idea of connectin with our concern. I asked where he had been givin picture directions and he opened up a whole slather of photographs and showed us a list of perductions wich we didn't know nethin about.

We didn't know what questions to ask him so we let him do all the talkin hisself and he was durned well posted about pictorial busines. When he run out of remarks, old man Shiveley got up and asked him "what was the approxmet expense of a focus." The feller done considerable coughin before he answered, then he sed it depended on the foot-age of the static in the retors. Shiveley sed he had figured it about that way. Then the feller left sudden without leavin no address.

Shep Wrenchey sed we had better not get mixed up with a feller like that cause he knowed more about pictorial busines than all of us and would soon find it out. We had better get a feller that was kind of new like us and would do what we told him. We all seconded the motion and went to supper.

### AROUND THE N. V. A. CLUB.

The club is being made ready for hot weather. Ventilating fans have been installed and the parlors are being cretonned in attractive colors.

Paul Hill-Ackerman has entered the list as an N. V. A. golflist.

Harvey R. Brooks encamped "Somewhere in New York" with the 1st Cavalry writes in, "Tell the boys it's fine. Send me some cigarettes and a VARIETY."

The N. V. A. has an important announcement in this VARIETY which should be read by every artist not yet a member.

Cato S. Keith has just completed a psychological drama dealing with the condensation of modern thought.

Larry Reilly says, "A trap drummer is a fellow who faints away at the end of every long comedy film."

An order for a Benefit program came yesterday all the way from New South Wales. The programs are still on sale at fifty cents.

### Editor Writes Short Film Stories.

Chicago, June 13.

Julian Johnson, editor of "Photoplay," has written a series of short stories having a picture background for the Green Book. The first of the stories appears in the current issue and is called "Dishing the Dirt."

### Elsie Janis Going to the Coast.

Elsie Janis is going to the coast to make a feature picture this summer for a film concern (said to be Triangle) and might accept a few weeks in vaudeville while out there. She is asking \$3,000 a week.

# "Variety's" Rates

## CONTINUOUS ADVERTISING (FOR PLAYERS ONLY)

### 2 inches Two Columns

12 Weeks .....	\$96.00
One Time .....	11.20

### 1 inch Two Columns

12 Weeks .....	\$48.00
One Time .....	5.60

### ¾ inch Two Columns

12 Weeks .....	\$27.50	One Time .....	\$3.90
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### 1 inch One Column

12 Weeks .....	\$25.00
One Time .....	2.80

### ¾ inch One Column

12 Weeks, \$14	One Time, \$1.40
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1 inch	(single column)	25.00
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1 "	(across page)	65.00
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All spaces from 3 to 12 inches across page (4 columns), 20% advance on above rates. When prepaid at ordering for 24 times, 5% discount allowed—prepaid at ordering for 48 times, 10% discount allowed. Rates as above for 12 times, net, prepaid, no discount. No preferred position under these rates. Advertisements grouped together and to work into top position or position on certain pages in natural course. Advertisements may be changed weekly.

Classified advertising rate card containing rates for all advertising other than by players may be had upon application.

**Louis Mann and Co. (5).**  
**"The Good for Nothing" (Dramatic).**  
 35 Mins.; Full Stage.  
 Royal.

In this, the latest vaudeville effort of Sam Shipman, Louis Mann has a sterling combination of comedy and pathos, cleverly blended around a little domestic theme in which Mr. Mann portrays a human type that only such an actor as he can. The story deals with the elevation of the Marcovitchs in society circles, Isreal having married a snobby society damsel who induces him to change the family title to Marco. A reception is scheduled to take place with some of society's real exclusive people invited. Just prior to the affair Jacob Marcovitch (Mr. Mann) arrives and begs to be allowed to remain. His sister-in-law will not think of it and then comes the inevitable scene between brothers with the apparently poor member mastering the scene and situation. Jacob then removes his disguise and develops into a millionaire, condemning the Marcos for selfishness and finally ending with a general reconciliation. The scene is strong and productive of tears for the dialogue is heavy and Mr. Mann knows how to juggle it. The support is fully up to expectations, but the piece could be consistently chopped down several minutes for it runs a trifle long and in some spots this defect may affect it in a general way. There is enough of the idea to elaborate it into a play. As a vaudeville skit it fits Mr. Mann perfectly. *Wynn.*

**Cameron De Vitt Co. (3).**  
**Comedy Sketch.**  
 17 Mins.; Full Stage.  
 Harlem O. H.

A comedy sketch made possible through the excellent work of the principal who essays the role of an inebriate who learns upon his awakening he has married a chorus girl. A detective enters the picture, having been retained by the groom's father to settle the case for \$5,000. The man decides to keep his wife, promises to work, dismisses the sleuth, etc. Some good situations and bright laughs. The detective part is crudely played. The woman is attractive and fully up to expectations. It earned goodly laughs at the Harlem house and should connect for the three-a-day time. *Wynn.*

**La Palarica.**  
**Dances.**  
 12 Mins.; Full Stage.  
 Harlem O. H.

The conventional Spanish dancing act composed of man and woman with a repertoire of solos and couple dances. The man's solo includes a Russian step which was accompanied by a carded announcement that it represented the endurance record for such work. It probably does. The woman is attractive in her particular type and dances sufficiently well to suggest a somewhat more pretentious production to accompany the specialty. Should these turns become a fad La Palarica will find a place in vaudeville. Closing the Harlem show the pair held them in. *Wynn.*

**Lockett and Brown.**  
**Songs and Dances.**  
 One.

Lockett and Brown, mixed two-act, have the young man from the former Lockett and Waldron team, and Miss Brown of the Young and Brown "sister act." The new combination sings and dances, in concert and singly. Miss Brown hasn't an over-strong voice but manages to get her portion over with the extra assistance of some expression. Their single dances come toward the finish, with Lockett making considerable out of his soft shoe work. Miss Brown's is a sort of scare crowd dress dance. They sing "Baby of Mine" and "Wrong, All Wrong." Appearance is a first aid and the couple seem capable of holding an early position. *Sime.*

**George White and Emma Haig.**  
**Dances.**  
 18 Mins.; Full Stage (Special Setting).  
 Palace.

George White and Emma Haig just naturally danced themselves into popular favor closing the first part of the show at the Palace this week. Mr. White has the supine assurance to say "I've done it again," but there will be a difference of opinion regarding that, for George could never make Lucille Cavanaugh, his former partner, hoof in company with the Haig half. That gal is some stepper and the manner in which the audience at the Palace Monday night took to her efforts bespeaks long popularity in vaudeville for the former "Follies-Frollic" member. A series of drops form the background to the White-Haig offering. There is an effort to drive home that the act is a series of "episodes," five in number. The first is a flirtation number in front of a drop representing a church. Miss Haig in a bridal costume with a ballet skirt as the important feature at least gives the groom a chance to see what he is going to get. The melodies are the trick that tell the story, but the Palace audience, as wise as it is touted to be, failed to get the significance of it all. The second number is before a drop representing an ocean steamer at the pier and the bride and groom are supposed to be starting on their honeymoon. A double dance in sailor costume here wins out. Then Miss Haig has an opportunity to do a single as a modern Joan of Arc, slaying imaginary hordes with a pleasant smile on her face and a sword in her hand. Then the dance of the states with four

**Una Clayton and Co. (2).**  
**"Collusion" (Comedy).**  
 29 Mins.; Five (Parlor).  
 5th Avenue.

"Collusion," likely written by Una Clayton, who stars herself in it, has been padded up, with repetitions mostly, until it runs much too long, and so long that it's questionable whether condensation can get it over on the big time. The story in one manner or another has often been displayed in variety skits. It is of a young and loving married couple having an early quarrel and the wife deciding to secure a divorce on trivial grounds, for a New York state action. The wife (Miss Clayton) reading an account of a divorce secured by collusion fixes upon that as the proper way and arranges with her husband. This brings on the scene another woman, the necessary "other woman," who is an old friend of the husband's, and some "business" between them arouses the jealousy of the wife, driving all thought of separation or divorce from her mind. There is not much to the playlet, either for its present running length or a shorter time. It's now in the class of small time sketches and as such, just as it is, would be appreciated in that division. No particular merit or demerit attaches to the cast, the husband, who is a painter, or the other woman, or Miss Clayton. The players seem disproportionate relatively in their roles. At the Fifth Avenue showing the attempt to make an ordinary parlor set breathe the atmosphere of a studio was a wasted effort, also mitigating against the act's chances. *Sime.*

**Robert Edeson Co. (4).**  
**"Children of France" (Dramatic).**  
 Five (Special Set).

"Children of France" is a dramatic playlet with a surprise and a punch. It isn't long but it says a lot. The surprise is begotten in a simple and odd manner, more so because the audience should have suspected it and does not. Two children, brother and sister, are held prisoners in a room, guarded by a German sergeant, somewhere within the German lines in France. A German captain in uniform enters. He demands on pain of death they inform him where the information was secured giving the location of the German batteries, this having been communicated to the enemy with the French successfully shelling each new position the batteries were moved to. The captain added after the arrest of the children the shelling stopped. That was positive proof to him of their guilt. The children while awaiting the inquisition had discussed it. The boy was firm, he would not reveal anything—it would be treason, but his sister wavered. She did not want to die and told her brother so, saying the heat for both would be to tell all. The boy acted as spokesman to the captain. He knew naught. The captain ordered the children searched by the sergeant. In one of the girl's shoes maps of the German fortifications were found. The captain informed them unless the source of the maps was immediately given him, both would be killed. He allowed them one minute to decide. The boy conferred with his sister. He requested she remain silent and he would save them. The brother walked over to the captain for a private talk, away from his sister, and told the officer it seemed to be death for them either way. If he told, the French would shoot he and his sister as traitors, but if the captain would have his sister shot, he could safely escape suspicion and would tell him all after his sister's death. The sergeant was ordered to take the girl out and shoot her. Before leaving the room the boy assured her it was merely a blind, there would be a shot but in the air and she would be uninjured. The girl goes bravely to her doom, a shot is heard outside, and the boy moans with anguish. The captain with contempt for the brother expressed in his bearing toward him, demands the information, whereupon the boy says to shoot him, he will not give it and the reason he permitted his sister to be killed was through fear that she in her weakness would tell. The captain, furious, asks the sergeant for his pistol and as the sergeant is about to hand it to him, he shoots his captain instead, informing the boy he is a French spy in the German service and for the brother to quickly escape, his sister is alive. Then the sergeant stands at the window, calling out to the sergeant of the guard the captain has been shot by a spy serving in the Army of France. Mr. Edeson took the minor role when the playlet was inserted into the performance at the Palace last Sunday. He played the sergeant. Burford Hampden is the boy and very convincing, with Helen Vallyelly as the sister almost as much so. Harry Stafford played the German captain, with brusqueness and an accent. It's a war playlet with a thrill and a throb well worth sitting through. *Sime.*

**Whitney and Wilson.**  
**Comedy.**  
 16 Mins.; One.  
 Harlem O. H.

Two women, one introduced as a plant, with an introductory routine suggestive of Stan Stanley. The "plant" is somewhat rotund and gathers many laughs because of her appearance. The finale is exceedingly funny, the stout girl falling on the special drop which in turn falls on the pair. It's a good comedy act for this brand of time. *Wynn.*

## PROTECTED MATERIAL

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

MARCUS LOEW CIRCUIT (Jos. M. Schenck)	BERT LEVEY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HOLM CIRCUIT (Sam Kahl)	ALOZ CIRCUIT (J. H. Alon)	MICH. VAUDEVILLE CIRCUIT (W. S. Butterfield)
RICKARDS CIRCUIT (Australia)		U. S. V. M. A. (Walter J. Plimmer)

squads of boy scouts (at least they look like it) dressing the stage and running through a little drill stuff, while the dancing pair change costume. A map of the United States is the back drop for this and then as a medley of airs is played the team alternate in stepping. It makes for a grand hurrah finish and the audience applauded in sections as the various states were indicated by two of the youngsters and the familiar melodies of the territory were played. All in all the White-Haig combination looks like the goods, more or less on the manner of presentment rather than on the actual dancing that is done. *Fred.*

**Phil Dwyer and Co. (2).**  
**Sketch.**  
 15 Mins.; Full Stage.  
 Jefferson.

Phil Dwyer and Co. looks like a family affair, consisting of father, mother and daughter. Father is an animal impersonator and about this a sketch of rather low calibre has been built, just sufficient in strength to permit of the introduction of the man in a prop dog. The story is that of a little girl who is left with her stepmother while the father has gone to war. The stepmother is cruel and abuses the girl and her dog. The girl puts a lion's skin on the dog to frighten the stepmother and to extract a promise from her not to beat either the dog or herself at any time in the future. The offering looks like fair material for the smallest houses. *Fred.*

**Austin and Bailey.**  
**Black Face Comedians.**  
 12 Mins.; One (Special Drop).  
 Jefferson.

These boys can do a little dancing, which proves to be just enough to pass them by. They try to put over a couple of comedy numbers, but if anyone in the audience Tuesday night understood the lyrics of either, they were wonders. There is also a little talk, but that flopped as far as the Jefferson audience was concerned. The boys are attired as bell hops, the drops representing the corridor of a hotel where they work. One is the dandy coon while the other is just a dinge. It is the eccentric stepping of the latter and a burlesque female impersonation he does at the finish that carries the turn. It is only a fair offering for an early spot on a small time show. *Fred.*

**Gallarini and Son.**  
**Musical.**  
 One.

Gallarini and Son are man and young boy, who play musical instruments, featuring the accordions. The boy carries the turn along, that is partly held up by a red fire medley on the brasses. Another medley, previously played on the Italian pianos, seemed to display a lack of proper rehearsal by the two players. With the boy's personality and playing the act will probably secure eastern time. *Sime.*

### "In the Days of Long Ago." Songs and Instrumental Music. 18 Mins.; Three (Interior; Special Transparency). American.

The idea of bringing back musical memories of yesterday is not new, yet this turn comprising five women and two men combine a vocal rendition of old pieces with a violin and piano accompaniment that may get the returns in the smaller houses. A mixed quartet goes after a medley of songs courageously, with the tenor faltering several times, but the harmony seemed to satisfy the Americanites. The prima donna sang alone and so did the tenor and these individual numbers were rendered much better than the combined ones. The piano and violin parts are only secondary, although one of the women appears long enough to do a ballet dance followed by a "double" dance with another of the girls. Act could stand rearrangement, the time chopped and more speed injected. The act attempts too much in trying to go too far back. *Mark.*

### Three Bullwag Girls. Wire. 7 Mins.; One and Full Stage. American.

The opening in "one" has a girl in her wire-working outfit, singing a number in rather a squeaky voice and a palpable rush to get back in fuller space for the wire routine with the other two women. Those transparent hoopery spangled dress adornments the girls wear around the upper part of their thighs made the women look heavier than they perhaps are and the looseness of the outfit appendages seemed to be in the way when they were on the wire. Two of the girls in particular appear more daring than the third, with the routine calling for a jump over a chair, a "split" by one member and a few other tricks that have been demonstrated as belonging to the category of wire acts. The women work well together and the act found favor at the American. *Mark.*

### Goettler and Cox. Piano and Songs. 13 Mins.; One. City.

Young men. Received inspiration for act through prominence obtained by writing topical songs. Goettler plays the piano, also sings. Cox handles several numbers alone a la cabaret. Goettler writes music, while Cox claims the lyrical responsibility. Their present act runs mostly to their songs, with the boys making sure their audience knows they are the composers. The vaudeville bookings will give audiences a chance to look at the writers of some of the songs they have heard of late, and as the boys offer their numbers modestly they should get along very well for the time they keep on the stage. Offered one of their newest, "I'm So Used to Having You Around" for an encore, the number showing possibilities. Boys sing fairly well and effectively enough to keep working in the pop houses. *Mark.*

### ZIEGFELD "FOLLIES"

The new annual Ziegfeld "Follies" (11th edition) is a blaze of wealth, in looks and cost. That alone will carry the show to a bigger success than it has ever had. If that is possible, and it appears to be absolutely necessary to secure Flo Ziegfeld in his investment. If Ziegfeld has a bank account, after putting on that show, he must be standing in with a mint.

There are other material things in the performance, besides the dresses, girls, effects and scenery, but the "production" in this particular case comes first and is the big hit. The lavishness of the outlay is visible at the start and never ceases. There has been no Broadway show to rank with it in this respect, not even some other "Follies." Every turn the show takes looks money and more money as the evening progresses.

There was plenty of opportunity to invest. There are a bundle of scenes in the two acts.

After the wealth comes the people, a large number programmed, with three distinct hits among the principals. Fannie Brice, Eddie Cantor and Walter Catlett. The chorus was a hit on its own. There are 18 or more of

the girls, all the Ziegfeld type, led most often by Edith Hallor, Allyn King or Irving Fisher. In the music department three song numbers break out for popularity other than the special songs used by the specialists, which were not written by the number writers of the show—Gene Buck, Victor Herbert and Dave Stamper. One of the songs that seems in line, however, had its music by Jerome Kern and the number "Because You Are Just You" was not sung in "The Follies" for the first time. "Hello Dearie" may get into the popular class, it's a phone song, with the telephone Tangle, a number employed in another way. What sounds like the best production number, musically, is "Chu Chin Chow," waltzer written in America or England. The reverse is "Jealous Moon," used as an introductory song for the Chiffon scene. One of the funny things of the entire exhibit is how Ziegfeld stood for a "moon song" in these days.

The show starts off with a plot that has a \$10,000 wager attached that a prospective son-in-law can show his future father more in three hours around New York than ever was written into the "Arabian Nights." Then everyone, including the audience, forgets all about it, until the final scene of the evening, when the lost plot is recalled through seeing the opening setting once again.

The strictly specialty acts, like Will Rogers, Bert Williams, Fred Heider, W. C. Fields, and Policeman Vokes and "Don," all heavily scored. Mr. Fields did a lawn tennis bit of ball juggling in a tennis set, amidst plenty of fun, furnished by himself though well aided by Walter Catlett. Vokes and his "drunken" dog made a distinct hit. The act, on the Amsterdam Roof for months, seemed to strike the first-nighters as a new novelty. Rogers, with his speaking voice and lariat, came on in the next to closing spot of a show that ended Tuesday night at 11.40, but no one walked out when they saw the only gum-chewing William appeared.

Fanny Brice was but two scenes (or 10 minutes) before, with her own two songs, written by Blanche Merrill. Each halved the honors Miss Brice secured with them, with the singer herself, and the second number, considering the position, was the real riot of the evening. It was about a Yiddish Egyptian girl, with Miss Brice adding to the humor of the lyrics with her arm and body movements. Eddie Cantor, in blackface, who also was liked in a scene he had with Mr. Williams, sang "The Maiden's Prayer," written by McDonald & Hanley, as his first number, it proving a strong applause maker for him, he returning with a strictly "stage" song, "The Kind of Baby For Me." It's a song, for a riotous finish to his act that also contained a semi-monologue. Mr. Heider for his first time with the "Follies" gave excellent satisfaction as an acrobatic dancer. He was placed badly for his first number. Heider entered the "Follies" from vaudeville (Heider and Facker). He seriously he had been with Bert Williams' vaudeville producer, "See America First." Heider has fixed himself easily for the "Follies" engagement. Bert Williams' first song was "Home, Sweet Home," by King Gardner, and the next "Unhappy," by Cramer and Latson. Both are sung in Mr. Williams' exclusive style.

Mr. Catlett scored in more of a character manner in his role that of a country boob in New York, trimmed by everyone and threatening to pan New York when returning to his home town, St. Joe, Mo. A couple of scenes were devoted to this sort of matter, the bigger one being on a temporary subway superstructure in which Mr. Williams did a trained bear, and did the bear thing very well. Into the scene, which contained some laughing matter, entered Don Barry, his first appearance of the evening, Barclay doing nothing for the remainder of the night, and having only his "Gimmederbeer" to draw a laugh with. Recalling Barclay's prominence in last season's "Follies," his relegation to the also rans could not be easily accounted for.

There is somewhat elaborate scene of the Information Bureau at the Grand Central, intended for comedy, with Williams given the entire scene practically, badly dragged, and the opening of the second part repeated the dragginess, the first scene in the final division having no relevance. Perhaps it was to appeal to the feminine eye, something that might be remarked as well for the chiffon display unless chiffon is the radius of dress goods just now and Ziegfeld wanted the folks to know he stopped at nothing.

The first part of the performance ran in much better fashion than the latter end. Ned Wayburn did the staging, using the Wayburn steps more often than usual and having an Ante-Bellum buck and wing dance for 16 boys and girls that got quite a lot.

The effects of the show are led by the Langdon MacCormack naval picture as the finale of the first act, preceded by a patriotic number, "Can't You Hear Your Country Calling?" by Mr. Herbert. In this scene was a tread mill running horse illusion of Paul Revere's Ride and impersonations of residents Washington, Lincoln and Wilson. The MacCormack naval matter, that of battleships coming forward, made a striking finish to the patriotism and first act.

The second act held a cross-cross ladder device upon which three rows of girls marched up and down. While it incited applause and was quite pleasing as a sight, it was reminiscent of the Hippodrome's first year's ladder scene, as a Wayburn sort of drill recalled the patriotic first act marching flash of "The Century Girl."

Joseph Urban again provided the scenic backgrounds and Ziegfeld must have told him to go the limit which he did.

The new "Follies" will likely undergo expected changes, excepting with the production. There's so much to see in the show without

watching the performance that maybe the Ziegfeld scheme is to draw 'em twice, once to watch the scenery and clothes, and once to watch the performance. The latter is this season's certainty with double price. It's a "sight show" of a kind never before shown. *Stms.*

### HITCHY-KOO.

If the new Raymond Hitchcock show, "Hitchy-Koo" at the Coban & Harris theatre is but a partial replica of the London revue, "Some" as played at the Comedy over there, then the London revues have been grossly trampled by the Americans over here. To New Yorkers who have not seen the English versions of an American musical comedy, the good old kind of production on the other side was looked upon as a show-joke, good enough perhaps for the English who knew little of them before the deluge arrived, but to Americans!

"Hitchy-Koo" however may be a trifle more entertaining than the great majority of the Broadway revues ahead of it, and taking into the estimation of the whole, the simplicity of the production with its inexpensiveness (as these musical comedies generally go) "Hitchy-Koo" is far away the best of them all.

Mr. Hitchcock is present often but not as an actor—only once or twice. At all other times he is "the manager of the troupe," making curtain speeches, starting the performance with a speech from the front row of seats. On the opening night while speaking he greeted acquaintances about, shaking hands with them as they entered, with Charles Darnton (Evening World), and Ambassador James Gerard, the latter receiving the most applause—even from a first night audience. Mr. Hitchcock later sang his only song, "Since I Became a Manager" written by George M. Cohan. It related how since becoming a manager, Hitchcock, as an actor, would never realize a manager again. The song probably expressed Mr. Cohan's feelings in the matter as fully as it did Mr. Hitchcock's and it must have been an easy lyric for Cohan to write.

Having casted the piece with people he wanted to work, and having enough to keep them working, most were working at the time the first performance ended at 11.35, without dragging. Neither was there a chorus of 80 voices and 64 show girls. Instead was a small collection of very pretty girls, some of whom did things besides chorusing.

Many scenes were put forward in the Reinhardt or Urban style of setting, mostly Reinhardt, and they all looked well.

In planning, the performance resembles vaudeville. It's a show of all "bits." There is no story but plenty of comedy, satirical, travestied, burlesque and plain rough house. It all got laughs. The comedy of the performance is what ensures its success for a draw, although it must compete with the gorgeous production of the new "Follies," at the Amsterdam, just a few doors away from the Coban & Harris towards Broadway.

If the final scene of "Hitchy-Koo" was taken from "Some," then there has been an American producer in England with burlesque ideas, that scene, an uproariously laughing one for the audience having been adapted from the old burlesque expedient of slapping and kissing the same man. Another laugh was "The Country Store," taken from vaudeville with Rock and retaining Felix Rush as the store-keeper. Then there was Ames and Winthrop with their vaudeville specialty. They overran a splendid score secured after singing "Gunga Din" to a rag-time accompaniment by returning for another dancing encore.

Perhaps the newest laugh of the evening, and also the loudest one, was "The Picture Gallery" with Mr. Hitchcock and Leon Errol. Next in favor was the "classical dancing drama" done by William Rock and Frances White. Rock and White were often before the footlights and in this show Mr. Rock has had a better opportunity for himself than at any time since he annexed Miss White as a stage partner. Rock displays his expertness in the "up" of the scene, where couples of different periods walked out of a stage album, he, as the flowery boy, caught the most approval immediately. Miss White led the only poorly staged number "Have You Seen the Ducks?" but in everything else acquitted herself with a blemish, including among the new material the song, "Time to Be a King." Rock and White did the "Classical" thing in "The Pill Box Revue" song. It is a vaudeville act by itself for them.

Grace La Rue was a singing principal who lent voice and distinction to the scenes she appeared in. Miss La Rue also scored solidly when in "one" with her songs alone. Irene Hordoni, entered inconspicuously and remained for the time for the greater portion of the time, until singing a solo, with Albert Newman at the piano, in the "School Room" scene that had George Moore as the school teacher. Moore opening with an "Alphabetical Rag" number. Mr. Moore (once of Vanderbilt and Moore) performed everything he was called upon to in a neat way and while never causing a riot was a substantial substance in the lineup. Errol also did well better than others then when attempting anything by himself. Roy Hoyer was another principal and Eleanor Shucraft another (when not in the chorus).

Nothing pretensions was in the music. In this performance an old air fits in as well as a new one, although E. Ray Goetz, who could not have more easily of having arranged the score than of having written it, turned out a catchy melody in "When You've Picked Your Basket of Peaches."

Messrs. Hitchcock and Goetz "present" the show, staged by Julian Mitchell and Errol, with book and lyrics by Glen MacDonough and

Goetz, again. About all Goetz didn't do was to personally appear. It is called an "Intimate Revue" in two acts and 18 scenes.

A word in "one" by Mr. Hitchcock was given over to the subject of the Rev. William A. Sunday, always mentioned by the speaker as "Bill." Mr. Hitchcock said Sunday, during one of his evangelical talks, had stated there were no decent men and women on the stage and the public should remain away from the theatre. Hitchcock's reply that Sunday was wrong about stage people brought forth a vigorous applause, and then he proceeded to give Sunday a sound panning, although he stated that Sunday, to whom Hitchcock referred as "The P. T. Barnum of the hymn book," and himself were good friends. "I write to him," continued Hitchcock, "in a professional way, for we are both showmen and understand each other. I usually write, 'Dear Bill: How are you? How's Ma? How's collection?' And when Bill says he's had 21,000 people in the Tabernacle that only seats 12,000 I don't dispute it for I often exaggerate myself. That's a part of the trade, Bill's and mine, show business."

Hitchcock proceeded to illustrate the manner in which Sunday expounded his speech, kneeling down on the floor, in inviting the Devil to come up. "I suppose," commented Mr. Hitchcock, "Bill has been doing that so long without anyone coming through the floor that he now believes there's no one there."

Hitchy practically termed Sunday a "hick," saying that the men of the cloth were respected in and outside of their church and were welcome at the homes of their parishioners, "but" he added "if your minister should throw one leg across the pulpit, use all the nasty words he could think of and wear at you, you wouldn't invite him to your home again, would you?"

The Billy Sunday tirade was loudly laughed at and generously applauded, the majority of the night riders being affiliated with the antics in one manner or another, and all as seemingly in sympathy with Hitchcock in his frankness in describing Sunday's coin getting buncum. The Sunday "bit" of the bill is Hitchcock's star monologue and will attract as much attention to "Hitchy-Koo" as anything buncum. The Sunday "bit" of the bill day following the opening, it attracted Sunday's notice at once and he immediately announced a "theatrical night" at the Tabernacle for Tuesday evening.

"Hitchy-Koo" won't have any trouble in sticking over the summer. It's going to be in favor because it's not the kind of show you expect, but it's the kind you like. *Stms.*

### COLONIAL.

With the possible exception of one turn, placed in the middle of the bill, the show at the Colonial runs smoothly and is quite a strong one for the time of year. It began with Sprague and McNece, an excellent rollicking act, and through some intricate stunts and Miss McNece making a good appearance. Number two position held Harris and Manion, who seemed intensely nervous and, as a result, did not do themselves justice at the opening. But they finished strongly with singing. The straight man has a very good voice.

Hugh Herbert and Co., in "The Prediction," pleased very much. It's a rather pretty idea of the sort of visualization of a narration, as they do in pictures. Robins, "the walking music store," is an exceedingly clever imitator of musical instruments, which he takes from his huge, ill-fitting clothes. It is hard to determine whether Robins is a man or a woman.

In either event, Robins is an artist—that is in the vaudeville meaning of the term.

Just before intermission came "The Race of Man," five men representing as many different races, who sang and made speeches. It was a very slow-moving affair. Betty Bond hadn't the easiest spot for so quiet an act, opening the second half, but the special drop seemed to attract the audience's attention and they resumed their seats and waited for something to happen. In this they were more or less disappointed, for Miss Bond's material wasn't strong enough. Whoever wrote her melodies has an excellent memory. All of their sounding reminiscent of very recent popular ditties. The "365 Days" number, both in lyrics and music, seems almost a paraphrase of "Out of a City of Six Million People, Why Do You Pick on Me," while "Be My Little Baby Butterfly" strongly recalls "Be My Little Bumble Bee." Miss Bond essays no dialect at all in "Night Time is the Time," but it's all that "she's" got little thing and should try again with more felicitous material.

Miss Bond finished with a military number and was followed by Beaumont and Arnold. The opening call for Miss Beaumont to enter in a military costume almost identical (other than the color) with the one Miss Bond had just disappeared in. But the new costume started at very fast pace and tried hard to overcome this handicap. The turn moved at a fast clip right through, finishing with whirlwind stepping, the whole affair being full of "ginger."

Bernard Granville, in addition to his familiar "souse" dance, did four recitations and two speeches, also one song. He recites well, but if that sort of thing is to become the major portion of all male singers, instead of being a side show, we are not sure of old-time Shakespearean readers at a minimum scale wage. Recitations in vaudeville, for some unaccountable reason, are surer than imitations and no less riotous in the elicitation of applause than parodies. La Sylph, with stereopticon slides thrown upon her, was an effective closing number. The show, as a unit, gave good satisfaction. *Jolo.*



## PALACE.

There may be a dispute as to who walked off with the hit of the show at the Palace Monday night. When it all settled down it looked like "tops and bottoms," in the language of the dice player. Nora Bayes topped the bill and George White and Emma Haig (New Acts) had the strip of billing across the bottom. It was a toss up as to who scored the greatest applause, but the one thing certain and that is, the Palace had the "ropes" up at the back of the auditorium for the first time on a Monday night in a couple of months. Just whose name was responsible for this is also a question, but judging from the reception Miss Bayes received when she made her initial appearance it would be very safe to say that she was the cause of the capacity crowd.

A little slow at first, was the bill, with laughs lacking in the early portion, but when once underway the entertainment went right on through to the finish without a hitch, even though it was a better looking bill on paper than it was on the stage. But it was a show that had the flash for the layman, and, judging from the frequency of laughs and applause as the program ran along, the majority of those in the audience had decided that they were getting their money's worth.

The Australian Creightons were the openers and for about nine minutes they entertained half a house, the audience not getting to their seats until the Phina and Picks act was about half way finished. The later turn scored a solid applause hit on the strength of the singing of "Mississippi" number by a little pick, who did not seem more than eight or nine years of age. This little youngster looks as though she was going to be the absolute mainstay of the turn.

Bert Levy, with his cartoons and whistling, won applause with Roosevelt and Wilson drawings. Later Bert introduced the Liberty Bond speaker of the evening, who was Stanley Quinn, of the Corporation Counsel's office, by "ar the most convincing of the talkers who have been speaking on the subject of the Government investment in the local vaudeville houses. This young man has a sense of showmanship and he landed his remarks with a punch.

Florence Tempest and Marion Sunshine are back from their Orpheum tour and at the Palace doing just what they have been doing for a great many months with the number from "Stop, Look, Listen," as their opening bit. From the two songs that followed it looked as though Broadway was paying the girls a royalty, this was for their mention of that little known street.

Incidentally, without a breach of confidence, "Tenny" is going to be married again. Now, never mind who to, but "Sunny" is still heart whole and fancy free, according to herself. The info was not dishd over the footlights, but is from the feed box dope.

Walter Brower was next to closing the first part, and was the first laugh of the evening. He had the audience with him, and his serious recitation at the close was sure fire after the laughs. White and Haig closed the first part, holding applause at the finish with red, white and blue stuff, so that it looked as though the audience was going to sit through the intermission wearing out their hands.

The second section held but three acts. Rockwell and Wood opened after intermission and the out and out "nut" stuff was a scream for those in front. Miss Bayes, who followed, held the stage for 37 minutes and did practically all the numbers she was formerly presenting as part of her "regular show." "O'Brien" was her opener, followed with "Don't Ask Me," a coon song, and then her rambles about New York was a laugh and applause winner. After was a semi-recitative thing of a war nature, which pulled at the heart strings and brought another encore demand. Then George M. Cohan's new song, "Over There," was sung, and in this case really sung and put over, and he audience went wild.

The California Boys' Band was the closer and gave a burrah finish to a show chuck full of patriotism and red fire. Fred.

## ORPHEUM.

Despite this is the last week of the Orpheum's, Brooklyn, season, there is no apparent stinting in the allotment of talent. It may not be the most expensive bill, but it is very entertaining.

The first and second headliners are Julia Arthur and Bernard Granville. Both are in the first half, yet the second part was, if anything, more entertaining. Granville's fourth position is necessitated by his playing the Colonial also, and he got away without giving the two concluding recitations "demanded" at the Colonial. His biggest laugh at the Orpheum was his definition of hiccup—"messages from departed spirits."

Miss Arthur followed Granville with her patriotic spectacle, "Liberty Adams."

The Norvelles, man and woman, present a novel opening turn consisting of ring, trapeze and hand balancing. Steindel Brothers, three of them, violin, cello and piano, in a musical recital, comprising a series of classical selections and then scoring strongly with "Poor Butterfly," added and abetted by the house orchestra.

Arthur Havel and Co. in a comedy play, "The Playmate," extract a lot of humor out of a mediocre vehicle. It's the way the two boys put it over that scores.

Bence and Baird started off the second half at a very rapid pace, Miss Baird getting the audience with her immediately on her entrance and holding them throughout. She has a very good Irish dialect and in the

matter of facial expression suggests Eddie Foy. Their songs are along original ideas and cleverly lyricized and their Scotch bit proved a big laughing finish.

Heermann and Denny have a slim sketch, just enough to serve as an excuse for George Heermann's weird skeleton dance and other contortionist antics. Harry Carroll at the piano was his usual sure fire applause gatherer, walloping out a medley of his former song successes. He finished with his new patriotic number about being a long way from Broadway.

Burdella Patterson preceded the Hearst Weekly with her artistic posing turn. The colored slides which drape her figure are projected from the orchestra pit and are much more definite and distinct than another somewhat similar act which uses the moving picture booth to "shoot" the pictures. Jolo.

## AMERICAN.

Although it looked like rain, the American downstairs filled up Monday night and with the show running more to comedy than anything else, the returns were never in doubt.

During the middle of the bill a two-part L-K comedy film was shown and while it reached about every bit of stage stuff done when Weber and Fields were kids and Murray and Mack knew more about marbles than anything else, the audience laughed heartily at times. So this, coupled with the acts turning loose a deluge of comedy, made the audience assured it was getting it's money's worth.

Valentine Vox dressed the stage up sumptuously for his ventriloquist turn and his work with the bellhop dummy held close attention, some of the patter being too "fly" for the audience, however. The main point of the gags were "caught" and Vox's score was genuine. Granville and Mack rang up a big hit with their familiar turn with the burdurdy and comedy rehashed from the start. Hard-working pair and make the best of every minute.

In the Days of Long Ago" (New Acts) attempted too much, the act pleasing in spots. The comic film hit the bill at this juncture.

Harry Brooks and Company have a surefire act for the pop houses, the "Old Midstrel Man" theme being capably worked up. It gets away slowly but when Brooks, as the toothless, old banjo entertainer, "past 80," hoves into view the results are there. Brooks makes a splendid type out of the old fellow, who is ousted from the home of a cranky exhorter of religion and temperance and who is followed by the man's niece. Act one of the best of its kind and carries a clean, wholesome flavor, with enough musical interpolation to give it a nice swing. One of the hits of the American show downstairs.

Another large-sized hit was landed by Andy Lewis and his "clowning" and "kidding" with the young people in his act found quick laughing response. Several of Andy's "bits" might be censured in some of the out-of-town theatres, and that "hell" reference might come up for round-table discussion, yet in New York houses they sure "eat it up."

Three Bullwag Girls (New Acts) closed the vaudeville, with the Louise Glaum feature, "Love or Justice," holding nearly everybody in. Mark.

## ROYAL.

This week's program for the Bronx house makes a splendid playing bill with practically every act gathering its full quota of appreciation and applause, the honors going to the headliner. Louis Mann and Co. (New Acts), with second choice falling to Stone and Kallaz, who closed the first section. Business was close to capacity Monday night, despite the weather and surrounding conditions, one must naturally credit the good shows for the draw.

After the pictorial weekly, Simmons and Bradley opened with roller skating, offering a series of programed dances on the wheels. It's a neat opening act and carries some exceptionally good trick steps that eked out individual applause.

Nella Allen followed with her songs, each gathering applause. Miss Allen looks good, has a splendid vocal delivery and has a string of numbers that not only fit, but stand out on merit. It was a trifle early for her, but the weight of the bill necessitated the early spot.

The Farrell-Taylor Trio have altered their act in spots, but the body remains the same with the act section carrying the load. Natalie Navarre marked up an individual score with her musical renditions and adds considerable to the general class of the turn. They were a comedy hit.

Browning and Denny have a neat little two-act working in "one" with Hattie Browning handling the bulk of the work. Miss Browning knows the line in which she excels and attempts nothing else. Denny's piano solo broke up the repertoire nicely and justified its presence for the house liked that quite as well as anything in the specialty.

Stone and Kallaz were an artistic success, which surprised many who doubted the Bronxites' appreciation of this brand of vehicle. Every angle of the act registered with a walloping and the conclusion found them acknowledging sufficient applause to warrant several curtain calls.

Frank Mullane opened the second half with his songs and stories, the latter being particularly well liked. Mullane has a personality and a voice, a combination that he can hardly fall with. At the Bronx house he seemed at home and gathered a reception at both ends of the turn. Mr. Mann followed with Robins closing the show, bringing the final curtain down after 11 P. M. Wynn.

## HARLEM OPERA HOUSE.

Business was a trifle off Tuesday night, the regular patrons apparently waiting for the Wednesday and Thursday performances, when Manager Swift offers the weekly novelty affairs, such as Oriental and Country Store Nights. A shrewd place of managerial sagacity was exhibited in Swift dedicating his private office for the registration department, the lobby always holding upwards of a hundred individuals waiting to register. The presence of the booth naturally attracts visitors from every section of the district.

The show was thoroughly pleasing, but carried nothing pretentious. The weekly picture of current events opened, with Stuart Darrow following. Darrow is a sand artist and shadowgrapher. The latter portion of his specialty earned him some laughs and sent him away to a reasonably fair hit.

The Four Chicks followed with songs. The Chicks are all girls who seem to sing well individually but who lack the ability to harmonize effectively. They could tone down their ensemble singing to advantage and should aim for general results rather than for individual honors. Some additional comedy might be added, since one of the girls seems capable of handling it.

The bill carried three new acts in Cameron De Witt and Co., La Palencia and Whitney and Wilson. New acts in the De Witt sketch following the Chicks. Then came Sol Levey, the singer, who offered "Joan of Arc." The slide songs have become an institution in the opera house, and Levey was forced to sing several choruses accompanied by the audience.

A Keystone comedy followed, but lacked the laugh punches expected and failed to gather any noticeable results, after which came Whittier and Wilson. Then followed the Tennessee Ten, a Ralph Dunbar production. This combination of colored entertainers practically stopped the show with the musical efforts at the finale. They jarred through several numbers with some good comedy added, and at their finale had taken down all honors of every description.

Doc O'Neill came next, a rather difficult spot, but O'Neill soon had the house with him and scored many a laugh with his string of "gags." La Palencia closed the vaudeville section, while a feature picture closed the show. Wynn.

## JEFFERSON.

It looks as though the summer schedule for shows in effect was the Jefferson, judging from the bill the first half. Business also seemed to be working on a summer plan Monday night, for the house held less than one-third capacity, and what a tough audience it was! They wouldn't laugh at anything, and it was not until the last two acts of the bill appeared that there was anything like applause. There were eight acts, a news weekly and a five-reeler.

George Davis Family opened with their acrobatics with small result in an applause way. Morley and McCarthy Sisters, second, were the first turn that struggled against the orchestra, which seemed willing to do its best to play anything except what the act wanted. The girls, however, managed to get through to a finish with slight applause.

Austin and Bailey (New Acts), two boys presenting a blackface dancing turn that failed to impress Phil Dwyer and Co. (New Acts) very poor attempt to make an animal impersonation the ground work of sketch. Hearst-Pathe Weekly followed and then a Liberty Loan speaker.

The second half of the show held Ryan and Riggs, who livened things up for a few minutes, but the audience slipped right back with the advent on the stage of the Great Lipton, the ventriloquist, working without his ship act. There was not a ripple at any of his gags, the only semblance of a laugh came with Frank Tinney's old one about the "hard to-mate-ber."

The Black and White Revue held the next to closing spot, winning the first solid applause of the evening on the strength of the too dancing of one of the girls in the turn. In reality this girl saved the act from suffering the similar fate to Lipton's.

The real hit of the show was Harry Breen, who closed the bill. Breen had them laughing and going wild at the finish of his turn. His talk about the locality and the various people he knew was a riot for the audience. It was a lucky thing for the bill it had Breen on it. Fred.

## CITY.

The business seemed off Tuesday night, but there was no slump in the usual patriotic show of spirit by that City audience when an earnest speaker came out and made about a six-minute talk in behalf of the Liberty Loan bond purchase by the public before the time limit expired. There was also applause for marching troops in the current weekly show.

The vaudeville section was overboard with songs and the deluge hurt. However, there was a decided leaning toward one of the comedy acts to such an extent that it stopped the show "cold" in every sense of the word. And strange to say, this act, under an assumed name, proved conclusively that an act doesn't have to have a name known to the audience to slam over a hit of unusual proportions.

The Two Carletons opened the show. Male combination. Act has acrobatics of the shoulder-to-shoulder, hand-to-hand and hand-to-hand routine to carry it over. Young men do very well with their team tricks, but still too much on the opening. Act needs more

speed and could get it easily without doing the turn any harm. Goettler and Cox (New Acts) registered substantially.

Harrison Brockbank and Co. offered their comedy drama of an incident in the life of the great Napoleon, with Brockbank doing his characteristic and splendid impersonation of the famous general. Seems funny at this time to hear a denunciation of the English by a French army chief, yet that is what Napoleon does when he makes his appearance in this skit. The role of the drummer boy who saved Napoleon's leather kit but lost his life in doing it was effectively played, and the part has more to do with the action than that of Brockbank's. Act was very well received, with close attention being paid to the dialog all the way. Brockbank makes a beautiful character out of Napoleon during his time on the stage. After the U weekly, the lights went up and a splendid talk was made by a man for Liberty Loan bonds.

The Garden Four is apparently a quartet of singers from the other side, or at least they convey that impression through the program offered. Anyway, the act, if it is of foreign composition, or at least half of it anyway, has become noticeably Americanized, both in dress, style of working and in point of numbers. Good act of its kind and one that got over very nicely at the City. The four make good harmony.

Leslie and Baker attempt entirely too much singing when it must be considered that dancing is their forte. The woman half of the team throughout gave evidence as though she was doing an impersonation, for she worked in noticeably masculine fashion. Hard worker, though, and despite apparent hoarseness, sang as tough her life depended on it. The man is a corking good dancer, his style running more to eccentric routine than anything else, although he has a tendency to cover too much territory when dancing. Maybe essential in part, but not for the whole.

"Walrod and Zell" was a name adopted for the City engagement by two young chaps who romped away with the comedy hit of the show. It's an act of the Eddie Borden type, with the comedy boy having a good foil who is also adept in knocking the ivories. Act ran the gamut of nuttiness, kidding, patter, acrobatics and instrumental music, with the City audience falling for it good and hard. The Revue du Vogue" closed the show and this act, with its seven girls and one male principal, proved quite an interesting and entertaining feature, although so many songs having been heard above it, marred the returns. Act runs smoothly with the young man showing a good tenor voice which he uses to advantage in the turn. The act has a ragtime marriage travesty at the finish that was splendidly worked up and proved sure-fire at the City.

The feature was a Triangle comedy-drama, "America—That's All," that held fairly straight interest. Mark.

## AUTHORS ASKING NEW CONTRACT.

The Authors' League of America is making an attempt to secure an agreement with the Managers' Association for a new contract for the members of their society. The authors want a bigger share of the royalties on the stock and picture rights and have delegated several members to take it up with the managers.

Augustus Thomas, who originally headed the committee of authors, has gone west and in the meantime George Broadhurst and Channing Pollock are undertaking to bring the matter before the managers in a favorable light.

The Shuberts, who have been approached, did not take the suggestion kindly, and it will be brought up at the next meeting of the Managers' Protective Association.

## POOLING MONTREAL.

The report Monday was that the Shuberts and Klaw & Erlanger had reached an agreement whereby for a period of ten years, starting next August, the traveling attractions of both interests playing Montreal, would play His Majesty's theatre there.

For a long time there has been a rivalry between the firms ancient booking conditions in Montreal and this is the first indication that the matter was being amicably settled.

Locally the report lacks confirmation, the Shubert offices avowing that it was untrue.

Incidentally W. A. Edwards, manager of the Montreal house, is in New York, and his visit here at this time that the report reaches surface, gives additional significance that something is developing on the Montreal condition.



# SHAPIRO, BERNSTEIN & CO

Every music publisher and song writer has been patiently waiting for the American troops to pick out a song the same as the English troops did with "Tipperary." We all know that no pushing or plugging or any one thing under the sun would determine the issue, but it would come of its own accord as it did in France. Well, it finally came, and we are the proud and happy possessors of the song. It started with the troops in Indiana singing Macdonald and Hanley's popular march ballad, "Indiana," which has become the official State song of Indiana; and when these troops spread to Texas and other parts of the country, the song was carried along, with the result that we have received press notices from all parts of the country eulogizing the song and stating that at last we have an American "Tipperary."

Performers who are not singing this song should put it on at once and will be wise to make the above announcement to that effect.

## "INDIANA"

By BALLARD MACDONALD and JIMMIE HANLEY

is destined to go down in American history as the song the troopers sang, the same as they did "A Hot Time in the Old Town" during the Spanish War.

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WE ARE ALSO ANNOUNCING WITH PLEASURE TWO MARVELOUS NEW NUMBERS:

One of the most wonderful ballads ever placed before the American public.

### "LOOKOUT MOUNTAIN"

By JOE GOODWIN and HALSEY MOHR

The most marvelous rag that has been heard since the days of "Alexander's Band."

### "THE RAGTIME VOLUNTEERS ARE OFF TO WAR"

By BALLARD MACDONALD and JIMMIE HANLEY

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# SHAPIRO, BERNSTEIN & CO

CHICAGO, Grand Opera House Bldg.

# MUSIC PUBLISHERS

LOUIS BERNSTEIN, President

It is with great pleasure that we announce the capture of the three big song hits of the

## ZIEGFELD PRODUCTIONS

in the famous "ZIEGFELD FOLLIES," which opened at the New Amsterdam Theatre this week.

EDDIE CANTOR was the hit of the show with one of the biggest and best novelty numbers ever heard on Broadway

## "THE MODERN MAIDEN'S PRAYER"

By BALLARD MACDONALD and JIMMIE HANLEY

In the ZIEGFELD "FROLIC" on the New Amsterdam Roof, AL HERMAN, the popular comedian, stopped the show with two of the biggest and best novelty numbers that we have ever published in this house and that are destined to be heard from all over the country:

The comedy song

## "PLEASE DON'T LEAN <sup>ON</sup> THE BELL"

By WILL J. HARRIS and NAT VINCENT

and the great novelty number

## "SOME NIGHT"

By JOE GOODWIN, WILL J. HARRIS and NAT VINCENT

Orchestra and Band Leaders throughout the country will do well to hammer away on these numbers.

224 WEST 47th STREET  
NEW YORK CITY

'FRISCO, Pantages Theatre Bldg.

# SENTIMENT SOUNDS DOOM OF TRADE-PRESS FILM SHOWINGS

**Plausible, Feasible and Sound-minded Reasons Advanced by  
Picture Men Why VARIETY'S Suggestion That Pro-  
jection Room Exhibitions Be Done Away With  
Should Be Generally Endorsed—Idea  
Growing in Favor.**

The practice instituted by manufacturers and distributors of moving pictures which resulted in reviewers assembling in the various projection rooms to witness pre-showings, seemed to some of them to be an injustice, not alone to the producers, but to the exhibitors. The value of advance reviews are not under-estimated, and it is believed that if these reviews could be written in the best circumstance, they would be further enhanced and of still greater value to showmen who depend upon them as the guide to their judgment in selecting entertainment for their theatres.

Of late there has been a tendency to discontinue the projection room advance showings, and unless all signs fail the movement will grow into such proportions that the concern adhering to the practice will be the exception to the general rule. A canvass of several of the concerns that recently abandoned the private showings resulted in some illuminative reasons therefor.

Metro claims it is impossible for reviewers to get an exact line on pictures at private showings, any more than the critics can pass judgment upon a legitimate show at a rehearsal. They cite as a specific instance their current week's release, "Lady Barnacle," which when shown to a number of people privately elicited absolutely no laughter or gave any indication of its value as a humorous farcical comedy. Yet when shown at several of the theatres in New York city the audiences were convulsed with laughter.

On Bluebird's behalf it is contended that in order to keep pace with the program and have features shown to reviewers far enough in advance, that they might be of greatest benefit, subjects were frequently thrown into this service before they were ready to be viewed. Scenes which might subsequently be curtailed or eliminated; titles that were most frequently edited, or thrown out entirely, and the general process of editing which had not been done before the picture was shown to the reviewers in the projection room, might lead to an entirely different outcome, when the picture was actually shown upon the exhibitor's screen.

Regardless of the fact that reviewers might be informed that the picture they were seeing was incomplete, this disadvantage undoubtedly had bearing upon the opinion which was expressed in print. Furthermore, it would seem likely that the consensus of the reviews written in the solitude of a projection room, without any other audience than the delegation of reviewers, could not give the exhibitor the same indication of pictures' value, that might come if it were seen under circumstances that the exhibitor must abide by, when the film reaches his house.

It is contended that a large percentage of first run exhibitors are in a position to judge what the picture is like, before it comes to them and there can be no harm in the delayed information which reaches managers after the feature is actually released on schedule.

These were the conclusions which influenced Bluebird in deciding to abandon private trade-press showings of their program pictures; nothing more, nothing less, than a desire to present

the picture in its permanent form, as well as to furnish the exhibitor with the opinion of both the reviewers and an audience.

Leander Richardson, publicity manager for World-Pictures Brady-Made, said:

"If it has taken the manufacturers all these years to find out that a picture play in a projection room with a small assemblage of expert reviewers to look it over is under a disadvantage, they need a hypodermic shot of what racing sharps call 'the quick dope.' I thought everybody, from the office boy both ways and taking in the janitor, knew that, ages ago, but perhaps I was in error.

"The matter of closing the World projection room was considered quite awhile ago, but not on account of the disadvantage to the pictures caused by absence of a paying audience, music and the right atmosphere. We were quite willing to submit the Brady-Made photoplays to the reviewers, even under this handicap, purely as an accommodation to them and to facilitate their work.

"It was felt that they were our guests, and we were glad to have them. But when one or two so far misunderstood the situation as to violate our hospitality, the question of shutting off these privileged exhibitions came up for discussion. It was finally left in my hands, and I concluded not to discommode the entire body of reviewers for no fault of theirs as a body, but to weed out the offender or offenders individually.

"I picked the ringleader, a man who very nearly if not quite always came in during the second reel, slammed the door, tramped across the floor, dragged a chair noisily in from the next room, and very often passed audible remarks sneering at or ridiculing the picture. I felt that such conduct was creating an atmosphere distinctly detrimental to World-Pictures, which were not being produced entirely by permission of this reviewer, and I gently but firmly requested him to stay away.

"Nobody has been told about this episode, so it will not be thought that I was seeking to 'make an example.' But the fact is that the mere absence of this single disturbing factor has changed our projection room into an entirely agreeable and orderly place, where the reviewers may concentrate themselves upon the story being unfolded before them without interruption or distraction.

"So I am encouraged to conclude that we were right in getting rid of the ill bred member instead of shutting our doors to a body of young men and women who seem willing to make allowance for the disadvantages of projection room showings. It is a tough thing for a host to feel compelled to eject a guest for disorderly conduct, but it is a heap better than breaking up the entire party and making all hands walk to the station in the rain."

## DOLLYS WITH PATHE.

The Dolly Sisters have been signed by the Hearst-Pathe picture interests to pose for a series of features during the summer months. It is the first time the twins will appear upon the film.

## MORE TRIANGLE RUMORS.

It was pretty generally conceded about film circles that Thomas H. Ince has come to a settlement with Triangle and had withdrawn from further production activities for that concern. H. O. Davis, in an interview, is authority for the statement that Culver City is now the property of Triangle.

Just what sort of a new arrangement for the retention or withdrawal of Mack Sennett, if any, has been arrived at, was not known up to Wednesday. All signs point to both the former Triangle producers making future pictures on their own, to be released through Artcraft.

The entry of S. A. Lynch as head of the Triangle Distributing Corporation was marked by the chopping off of something like \$3,000 a week in the running expenses and to friends Lynch is said to have admitted that he is having his hands full whipping the concern into shape.

Another report has it that Lynch is not over-anxious to remain at the head of T's distributing company and that within the next very few days a deal would be made whereby he would step out and transfer his recent purchase of a controlling interest in the distributing service to the Aiken interests. Lynch first came into Triangle through his purchase for \$100,000 of the Triangle southern exchanges and it is understood his more recent deal for general control of distribution was made to protect the initial buy.

Triangle is said to be paying cash for all new purchases at the present time and to be holding in abeyance all bills contracted prior to May 27, in an endeavor to get some sort of a line on its assets and liabilities.

There seems to be no question about H. O. Davis assuming general supervision of Triangle productions in the future and it is stated he will bring to the concern a number of the present Universal directors to aid him in turning out pictures.

## SYRACUSE REGENT—SYNAGOGUE?

Syracuse, June 13.

The Regent, one of the largest and finest picture theatres here, has closed for lack of patronage. The house is located in the University section.

The Regent may be converted into a Jewish synagogue, since there are a large number of residents of Hebrew extraction in the neighborhood.

## ONE MORE CHICAGO HOUSE.

Chicago, June 13.

Jones, Linick & Schaefer are to have another new theatre, having leased the property at 406-408 South State street from E. F. Keebler & Co. for a term of years at \$10,000 yearly rent. The new house to be built will be devoted to pictures and will be called the Royal. It is situated close to the Rialto but below Van Buren street.

## ILIODOR CAST.

Herbert Brenon has selected the principals for the cast of his big states rights picture, "The Fall of the Romanoffs," featuring Ilidor, on which he has already been at work for several weeks. In addition to "the mad monk" he has cast Nance O'Neil as the Czarina; Alfred Hickman as the Czar; E. J. Connelly as Rasputin; Katerina Galanta as Anna, and Conway Tearle as the young prince.

## TO FILM RAFFLES.

L. Lawrence Weber and Robby North are negotiating with John Barrymore to be starred in a big feature production of "Raffles."

## Norma Talmadge's Next.

The next Norma Talmadge picture will be scenarioed from "The Secret of the Storm Country," a novel by Grace Miller White, the book not yet having been published. Picture and story will probably appear about the same time.

## GOLDWYN SHAPING UP.

Goldwyn Distributing Corporation, recently chartered at Albany, N. Y., with a capital stock of \$1,000,000, to handle the Goldwyn Pictures releases throughout the United States, this week held its first meeting and elected the following officers: President, Samuel Goldfish; vice-president, Archibald Selwyn; vice-president, Alfred Weiss; vice-president, F. B. Warren; treasurer, Gabriel L. Hess.

At this meeting announcement was made that branch offices had been opened in eighteen of the principal cities of the United States, not including Washington, D. C., where a branch will also be located within a fortnight. Goldwyn Pictures, Ltd., of Canada, has also opened exchanges in the six largest Canadian centers.

Samuel Goldfish will be the active head of the Goldwyn distributing system and it is claimed he is introducing new methods into film salesmanship. In the operation of the distribution corporation he will be actively assisted by Alfred Weiss and F. B. Warren.

## PREVENTS PRIVATE SHOWING.

Hartford, June 13.

Manager Vanni of the Poli house issued several hundred invitations for the showing of a film which had as its subject the black race. Among those invited was Mayor Hagerly, but unable to attend at the time Manager Vanni had planned, the mayor suggested another date—proposing Sunday, which Manager Vanni O. K'd.

At the last moment Prosecutor Parker warned Manager Vanni that no showing of the picture should be made on the Sabbath, with the result the Poli manager had to cancel his private exhibition, but within his own rights he could have forced permission for the private exhibition because the mayor can use his own judgment at such times to order the police to act as he sees fit, and to stop the picture and arrest those present would mean the mayor too would have to "come along."

## SHUBERT WILL TRY AGAIN.

Nothing daunted by previous experiences in the film industry, Lee Shubert, in association with Arthur Hammerstein and Ralph Ince, has organized a corporation under the title of the Advance Motion Picture Corporation. The new concern is seeking a studio in or around New York and will begin about July 1 the manufacture of motion pictures. Asked about the method of distribution, one of the trio said the matter had not progressed that far.

The stars selected are Elaine Hammerstein, Lucille Lee Stewart and May Thompson. The first picture to be screened will be a film version of "The Co-respondent," with Miss Hammerstein; the second, "Fate's Honeymoon," an original story, with Miss Stewart; the third, "The Girl in the Forest," with Miss Thompson, based on an operetta in which Lula Glaser appeared at the Herald Square some years ago.

## CHRISTUS WITHDRAWS.

After losing for the six weeks' period it was on exhibition at the Criterion "Christus" has been withdrawn and will be placed on distribution on the state's right proposition or a house release arranged for by the men controlling the film. The picture is understood to have failed to draw, owing to the war interest shown by the United States, with all activities pointing to the country getting deeper into general participation with the enemy. So "Christus" failed to draw, although the picture was given general publicity in many ways. "Christus" was bought from the Cines people who made the picture, the following men, Gaston Weinstein, Henry Crange, C. Kerr, M. Picard, getting the picture in Rome and buying it for the U. S. rights.

## NEWS OF THE FILM WORLD

The first of the Lois Meredith pictures to be released by Superlative Co. has been selected. The working title will be "A Voice from the Mist."

The George H. Doran company has published a manual of instruction and information, written by Marguerite Bertsch, entitled "How to Write for Moving Pictures." From past experience Miss Bertsch is perhaps as well qualified as anybody to write on the subject.

The next Ethel Clayton photoplay for World-Pictures Brady-Made is titled "Souls Adrift," to be published late in August. Miss Clayton's leading man in this drama is Milton Sills.

"I notice," said a man with a memory, "that another play by George Broadhurst is to be filmed. It is called 'What Money Can't Buy,' and in its brief career on the speaking stage after the first night the only thing that money couldn't buy was an audience."

A sad wag who saw the private showing of Alice Brady in "A Self-Made Widow" in the World-Pictures projection room remarked that Miss Alice surely ought to worship her creator. Slightly obscure, but will repay study.

The Glendale, Cal., Kalem studio, having leased 11 acres surrounding its old plant, is completely remodeling the studio. Stage space has been increased four times. All coast Kalem companies are now working at the Glendale studio. The Stingaree and American Girl series have just been completed, and Director Horne will take up the filming of a new serial by Robert Wells Ritchie in about two weeks. The Ham and Bud comedies are also being made here, the current one being entitled "The Onion Magnate's Revenge."

Melbourne Macdowell has become a member of the Triangle stock company at Culver City. As the heavy lead in "The Flame of the Yukon," opposite Dorothy Dalton, Macdowell will make his debut in the silent drama. Without previous experience in screen acting, he is said to have created an unusually telling characterization in the role of "Black Jack" Hovey, proprietor of the Midas Cafe,

where the big scenes in this Alaskan drama take place.

When hired by George W. Lederer for the Marion Davies feature, Gladden James asked the salary. "Same as before," answered Lederer. "Oh, no," said James, "I've now got to pay alimony and counsel fees."

Violet Mercereau is getting much-needed vacation following the making of "La Cigale," and is spending her time shopping and driving her cream-colored six-cylinder car, with her mother and sister Claire.

H. T. Knapp has been appointed manager of the Dallas, Tex., office of the Mutual Film Corporation. Mr. Knapp, who has been connected with the home office, stated on his new duties May 25.

"The Unafraid," an original scenario by L. Case Russell, has been chosen as the next vehicle for Gail Kane. This will be produced under the direction of Henry King, who has but recently joined the directorial forces of the American company, and will be released by the Mutual Film Corporation.

A complaint having been registered against the promoter of a large film concern to the Investigating Committee of the Curb Market, the stock of the company has been tabooed by the Curb brokers until the allegations contained in the complaint can be looked into.

George Loane Tucker is making ready for the imminent exploitation of another feature production in America on the same scale as his successful "The Deemster."

The German High Seas Fleet in action will be shown in this country for the first time the latter part of June, with the releasing on Metro's program, of "The Greatest Power," in which Ethel Barrymore is the star. This announcement was made by B. A. Rolfe, who declares the only motion pictures ever made of the sinking of the Gneisenau, Spandau and Bremerhursat, German battleships, will be seen in "The Greatest Power." Mr. Rolfe will not say how much he paid for the film, neither will he say from whence it came, but he declares that the print is now in a safe deposit vault.

Bluebird's program is "all set" until July 16 and there have been completed enough features to last until the regular season opens in the fall. "The Greater Law," produced by Lynn F. Reynolds, from Chas. J. Wilson, Jr.'s story, "The Code of the Klondike," will be the July 16 attraction, with Myrtle Gonzales, George Hernandez, Gretchen Lederer and Lawrence Peyton playing the principal roles. This feature was produced last winter near Truckee, Cal., high up in the Sierras, where Alaskan "atmosphere" was picturesquely supplied while the actors waded through snow, knee deep, in reproducing the situations.

Henry P. Caulfield, recently attached to the Lone Film Corporation, and who was very active in the distribution of the Charles Chaplin films for the Mutual, was recently quartered at the Claridge, lining up new film activities for the remainder of the year. Why Caulfield pulled away from the M. would fill a little book in itself but Caulfield has several matters under cover which he believes will hand the film world a little surprise when fully consummated.

Elia Hall is scheduled for two appearances among Bluebirds during the summer. "Little Miss Fix-It," which Jack Conway has just completed on the West coast, has not been definitely scheduled but will have an early August showing. The "Little Orphan," however, is announced for June 18. This feature was created by Mr. Conway from a story by H. O. Davis and deals with the fate of a flock of Belgian children, orphaned as a result of the war.

States Attorney McGhee of Ohio has given an opinion that the Ohio film censors have no authority to investigate film exchanges to ascertain if all copies of films were submitted to the Censor Board. The Board has no inspectors and cannot get information to prove that copies of films, parts of which were not approved, are being used in lieu of the ones censored. It is claimed that constant evasions of the law are being practiced.

There is likely to be a falling off in the clients of personal press agents for film stars in the near future. A number of film producing and releasing concerns have notified their stars that the duties of the personal press representatives interfere with the publicity their regular press agents are disseminating and that the practice must be discontinued.

When "The Birth of a Nation" opens an indefinite engagement at Brighton Beach Music Hall June 29 it will have Guy Smith in charge of its management.

George H. Degnon, business manager of the Trans-Continental tour of J. Warren Kerrigan, who is now at work on a Kerrigan feature in Los Angeles, reached Broadway Monday. Degnon was very successful with the Kerrigan tour and put over some nifty press stunts for him en route.

Lieut. Wells Hawks, of the U. S. S. Recruit, the great warship model which has been built in Union Square, New York, to stimulate naval enlistments, was in a quandary recently. Recruiting was so brisk that Lieut. Hawks found it was almost a boomerang. He had so many embryo sailors that he had no place to put them. Nearby is the Academy of Music, William Fox's enormous photoplay house. Mr. Fox heard of the difficulty and immediately got into communication with Lieut. Hawks; so the naval "rookies" spent their spare time settled snugly in an upholstered theatre seat, through the courtesy of J. Stobbins, the Academy manager.

Jones, Linick & Schaefer will take "The Submarine Eye," and after giving it an extended run at the Studebaker, Chicago, will book it throughout the State of Illinois. The Studebaker theatre was the scene of the first triumph of the Williamson Brothers, which four years ago played the production known as the Williamson Submarine Expedition Pictures. Rex O. Lawhead, who served in the capacity of manager for that attraction, is now in charge of the Studebaker showing, and is the general Western representative for the Williamson Brothers.

Charles Kauffman has been engaged by the J. Warren Kerrigan Feature Corporation as director of photography and he is now in charge of the camera in filming Mr. Kerrigan's first independent production, "A Man's Man," which will be one of the two first Paralta Plays released. Mr. Kauffman first

Harry Houdini is engaging players for his new mystery picture. Nina Morris is being mentioned as one of the principal feminine players.

Arrangements are being made by Harry Raver to send out his newest film spectacle, "The Warrior" (seven parts) as a road outfit in the fall. Raver being of the opinion the picture has the "draw." "The Warrior" is hailed by the Rave office as a second "Cabiria," with Maciste as the central figure of the subject. The story is laid in the Italian and Austrian Alps during the present war and some actual war scenes have been secured. The giant film actor, Maciste, is seen as an Alpine soldier.

Jesse Well is devoting all his spare time to his "Birth" film, having taken the New York territorial rights for the film.

came into prominence for his work with Esanay and later became a star camera man for Triangle, working with Director Reginald Barker. His contract with Triangle expired June 1 and he was gathered in by Robert T. Kane, vice-president of Paralta Plays, who organized Mr. Kerrigan's directorate and technical staff.

"Redemption" state rights continue to sell, with Hiram Abrams buying the New England rights to the Evelyn Nesbit special film for \$20,000, and Jones, Linick & Schaefer of Chicago taking Illinois for \$30,000.

Morris Milligan, a brother of Carl Milligan (New York Pantages offices), who once managed the Pantages theatre, Edmonton, Can., now has a feature, "Mothers of France" (Madame Bernhardt), which he is taking through Canadian houses and making money with it.

Lewis J. Selznick has secured the distribution rights for the New York and Chicago exchanges of "On Trial" and "Parentage."

Jack Wilson was reported to be about town last week offering the film stellar services of Kety Gordon, accompanied by the proviso that he was to direct the taking of the features.

Metro has planned a busy season of star releases and from now on the M. staff of film players will be kept on the jump getting rid of the features planned by the general office.

Metro directors have gotten new assignments and there has been a general shifting of the men who are staging the M. productions. For the present Francis X. Bushman will be in the hands of Edwin Carewe, with Rolfe personally looking after the next Emmy Wehlen picture. Director Cabanne has completed the new Emily Stevens feature, "The Slacker," winding up the last scenes last week.

On the special list of Metro feature star releases will be found the Stevens "Slacker" film as well as two more Miss Stevens will do, including "The Sleeping Memory" and another yet to be named. Viola Dana will have the feminine lead in the production of "Blue Jeans," while another star will visualize "The Beloved Traitor." A Metro star yet to be selected will be seen in "Yosemite." All of these will be given special release dates.

Unless other arrangements are made before next fall, there will be six road outfits "The Birth of a Nation" in operation next season. The booking department of the J. J. McCarthy offices, handled by Sydney Smith, is already lining up new routes.

Ludwig Schindler, who came to New York to boom things up for the Chicago picture exposition that will be held in the Windy City at the same time of the annual league convention, and who obtained the consent of a number of film stars to attend the affair in person, has gone back to Chicago but may return again to wind up a number of business matters just prior to the opening of the Expo next month.

Jack Abrams returned to Broadway the latter part of last week, coming in from a long tour through the south with "A Birth of a Nation," Jack being the last of the road managers to quit the one night trails. Abrams has a wonderful success with his one nighters through Texas in particular, playing many repeaters, and averaging a thousand dollars or more on each stand. Very few indeed were the stands that didn't turn out as well as expected, two stops hitting the outfit hard through terrific storms. Jack dug up towns that the state map of Texas didn't have outlined.

"The Garden of Allah" feature, which opened a three weeks' exhibition last week in Ford's, Baltimore, will be seen by a one night road outfit next season with time now being pencilled in by the men controlling the film. Howard Herrick is managing the outfit that is playing Baltimore.

The St. Denis theatre, building and interior fittings, was sold at auction last week to A. G. Tanner, lawyer, who acted for the stockholders of the company in liquidation, for \$202,100. In addition to the purchase price the buyer assumes all outstanding obligations.

When Ethel Barrymore starts her next feature for Metro it will be under Lionel Barrymore's personal direction. George Baker directed Miss Barrymore in a film just completed.

Robert Carson, who has been playing the defective in the Francis X. Bushman-Beverly Rayne feature, "The Great Secret," is beyond the conscription age, yet he plans to go to the colors, providing he can enter a certain army division. Carson planned to see Lieut. Wells Hawks at the recruiting ship, "Recruit," and have Hawks advise him as to the best step to take.

Olive Thomas will make her debut on the Triangle program as a full-fledged star on June 24, when Thomas H. Ince will present her in a rollicking comedy of high spirits and novel situations entitled "Madcap Madge." On the same date Charles Ray will also make his appearance under Ince auspices in a comedy drama known as "The Clodhopper."

MUTUAL



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Fresh as a breeze from the ocean itself.  
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"On Wednesday evening Mary Miles Minter, at the new T. & D. Theatre, 11th & Broadway, Oakland, California, America's largest and finest picture palace, was welcomed by over 4,000 people. Miss Minter received an ovation seldom accredited to a star of the screen, for the people could not resist the sweet and appealing beauty and the unconscious charm of this little girl," says the "Dramatic Mirror."

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Producer  
AMERICAN FILM COMPANY, INC.  
Samuel S. Hutchinson, President

Distributor  
MUTUAL FILM CORPORATION  
John R. Freuler, President



## NEWS OF THE FILM WORLD

Ned Holmes, who recently returned from Chicago, where he had charge of "Joan the Woman" film exhibition there for Jones, Linick & Schaefer, may take to the road and pull some special publicity for Goldwyn.

Albert Doris, formerly with Vitagraph and Metro forces, has organized the Dorris Publicity Co., having Lee M. Walker as his manager of engagements. Dorris at one time was with the Jos. M. Gaites office.

John Wilstach, who handled special publicity for "Treasure Island," recently finished the storizing of "The Doanmeter" for the Arrow Film Corporation.

Captain Hesser, head of the Hesser publicity bureau, has just furnished a scenario for a big film spectacle, entitled "Miss Liberty," in which E. K. Lincoln and Mae Murray will play the leads. The feature will be made in the Lubin plant, Philadelphia.

Lewis J. Seiznick has rented an entire floor (the fifth) in the Mecca Building, to house his rapidly growing New York exchange.

George Bowles is about town once more after being laid up for a couple of months with a broken leg. He says he will confine his activities to the film industry.

Hillier & Wilk have sold "Fighting in France" to the Educational Film Corp. of Dallas, for the states of Arizona, Texas, Oklahoma and Arkansas. They have also disposed of the Philippine rights to "A Mormon Maid" to the Royal Cinema Corp., a New York concern that buys for the Orient. Australia has increased its order from three to five prints for "A Mormon Maid," which is said to be a record.

The Convention and Exposition of the Motion Picture Exhibitors' League of Pennsylvania will be held June 25, 26 and 27 at the Park Auditorium, Philadelphia.

Albert Capellani, recognized as one of the foremost directors of silent drama, has been engaged by John R. Freuler, president of the Mutual Film Corporation, to direct the Empire All Star Corporation, the productions of Julia Sanderson, the latest of the Charles Frohman stars to be added to Mutual's "Big stars only."

Julius E. Timmer, formerly general manager for the Combition Pictures Corp., and the Ideal studios and laboratories, and now laboratory representative for the Thanhouser Co., has arranged with Thanhouser to cater to independent market producers who have no laboratories, and Timmer has been delegated to spend much of his time in New York signing up contracts. This is a new departure for Thanhouser, who has confined everything about the Thanhouser studios to their own manufacture.

"The Amazons," with Marguerite Clark as the star, is to be the attraction at the Rialto for the week of Aug. 5. This will be the first Clark picture to play that house.

A certain picture actor who has been from time to time held up to ridicule by several of the bigger figures in the film world who have circulated various stories regarding him, has retaliated by facing the managers and cornering them and securing a written apology from them for the defamations which they issued, the managers signing a statement they were wholly in error and that they were voicing tales that they had by hearsay only.

Within the last week eighty-two theatres in Greater New York have started the cyclomobile popularity contests. The cyclomobile contests were originated by Burton Mank, who has charge of the New York agency, assisted by Billy Williams.

The picture shows at Coney Island are not reaping the big harvest of other days, according to reports. There has been too much competition in the past few days, and with the weather not any too auspicious for visitors the film theatres are not getting the play anticipated. A number of prospective Coney exhibitors have delayed opening, waiting to

hear just how the proposed war tax is going to affect them.

The playhouse at Asbury Park in course of construction in Cookman avenue and St. James place, only a short distance from the Ocean, will be completed sometime in July. It will be opened as film theatre but later in the fall a balcony will be added, the stage completed and by 1918 will be used as a "try out" house for Broadway shows. The theatre is being built at an estimated cost of \$150,000.

## NEW INCORPORATIONS.

**GLORIA PICTURE CO., Inc.**, Manhattan. Motion Pictures. \$5,000. J. Previttall, M. Richter, A. Fanolli, 229 8th Ave., New York.

**HAROLD FLAMMER, Inc.**, Manhattan. Music Publishing. \$5,000. G. M. Vail, A. L. Wright, H. Flammer, 471 Rosmore Ave., Bronxville, N. Y.

**CREST PICTURE CORP.**, Manhattan. Motion Pictures. \$50,000. C. E. Carlton, S. Sonnenscheln, M. Kealey, Times Building, New York.

**KOSSUTH AMUSEMENT CO., Inc.**, Queens. Motion Pictures. \$5,000. H. K. Bachman, H. Wisbauer, 161 Haillock Ave., Queens.

**DUPLEX FILMS, INC.**, Brooklyn. Pictures. \$10,000. J. W. Nobee, J. Blockhaus, H. O. Carlton, 1133 75th St., Brooklyn, N. Y.

## MAYFAIR CO. AT WORK.

The newly organized Mayfair Film Corporation, with M. A. Schlesinger, managing director, plans to release the first of its film features within the next month when the first of the Peggy Hyland pictures will be ready for the market. The Mayfair is filmizing Maravene Thompson's story, "Persuasive Peggy," written especially for Miss Hyland.

The dynamic spirit back of the Mayfair company is Schlesinger himself, who has some well defined ideas on all phases of the picture game. Schlesinger admits he is comparatively a stranger in the production end but that his knowledge of the other phases of the business is thorough through long years of association with the Schlesinger chain of houses in South Africa.

While Schlesinger is primarily an attorney and a banker and knows every angle of the business end of films, he is going into the production work thoroughly desirous of learning all its rudiments and has several big plans boiling that will startle the film world when ready for exploitation.

Schlesinger is angling for feminine stars and will sign several up for feature work as soon as the time permits, and the films when completed may be released via state rights' proposition or may be distributed per program service, a matter to be determined later.

A few minutes' talk with Schlesinger convinces one that he has several cards up his sleeve that will give the older heads something to think over when his formation plans are fully consummated and given out officially. Re the new plan, now in embryonic shape, Schlesinger has talked with a number of the biggest film producers and they have given him great encouragement and assured him of their hearty support when his idea bears fruit.

# Watch for "The GRAY GHOST"

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Serial Ever Filmed  
Direct from the  
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Based on the absorbing story, "Loot," by Arthur Somers Roche, and read by 10,000,000 people, "The Gray Ghost" opens up to a business of staggering proportions.

**Released June 25th**

This gripping serial will PACK THE CROWDS IN ALL SUMMER. You never had a better opportunity to play capacity nor a stronger serial than "The Gray Ghost." Get the BIG BOOK through your nearest UNIVERSAL Exchange.

FEATURING

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HARRY CARTER and  
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**UNIVERSAL**

## Richard Stanton

Director of Features for William Fox

Coming Release: Dustin Farnum in "Durand of the Bad Lands."  
Under Production: Dustin Farnum in "The Scarlet Pimpernel."

### PAST RELEASES—

"The Beast" "The Love Thief" "One Touch of Sin"  
"Her Temptation" and "Aloha-Oha," featuring Enid Markey

## THE DIVORCE GAME.

Florence Alice Brady  
Paul John Bowers  
Jean le Beau Arthur Ashley  
Mrs. Safford Kate Lester  
Duke de Sallure Joseph Herbert  
Mendoza John Drumler  
Flia Dupet Marie Lavarro

In making a screen production of "The Divorce Game," taken from Lee Dittichstein's play, "Mile. Fif," William A. Brady has departed from his apparently hard and fast rule to make for the World Film Corp. only features suitable for general program release. The story of "The Divorce Game" is a bit "gay," with the sting taken off it through its unfolding as a farce. The characters are all French, and as well played as could be expected of American artists. One genuine Frenchman in the cast would have done more to create the proper atmosphere than all the scenery, interior settings and costuming that could be devised in America. It is the story of an extravagant American heiress and her titled French husband who live beyond their means and are constantly harassed by creditors. The comedy is created through their efforts to raise funds. In spite of a few risqué situations there isn't sufficient "substance" for a five-reeler. The picture was made at the Peerless studios, directed by Travers Vale, photographed by Max Schneider.

Jolo.

Aronson Managing A. C. Keith's.

Atlantic City, June 13.

When Keith's opens June 25, Jules

E. Aronson will be at the managerial helm.

## ON TRIAL.

Robert Strickland Sidney Almsworth  
Mrs. Robert Strickland Barbara Castleon  
Doris Strickland Little Mary McAllister  
Gerald Traak James Young  
Mrs. Gerald Traak Corone Ussell  
Glover Patrick Calhoun

The first release of the newly organized First National Exhibitors' Circuit is Essanay's screen version of Elmer Reizenstein's melodramatic stage success "On Trial." It is an excellent piece of screening, but judged from the standpoint of a film version of a celebrated legitimate play, it is a disappointment for the very reason that made it a novelty for the legitimate stage. "On Trial" as a play was a very ordinary, old-fashioned melodramatic story, but the idea of transplanting flashbacks to the speaking stage in the same manner they were utilized in moving pictures was a distinct novelty and was sensationally successful from a financial standpoint. Essanay has done some very admirable screening in the fade-ins and fade-outs, with the various witnesses upon the stand, constantly flashing back to visualize their testimony. The most sensational of all the protean actors was R. A. Roberts with his "Dick Turpin" vaudeville sketch. But if Mr. Roberts were to do the same thing before the camera, the fact that he was able to change his clothes in jigstep time would mean nothing. There is an excellent cast, the direction is fine, the photography all that could be desired, and

the whole makes for a very acceptable feature. But there is small likelihood the picture will enjoy anything like the success the play of the same name did upon the speaking stage. Jolo.

## HER STRANGE WEDDING.

Coralie Grayson Fannie Ward  
Dr. Max Brownell Jack Dean  
Lee Brownell Tom Forman  
Peters Billy Bimer  
Poorly directed in spots, with a story so excessively melodramatic as to bring laughs in spots in the manner in which one must sum up on "Her Strange Wedding," with Fanny Ward as the star, a Lasky-Paramount feature. There is a tendency to overact on the part of the cast and this is what pulls the laughs. There is nothing unusual about the plot, which is one of those triangle affairs with brother against brother for the hand of one girl. Of course, like girls always do, this one chooses the black sheep, and later it is necessary to kill him off so that the yarn can have a happy ending and Miss Ward and Jack Dean get together for the clinch. The big laugh comes when the black sheep shoots his brother in the temple and, after being shot, the wounded man drags himself to the rooms where his aspirant and the wife are, and when the brother who committed the deed sees him the shock is too much and he falls dead of heart failure. It was too much of a shock for the audience, too, but it didn't

kill them; it just tickled them to death from the way they laughed. It is a mighty poor example of what a feature picture should be, and if it gets by it will be on the strength of the Star's name only. Fred.

## FILM DENIED A PERMIT.

Chicago, June 13.

"Birth," the film produced by the Eugenic Film Co., was refused a permit by Major Funkhouser last week and Alfred Warman, who is here with the picture, has started mandamus proceedings, which will be argued this week.

Warman says that the state rights for Illinois have been sold, pending the success of the proceedings.

## LEDERER AT WORK.

George W. Lederer commenced work this week on the filming of "Out of Gypsyland," featuring Marion Davies. The cast includes Jos. Kilgour, Pedro deCordoba, Matt Moore, Ormi Hawley, Gladden James, Sarah McVicker, Boyce Combe.

B. A. ROLFE

presents

## Viola Dana

in a play that weaves the brilliant strands of fancy into the hard fabric of facts.

## "Aladdin's Other Lamp"

from Willard Mack's "The Dream Girl"

in Five Acts of superb METRO wonderplay, directed by John H. Collins.

Released June 25th

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## THE FALL of the ROMANOFFS

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EXPIRE AUG.



## TODAY.

Lilly Morton ..... Florence Reed  
 Fred Morton ..... Frank Mills  
 Henry Morton ..... Gus Weinberg  
 Emma Morton ..... Alice Gale  
 Marion Gariand ..... Leonore Harris  
 Richard Hewlett ..... Capt. Harry Lambart  
 Mrs. Farrington ..... Kate Lester

In spite of the inclement weather a large crowd gathered in front of the Rialto theatre last Thursday morning waiting for an opportunity to witness a private press showing of the picturization of the George Broadhurst-Abraham Schomer stage success, "To-Day." It was produced by Harry Rapt and associates, with Florence Reed in the principal role. This was probably occasioned by the fact that as

a legitimate play it ran for over a year in New York and the six road companies that afterward toured the country should all contribute toward creating a healthy box office demand for the screen version. The picture was directed by Ralph Ince, photographed by Andre Barlatier and there are 6,500 feet of film, making a scant seven reels. The subject is so big and the drama so strong that it would interest any audience anywhere in the world, even if presented by a less important cast and minus the careful detail and direction with which Mr. Rapt has surrounded it. Supporting Miss Reed are Frank Mills as the husband; Gus Weinberg and Alice Gale as the parents of the husband; Leonore Harris as the friend of the wife; Capt. Harry Lambart as the gentleman friend of the wife,

and Kate Lester as "Mrs. Farrington," the keeper of the flat where the husband confronts his wife. One might scour the entire country and fail to assemble so great a cast of screen luminaries. No attempt at so-called "comedy relief" has been attempted, the director confining himself to relating the story of the selfish woman who sacrifices her soul for pretty clothes, with her life being recorded in the "Book of Fate" by the Recording Angel. A clever ruse was resorted to at the finish by having the wife awake, showing it to be a horrible dream, and rushing into the kitchen to aid her mother-in-law to prepare the evening repast, thereby creating a happy ending. "To-Day" should be classed with the best of the important screen productions of the year.

Jolo.

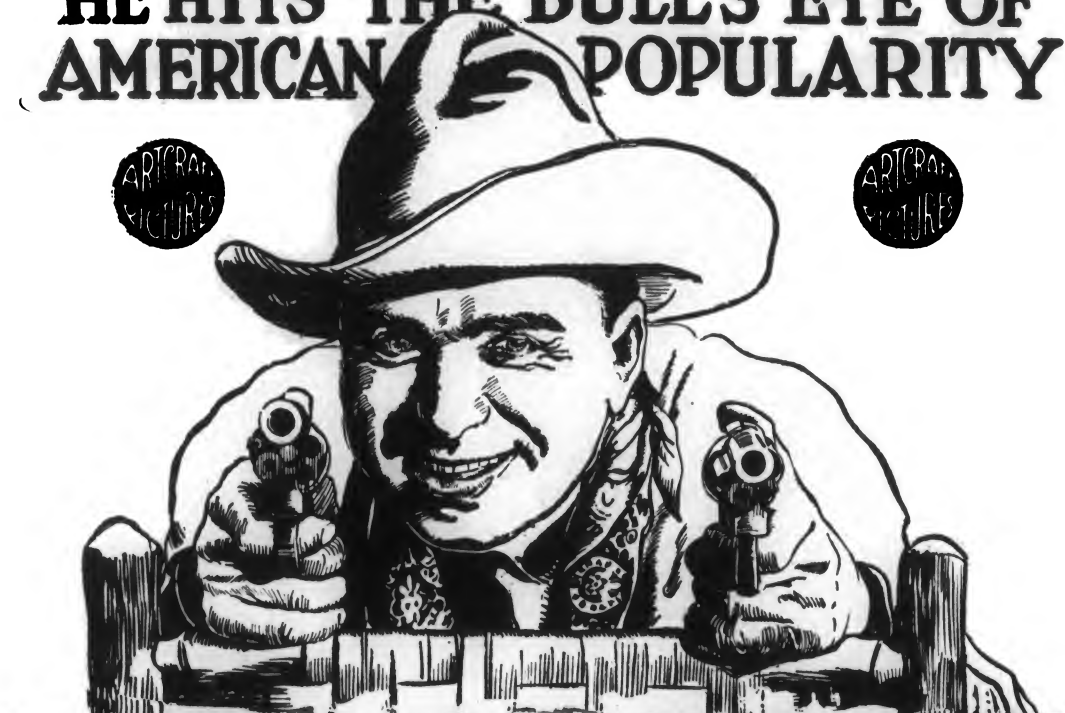
## A DOLL'S HOUSE.

Nora Helmer ..... Dorothy Phillips  
 Torvald Helmer ..... William Powell  
 Nils Krokstad ..... Lon Chaney  
 Dr. Rank ..... Sidney Dean  
 Christina Linden ..... Miriam Shelby  
 Anna ..... Helen Wright

"A Doll's House" is a Bluebird version of Henrik Ibsen's play and anyone who has seen either Mrs. Fiske or Nazimova play it on the speaking stage will readily admit that it makes a much better play than it does a photoplay subject. On the stage it was dry, hard and cheerless. On the screen it is as lively as a snail taking a sun bath and moves along in a dull, sombre uneventful way that has the ardent screen fan waiting for something to happen that will make it attain the feature height for which it was intended. Dorothy Phillips is seen as Nora Helmer, the woman who makes a grand sacrifice for her husband and who in turn gets a terrible tongue lashing, and works very hard to make the role stand out. Miss Phillips does excellent work but the role gives her few opportunities to score anything more than a few emotional scenes that have been done and redone in film climaxes many times over. There is little to the picture to commend it aside from the prestige the piece has gained on the speaking stage. Summing up "A Doll's House" from start to finish there is preciously little dramatic interest in it aside from numerous interior scenes in which the principals do nothing but look at each other and let the audience surmise the kind of speech that is supposed to be going on. It was the dialog that made the play sustain interest. Minus the prose the principals act like a man with the blind staggers. Throughout the feature they grope and grope and seem to have no concerted action on which to thread a lively, melodramatic celluloid theme that one naturally expects of a story in which a young woman forges her father's name to save her husband from beating time to the poorhouse. Rolling of eyes and the wringing of hands are about all that one sees in "A Doll's House." As a film feature "A Doll's House" does not seem to strike twelve. Nearly the entire screen phase is laid within studio interiors that did not necessitate a lot of coin expenditure for production. Bluebird did fairly well with the story and Miss Phillips no doubt extracts as much interest out of the thankless role of Nora as anybody could perhaps, but the theme as unfolded a la camera does not grip one's attention as it should. More attention to the caption as it should. More attention to the captions might have helped no doubt but it is about one of the most uninteresting subjects from a screen standpoint that has been camcared in many a day. The Bluebird players, director and release date fixers are very likely mighty glad that "A Doll's House" is off their chests. The photography at times is splendid and some of the scenes are well staged but as a whole the film lacks the punch.

Mark.

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## THE GOLDEN LOTUS.

Leah Verney.....Regina Badet  
 Martin Carrell.....Martin Bradford  
 Martin Carrell.....George Corday  
 Govanni.....Guy Pavieres  
 Reginald Ramsay.....Paul Guide  
 Marquis de Merricourt.....Paul Obrey  
 Justine Verney.....Louise Sand

This is the second of the French picture plays starring Regina Badet, "the vampire of France," purchased for America by the Brady International Service for distribution in the World Program. Like the others in the list of importations this play was directed by Louis Mercanton, and also like the others it shows extremely effective and beautiful photography, wonderful scenes, exterior and interior, and acting of the most finished and perfect description, together with an almost complete absence of the clumsy and superfluous flashbacks so plentiful in most photoplays. Leah, the central personage in this piece, is the main attraction of a continental gambling resort, her part being to lure rich men against the game, which is run by a petty crook named Govanni. Leah has fallen desperately in love with Reginald Ramsay, a young novelist finishing his latest work of fiction in the neighborhood, but she has no disclosed her identity to him. He calls his novel "The Golden Lotus," and has caused a lotus in gold to be fashioned for his lady love, to whom he presents it in a charmingly tender scene. At this point a friend comes along who feels it his duty to tell Reginald the truth, and who in pursuit takes the young literateur to the gambling place where one of Leah's victims shoots himself at her feet. Reginald, heart-broken, goes off to Africa, and Leah, through an automobile accident, is taken to the chateau of the Marquis de Merricourt, who falls in love with her and makes her his wife, even though she hates her past to him. It turns out later that the Marquis is the father of Reginald (who has assumed the name of Ramsay at the outset of his literary career), and when the young man comes back from Africa the big scenes of the drama occur. Leah is still madly in love with Reginald, whose real identity has been unknown to her, and although he repulses her, circumstances lead his father to believe there is a guilty alliance. This belief appears to be corroborated when the Marquis finds his wife in the apartment of his son. The ensuing episode between the two men shows Leah the utter hopelessness of the future, and in the outer corridor she kills herself, that her husband and his son may live out their lives free from the influence that has divided them. Miss Badet's performance is vivid, sympathetic and convincing, a proof that her title, "the vampire of France," has not been misplaced. She is beautiful to look at, and a rarely accomplished actress. Paul Guide as Reginald, and Paul Obrey as the Marquis were entirely effective, while Guy Pavieres as the charlatan Govanni was capital. "The Golden Lotus" should be a distinctly popular feature. Jolo.

## CARMEN.

This "Carmen" feature was manufactured by Cines, with Marguerite Sylva in the Stellar screen role. The film was given a private showing in one of the Candler Building projection rooms on the afternoon that Boots was romping his way to the front at the Belmont track in the running of the Suburban Handicap and thousands were disporting themselves in the sunshine at the beaches yet the exhibition room had quite a crowd of men and women there to see "Carmen." This told along the film visio that this "Carmen" feature was made prior to some of the others that have since reached the public houses, yet the Cines picture is brought out to show what Miss Sylva can do before a camera more than anything else. There is one thing very noticeable about the Cines production. The photography is splendid all the way and the entire story is laid among realistic environment that breathes the very foreign air intended and at no time can the takers be accused of having camcraered it at some of the forgotten mountain trails of the United States. At the private showing the original foreign captions were shown and unless the onlooker was familiar with the lingo of Carmen's time the explanation as far as those "mix" and "las" were concerned was all Greek. If the "Carmen" film is intended for American consumption those captions will have to be changed right away or must be accompanied by an interpreter wherever shown. "Carmen" is one of those story affairs that make grand opera possible and kept a lot of photoplay scenario writers up late at night figuring out how to rush matters through in a hurry to the bull fight and the big scene where Carmen is stabbed to death. As judged from the private exhibition, without any zippety-zip English words to convey caption meanings, and with the connections

jumping out of bounds sometimes the picture for the most part is as clear as mud. Several phases of the story are graphically told and the principals do excellent work and then the film reposes into a state that slows it up so noticeably that the maker could have chopped much of it and still carried it along to a swifter dramatic finish. Judging Miss Sylva's work in this film she is to be complimented. She registers very well and in her emotional scenes made them decidedly effective. Miss Sylva carries herself well and acts well and perhaps in a film of a different text could do even better work. There were several well-staged dramatic scenes, the fight between the two women being effectively done. Miss Sylva at no times seems afraid of screen work and made Carmen a character to be remembered throughout. It may be that the censors chopped out sections of the bullfight, yet what was shown was nicely connected and added interest to the big finale when Carmen's life goes out like a candle. Spots are shown where the film runs uninterestingly and quietly, with the picture taking on the aspect of an Orpheum sightseeing travel film. That private audience seemed to enjoy the film immensely although several of the invited ones walked out before the last part was shown. If "Carmen" is only to be shown to give the producers a line on Miss Sylva's worth as a film actress it succeeds admirably well. Miss Sylva shows class as "Carmen." Mark.

## Buy "Robinson Crusoe."

Herbert Lubin and Arthur Sawyer have purchased from Henry W. Savage the world rights to the "Robinson Crusoe" feature film, heretofore handled by Warner Bros.

## LADY BARNACLE.

Lakshma.....Viola Dana  
 George Morling.....Robert Walker  
 Maharajah Bhartari.....Augustus Phillips  
 Krishna Dhvaj.....William B. Davidson  
 John Morling.....Henry Hallam  
 Mary Fanning.....Marie Adel  
 Asoka-Kuban-Roy.....Fred Jones  
 Nizam of Banderjoria.....Henry Leone  
 Anne Marble.....Ricca Allen  
 Rev. Enoch T. Fanning.....Harry Linson  
 Capt. O'Malley.....Gerald Griffin  
 Lakshma's maid.....Nellie Grant

Here is a real five part comedy, breezily told and worthy the plot of comic opera. "Lady Barnacle" is a Rolfe (Metro) release, story by Edgar Franklin, scenario by June Mathis, directed by John H. Collins, photography by John Arnold. It is replete with laughter, emanating from a combination of humorous situations and cleverly written titles. The son of a maharajah in India is in love with the daughter of another maharajah, but the two rulers want their offsprings to marry otherwise. The youth is sent to America to college and the girl ordered to marry an old man of high rank. She prefers death and jumps into the water to drown, but is rescued by an American silk salesman. The girl owes her life to the American and wants to become his slave. He is a "respectable man" engaged to the daughter of a minister, and wants no slave. But the little Indian maiden, dressed in boy's clothes, follows him on board his ship bound for America, and he has a hard time trying to explain. At the Circle theatre last Sunday the audience screamed with laughter over the many humorous and farcical situations. Jolo.

## NEW ILLINOIS CENSORSHIP.

Chicago, June 13.

The abolition of the Chicago film censorship board, conducted through the police department, which delegates the rather autocratic morals office, second deputy Major Funkhouser as the head of the board, was indicated by the passing of the Guernsey bill by 105 affirmative votes in the House at Springfield a few days ago.

Should the bill become a law, the censoring of films will be done by a state board, operating out of Springfield, and the bill provides that a state permit, once granted, shall take the place of all other permits, municipal or otherwise.

The chief censor is to receive a salary of \$3,500 and his assistants are to be supplied by civil service. The bureau will be maintained, it is thought, by the censorship fees, it being figured that about 200 films per week will be passed upon.

The picture producers and exhibitors were apparently caught unawares by the proposed bill, but a delegation departed for Springfield on Monday to fight its passage, they claiming that would further increase their censorship troubles. An examination of the bill disclosed the following section to prohibit "the exhibition, manufacture or sale of any lithograph, motion picture, book or drama which tends to incite race or religious prejudice or which is productive of a breach of the peace, or riot, or represents any hanging, lynching or burning of any human being."

The bill would also give the censor powers over legitimate and vaudeville shows.



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## COAST PICTURE NEWS.

By GUY PRICH.

Film circles are wondering what H. O. Davis will do to Triangle. A dozen rumors emanate daily from Fine Arts, where the Griffith angle of the Triangle used to be stationed. No denials have come yet of the reports that Mack Bennett would withdraw, and ditto the same regarding Tom Ince.

H. Sheridan-Blokers, an English author, has been engaged to edit and write scenarios for Paralta.

Bessie Barriscale has started her first picture for Paralta, with James Young directing. Oscar Apfel will direct her second picture.

Helen Starr has resigned from the "U's" scenario department. She will do "free lance."

Donald Bowles says he is away from the movies for good and all. But one never can tell.

Dorothy Dalton is expected back from the east shortly.

Carl Laemmle has assured his employees at Universal that all who go to war will be given back their jobs when they return. The statement has stimulated recruiting at the City.

T. L. Tally plans to greatly enlarge his present theatre. Chances are he will build a new one, seating double the present number of persons. He is now in the east attending the second meeting of the First National Exhibitors' Corporation.

Clarke Irvine is dickered for a new car. (Remember, I said dickered.)

The Screamers have changed their name. From now on they will be known as the Toreadors. They are the fellows who "throw the bull" at the various film studios.

D. W. Griffith is planning to make a Liberty Loan film upon his return from the battlefield.

Al Nathan is now managing the Superba. He has made numerous improvements, among them a jazz band, supplanting the conventional orchestra.

"The Garden of Allah" is drawing big at Quinn's new Rialto. The film is now in its third week.

Al Filson has left Selig.

Art Acord, the broncho buster, is going with Fox.

Hank Mann is working night and day making comedies to sail under the Fox banner.

Franklyn Farnum has been declared the one-step champion of Universal City.

Hal Cooley is all smiles. "Just had \$17 raise in salary," he chuckled as he ambled about Keystone lot. "How's that?" asked the boss. "My wife writes she is married," replied Hal, "and I don't have to pay alimony any more."

Mary Pickford and Douglas Fairbanks posed for the first picture taken of the first British and Canadian recruiting car in America. It was snapped in Los Angeles, Sergt. Armstrong of the Overseas Highlanders superintending the job.

W. B. Pearson, formerly a film editor at Universal, is now a director.

Dan F. Whitcomb is now writing for the American at Santa Barbara.

Bessie Eyton claims she is a plain red-head.

J. Warren Kerrigan has been greeted by large crowds all along the Coast. He is due here this week.

Lambert Hillyer is now directing at Ince's Culver City plant.

Ann Luther has returned from an extended stay in the east.

George D. Proctor, who has been authoring for Lasky for a year, has joined the Ince staff.

Betty Compton has signed a year contract with Al Christie.

Richard Stanton is back from the mountains where he "shot" a bunch of high-up outdoor scenes.

Harry McCoy says he tried to enlist for service but was turned down.

Hampton Del Ruth, Keystone's scenario chief, is planning a motor trip to the Yosemite this summer.

Harry Williams, Keystone director, hasn't quit writing lyrics altogether, but he says he doesn't care to return to New York. He has a bad case of sunshinemia.

Quinn's Rialto opened with "The Garden of Allah." The papers praised the photoplay, but complained of it being too long.

Al Cawood has been transferred to Blue Birds.

Duke Hayward has joined the Smalleys.

Movie players are saving tinfol for the Red Cross fund. A nice sum has been realized already.

George Cochrane is organizing a company. San Diego men are said to be back of him.

Helen Case, otherwise Mrs. Robert Thoraby, is in the city.

Frank Brophy is en route East.

Howard M. Mitchell, for years with Than-houser, is vacationing hereabouts.

W. H. Clune has leased five additional acres in Hollywood for studio purposes. He may put on a comedy next.

Billy Clifford is writing a short story (which he may turn into a scenario) titled "Why Do People Put Tacks in My Tires?"

Lew Cody and Walter Morosco have returned from their annual fishing soiree.

Ralph Lewis is now permanent with Fox.

George Beban is brown as a berry from filming. Go back to the stage; not for him, for a long while if he can help it.

Dick Jones has completed cutting "Mickey," the Mack Bennett feature film, starring Mabel Normand.

James Young will direct Bessie Barriscale for Paralta.

Charles E. Sebastian, former mayor, may appear in a second picture.

Alan Holubar has taken his players to Santa Cruz for ocean scenes.

Universal players were guests of the Strand Cafe management recently.

Kenneth Harlan and Lottie Pickford won the Harold Lockwood cup donated by Fred Balshofer at Baron Long's Nat Goodwin cafe. Picture people packed the seaside joy rendezvous.

Al Christie denies he is in the market for another car. He intends to buy real estate instead.

William Parker is in the north.

Harry Todd, of the Rolin Film Co., is back at work, after an injury to his ankle.

A big crowd, including several vamps of the movies, welcomed Theda Bara to the West. Miss Bara has begun her first picture on the coast under the direction of J. Gordon Edwards.

The Warrenton Players aided at a preparedness benefit in Lankershim.

Robert Ensminger is now directing Little Gloria Joy.

Herb Rawlinson has commandeered all the ukeleles in Hollywood and has hiked to the mountains for a vacation.

Betty Compton is an expert fentan player. This is her chief indoor sport.

Al E. Christie's spare time is devoted to dodging automobile and real estate agents.

After carefully looking over the number of local studios available and finding none adequately suited to her needs, Lois Weber has leased an estate in Hollywood, which will be converted into a studio for the production of "Lois Weber," film Philip Smalley. Miss Weber's husband, is also associated with the company.

Anne Little is now with the York-Metro Company playing leads.

"Pop" Hoadley, who has been in the cinema business since it was in knickerbockers, is now in charge of the comedy department at U City. Tom Gibson and Frederick Palmer are his assistants, with Col. Brady as their chief.

Enid Markey went into solitary confinement in the hills of Southern California to study human nature for her role in "A Modern Eve," produced by the Corona Film Company.

Allen Holubar, Universal director, has taken his entire company to Santa Barbara for two weeks. Not vacation, location.

Ralph Lewis, one of Fox's actors, is taking a much-needed rest.

Louise Glaum has completed her latest vampire picture at Inceville and is resting up.

Dorothy Dalton is back from the east. She stopped over at Portland to attend the first big movie ball ever held there.

Jack Livingston is now with Ince.

A bunch of Incevilleans, under the direction of Barney Sherry, gave a Red Cross benefit at Santa Monica. Marjorie Wilson, Robert McKim, Margaret Thompson, Walter Perry and J. J. Dowling participated.

Brownie Vernon is studying French, so, as

she says, to be able to read the motion picture, sub-titles.

The officers and crews of the Japanese cruisers Takuma and Tokiya were the guests of President Carl Laemmle at Universal City during their stay here.

Jack Cunningham has resigned as scenario editor of Universal (Western) and has taken a similar position with the Triangle under H. O. Davis.

Jaques Jacard is now directing Marie Walcamp since their retirement from the International.

Millard K. Wilson is playing leads at Universal.

J. Warren Kerrigan has completed his tour of the United States and begins work shortly on his first picture for Paralta.

Ruth McCord, the Ince-Triangle girl, who is motorcycling across the United States, is reported in Spokane, Washington—and still going.

Walter Edwards entertained a few friends at his beach home the other night.

## PRESS AGENTS ANNOYED.

A number of film press agents are to have their "stories" confined more to straight narration hereafter and not have too much time and money spent on open ballyhooing and hurrah which in some instances are understood to have militated against the publication of the matter in the dailies.

It appears that the anxiety of the p. a. to break into print, with the war news first in demand, has resulted in some trying to put over some pretty "raw stories" on the city desk men. One story in particular hit print and subsequently was branded as anything but the real truth and it called a halt on some of the press agency tricks.

## VITALIZING VITA.

Speculation is still rife as to the future of Vitagraph. To all outward appearances the entry to V-L-S-E of Frank W. Hitchcock to the board of directorate has made no improvement to its affairs.

Report has it that he is awaiting the possible withdrawal of Messrs. Smith and Blackton from Vitagraph, when it will once more be reorganized on a much larger and more important scale than ever before, and will be a contender for honors as producers and distributors of feature film productions. Color is given to this by the fact that so important a literary personage as Robert W. Chambers has been selected to pass upon feature scenarios and would also write a number of them for the revitalized Vitagraph.

According to these reports Hitchcock represents some very important downtown capital, the same group of financiers being heavily interested in the new Capitol theatre to be erected at Broadway and 50th street, which was promoted by Messmore Kendall, the lawyer, who secured what is considered an exceedingly attractive leasehold for the plot of ground on which to erect the 5,200-seat house.

The rumor goes on to state that the new Capitol theatre is to be the home of the new Vitagraph productions and that the management of the new picture palace had been tendered to Samuel Rothapfel at a very large salary.

Novelist Chambers is said to be devoting all his time at present to the selection of momentous scenarios for Vita.

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WANTED GIRL who can sing, talk and dance to work with comedian. Recognized vaudeville act; state particulars; send photo. D. M., Variety, New York.

WANTED—Girls for trapeze and iron jaw; weight about 115 lbs; willing to travel; send photos. Write Alexander, Variety, New York.

WANTED—THEATRICAL CHILDREN FOR SCREEN TEST. BEST PRICES PAID. GOOD TALENT. LESTER, VARIETY, NEW YORK.

WANTED to engage some service, spare time, of Al publicity expert. Address Expert, Variety, New York.

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# WALTER L. CATLETT

NOW WITH

## ZIEGFELD'S "FOLLIES OF 1917"

Amsterdam Theatre, New York, Indef.

### FOR AND AGAINST.

The use of motion pictures to advance the whys and wherefores of prohibition and to also show why prohibition is not what it is cracked up to be and what intemperance will do and all that sort of thing, is expected to bring about an exhibition rivalry that would put any platform debate on the subject of prohibition in the ash heap.

A New York film man has begun the preliminary preparations on a big film spectacle that will be screened from the book, "A Vision of Joy, or When Billy Sunday Comes to Town," which will be a direct argument in behalf of "bone dry" prohibition. The option has been gotten on the book and this week steps were being taken to get the picture in scenario shape.

It will likely be sold on the states right basis, with some sections routed like a legitimate show.

On the other hand, the Liquor Dealers' Association is understood to have purchased a photoplay story that will be filmed as a feature showing the evils of prohibition and visualizing in celluloid form that prohibition does not prohibit and what temperance will do if the sections are determined to have prohibition in some form.

The liquor men want to show just what the "blind tiger" does to a district where prohibition exists and that certain territories now dry have more drunkenness than when it permitted the sale of intoxicants.

The liquor interests have been hit some very hard body blows in all sections of the country and they believe the film as proposed will go a long way toward permitting temperance conditions and not making the nation "bone dry" as the Prohibition constituents are aiming with might and main to do.

Probably it would be interesting to note the respective draw of the two films when completed and arrayed against each other in direct exhibition at different houses.

### "BIRTH" ENCOUNTERS SNAG.

Chicago, June 13.

"The Birth of a Nation" was stopped from exhibiting at the Victoria on Thursday night last by men from Major Funkhouser's office, the latter maintaining the picture should not be shown in a neighborhood house and that it might tend to give children

a wrong impression. However, no children have ever been admitted here and the real cause of the Major's action was that the film management failed to show a "pink permit" (which allows exhibition to all persons over 21).

The permit, which the Epoch Co. obtained some time ago at the order of the court, after the Major had bitterly fought the case, had been taken to New York, and because it was not actually on hand, Funkhouser exhibited his authority. The permit was wired for and it arrived Saturday, the film starting again that afternoon. The two days enforced closing may result in a suit against the city.

An echo of Funkhouser's original fight against the film was heard in the Supreme court a few days ago, when the Major asked that his appeal of the lower court's decision against him be dismissed. This was denied. Should the Epoch Co. also win in the Supreme court, lawyers say the city will be liable to damages and also costs.

### Gaiety May Remain Open.

There is a possibility "Turn to the Right" at the Gaiety will continue at that house throughout the summer and into next season. The piece has been playing to practically continued capacity and within the last two weeks the transients have held up the attendance to such an extent the advisability of continuing the run has been under discussion.

### LETTERS

Where C follows name, letter is in Variety's Chicago office.

Where S F follows name, letter is in Variety's San Francisco office.

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

Reg following name indicates registered mail.

A  
Abbott Annie  
Alberts Nat  
Aleva Duo  
Alexander Manuel A  
Allen Babe  
Anderson Margaret

Anger & King  
Arnold Tom (P)  
Artola Mrs Walter  
Ashley L  
Atkins Florence

B  
Banson Miss B (C)

Baron's Horses  
Barrison Philip  
Barr Arthur E  
Bassett Jack  
Batter A H  
Bauman Chas  
Baxter Elmer A  
Bayne Florence  
Bentley Billy B  
Berlin Miss L  
Bernard & Meyers  
(Pkg) (C)  
Blinn Geo H  
Black Betty  
Blair & Wakefield  
(C)  
Black W (C)  
Block Jess (C)  
Blood Adele  
Bolton Nate C  
Borg Mrs August  
Boewell Nat R  
Boylan Miss Cecil  
Bradgon Cliff  
Brendel Ed  
Brenke Ernest  
Brinkman Ernest (C)  
Broderick Jerry  
Brown & Kennedy (C)  
Brown Six Brothers  
Brown Tom Minstrels  
(C)  
Browning W E  
Brown Dorothy  
Bruce Madge  
Burrows A B (C)  
Burton Marion (P)  
Burton Richard  
Buskirk Musical

C  
Cabill Ernest  
Cabill Vivian (C)  
Cain & Odum (C)  
Callaghan Packey  
Campbell Sisters  
Camp Shep  
Candler Mrs Ralph  
Carl Burt  
Carl & Reed (C)  
Cartrell Beale  
Cassidy Le Clare Mag-  
gie (C)  
Casson Jimmy  
Castle Louise  
Challis & Lambert  
(C)  
Champlin Steve  
Chase & La Tour  
Chinotti Mrs Paul  
Claire Nell (C)  
Coburn J A  
Cole Florence (C)  
Coleman Claudia  
Collins A F (C)  
Connors Ralph  
Cooksey & Maxwell  
Cornell Frank  
Cortse Nick  
Cox Mrs E R  
Crompton Mrs Geo  
Cullen Frank  
Curtis Jane (C)  
Curtiss B (C)  
Custer & Pilcer

D  
Dahlberg May (C)  
Dall Stanley A

Darcy Mrs Mary  
De Angelo Carlo (C)  
De Fays Danceling  
Dell Doc  
De Mille Goldie  
De Vere Gertrude (C)  
De Vermont Yvonne  
Dockstader Lew  
Dolly Babian  
Donovan Fannie  
Dooley Geo  
Door A Monroe (C)  
Dougherty & Lucy  
Douglas Julia (P)  
Dowling Eddie (P)  
Dressler Marie  
Drew Miss Bobby  
Drexler Frank  
Driscoll Tom  
Dusey Vincent

E  
Earl Ruby  
Early Emma C  
Edmonds Glenn  
Edwards Madelyn  
Elliott Grace  
Evans Miss  
Everette Flossie  
Everett Louise

F  
Farrell Mrs Jack  
Farrington Miss Ne-  
vada  
Faulkner Harry  
Fay Miss Billie (C)  
Faye Elsie  
Faye G H  
Fay Anna Eva  
Fay Miss Billie  
Ferry Mrs Wm  
Fisher Geo M  
Fisher W D Dogs (C)  
Fitzgerald Jay  
Fitzgerald Jay (C)  
Fitzgerald Myrtle  
Fitzsimmons W A  
Flons Martha  
Fontaine Eva B  
Fox B E  
Frances Beverly  
Francis Miss Billy  
Francis Milt  
Friend & Downing  
Friend Jimmie (C)  
Friendly Dan  
Frink Chas R

G  
Galvin Cyclists  
Galvin Jimmy Jr (C)  
Galvin Joe  
Garbell Albert (C)  
Garrett Lloyd  
Gates Earl  
Gatto Pietro  
Golden Ella  
Goodall Billy  
Gordon & Kinley  
Gordon Stella  
Goraine Winifred  
Gould Mrs  
Grace Florence  
Gray Dolly  
Gray Ethel  
Gray Roger  
Greatwood Lilette  
Greenwood Geo B

Gregorys The (C)  
Grey Clarice  
Guzmain Trio

H  
Hadge J C (C)  
Hall Jane  
Hall Mrs Loraine  
Hall Marshall  
Hall & Wright (C)  
Hamilton Kitty  
Hanapi Michael  
Hanapi Ruth  
Hanke Hans  
Hanson Dean & Han-  
lon (C)  
Hanna Florence  
Hanson Harry L

Hardy Frank  
Harmon Mrs  
Harper Neal  
Harris Elenore (C)  
Hart Hal  
Hart Mr Hall (C)  
Hart Ruby  
Harvard Chas  
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Hayne Ella  
Hazard Grace  
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**CHICAGO**

**VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.**

The Thalia, the Independent house, supplied  
by the Dourick Agency and often used for  
try-outs, will remain open all summer.

Tom Peyton from the New York office of the  
Forster Music Publishing Co., is now man-  
aging the Chicago office, having succeeded  
Marvin Lee.

"Polly of the Circus" is now a tab, put out  
by Gazzola, Gatts and Rowland, and is playing  
the National this week. The house closes for  
the season on Saturday.

Caro Miller, father of Marlynn Miller, is  
acting as assistant manager of the Garrick,  
Sam Gerson devoting most of his time to "The  
Show of Wonders."

Jessie Mae Hall, who started from New York  
in a motor car, got as far as Paducah, Ky.  
From there she took the train to Chicago be-  
cause of the bad roads encountered. Miss Hall  
has left here for a visit to Oklahoma.

George Webster claims booking to the coast,  
having affiliated with the Fisher time. He  
was formerly the Fisher representative here  
and has apparently made a new alliance with  
the western managers.

"So Long Letty" will soon join the musical  
shows now on the coast or on the way there.  
The Morosco show piece to 'Frisco from Phila-  
delphia on Monday next, stopping only at  
Denver.

Another group of Majestic agents started for  
New York Saturday last via motor car. In the  
party are Bill Jacobs, Louis Goldberg and Sam  
and Irving Tichman. The car belongs to Gold-  
berg.

Several road shows of "The Birth of a Na-  
tion" are closing this week for the season.  
The Chicago "company," managed by Tom  
Hodgman, rounds out a second week at the  
Victoria on Saturday. A baggage car is nec-  
essary to move the show.

The "Chicago Defender" is the name of a  
new weekly paper, edited and published by  
negroes. Although it has but eight pages, a  
pork and a half are devoted to theatricals.  
Information also as to where all the colored  
acts are playing is given.

The benefit show for the Illinois First Regi-  
ment medical corps, held at Kedzie Monday,  
included Frances Kennedy, Fred & Adele  
Astaire, J. C. Nugent, Harry Rose, Belle  
Barchus and Marcia & Navarro. The First  
regiment band was featured.

Judge J. T. McGorty, prominent director  
of the American Hospital, who has been sit-  
ting in the Appellate Court, has petitioned the  
Supreme Court to be relieved on account of

ill health. He will probably be transferred to  
the Circuit Court.

Col. "Bill" Marshall, connected for a long  
time with the W. S. Butterfield circuit, has  
issued a pamphlet called "Selling Vaudeville."  
Its main purport to the circuit's house man-  
agers and others is to practice courtesy, both  
back and front, to actors, audience and em-  
ployees.

Clyde Riley, who publishes most of Chicago's  
theatre program, is dashing around town in a  
new motor car, which might be described as  
having a rainbow effect. The bonnet is navy  
blue, the coupe body a bright yellow and the  
wheels are orange. "Bowie Knife" Abe Jacobs  
had dared Riley to sport the car on St. Pat-  
rick's Day.

The "White Stars" movement of Joe Birnes  
seems to be of little moment and is attracting  
little interest. Lately Birnes has been playing  
the "Jitter Joints" booked by C. L. Carroll,  
who was considered as the White Rat booker,  
who handles small houses giving one two and  
three days and in one case four days. Joe is  
doing a monolog and warbling a bit. He was  
once of the Trocadero Trio.

The Herman Lieb-Harris stock company  
made an auspicious start at the Wilson Ave.  
theatre last week, the first show offered being  
"Seven Keys to Baldpate." Several of the re-  
viewers journeyed to the outlying house, try-  
ing the initial piece an excellent send-off. At  
least one of the critics said that it was played  
as cleverly, if not more so, than when the  
Cohan show was a regular attraction. Busi-  
ness thus far has been big.

Willie Howard and Chuck Reisner (the latter  
was "knight" of the padded ring before he at-  
tacked vaudeville) were talking about their  
respective prowess as boxers, their object being  
the kidding of an "egg" just outside the Sher-  
man entrance. Chuck advised Willie that he'd  
have to cut down on the smokes in order to  
last ten rounds. Then Willie confided the news  
that he'd never make a scrapper because  
"every time he aimed a wallop at a guy he  
thought of his mother" and "pulled" the punch.

There is a strike on amongst the pile drivers  
employed by the Aldred, who is to build the  
foundations for the Alwood, the new A. H.  
Woods theatre. This, however, has not yet re-  
tarded the building, as the old Borden "block"  
is not yet completely razed. The walls are  
down to the street level, but the basement has  
not been excavated. The slowness of the razing  
was due to a vault that extended to the top  
floor of the old building. The vault walls were  
eighteen inches thick and had to be broken by  
minute charges of dynamite.

Dave Rose, lately of burlesque, but who is

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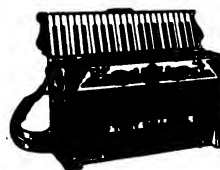
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erty Trunks. Also old Taylor and Bal Trunks.  
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now manufacturing ladies' silk underwear in  
Chicago, planted a vegetable garden in a plot  
allotted to him by the owner of the apartment  
in which he lives. The garden is, or might  
be, directly across the street and Dave ex-  
pected results from seeds for lettuce, tomatoes,  
radishes and the like. But when he tilled his  
five and ten cent store implements over to  
tend his patch, he discovered that another  
fellow had, in mistake, raked up his rows and  
planted "hills" of cucumbers. Dave spent  
\$.25 in seeds and expects to get 20 cents'  
worth of produce—if it grows.

Aaron Jones started his firm would not  
likely rebuild McVicker at present owing to  
the increasing cost of building material.  
When the new north side (Wilson avenue)  
house is completed the J-L-S offices will very  
likely postpone the reconstruction of Mc-  
Vicker's until something definite has been  
learned of the United States' part in the war  
and if the cry for steel will call a decided  
halt on all theatre building. Steel recently  
jumped to \$190 a ton. Western theatre man-  
aging building materials but have also had to  
agers not only have a difficult time obtain-  
ing until time almost beyond reckoning for  
the shipment of same and then when it has  
arrived some of the builders have clashes  
with the local unions which also delays the  
construction.

The suit of S. Romberg, real estate agent,  
against the National and Englewood theatres,  
pending for some months, was thrown out of  
court by Judge Doyle last week. Romberg's  
action was a peculiar one, he claiming com-  
pensation for billboards placed on properties of  
which he is agent. The billposting company  
showed contracts from tenants of the specific  
houses in question, which allowed the posting  
to be done and it was proven that tenants had  
occupied the properties for some time. Early  
in the season Romberg notified the theatre  
managers that he had bought the properties  
and that they would have to account to him  
for any advertising placed thereon. When the  
case came to trial, after a number of con-  
tinuances, obtained by the plaintiff, it was  
shown by the recorder's records no title had  
passed to Romberg and the suit was dismissed.  
It is contended by the theatre managers that  
the real estate agent had simply attempted to  
abstract some easy money and that the same  
game, which was attempted some years ago,  
was also exposed. Harry Muns of the Lowen-  
thal office defended the theatres.

AUDITORIUM (H. M. Johnson, mgr.).—  
American Conservatory of Music (commence-  
ment) (12th). Chicago Musical College (com-  
mencement) (14th). Italian Mission, recep-  
tion (10th).

BLACKSTONE.—Dark.  
COHAN'S GRAND (Harry J. Ridings, mgr.).  
—"Turn to the Right" (22d week).

COKE (U. J. Hermann, mgr.).—"Seven  
Chances," with Frank Craven (4th week).

CHICAGO.—Dark.  
COLUMBIA.—Dark.

COLONIAL (Norman Fields, mgr.).—"On  
Trial" (film) opened Sunday.

ENGLEWOOD.—Dark.  
GARRICK (Sam Gerson, mgr.).—"Dollars  
and Sense," with Alan Brooks (2d week).

GAYETY.—Dark.

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COLUMBUS CIRCLE, N. Y.

**HAYMARKET** (Art H. Moeller, mgr.).—"Liberty Bells," with Harry Stepp, stock burlesque. House to remain open all month.

**ILLINOIS**—Dark this week. "Dew Drop Inn," opens Sunday.

**IMPERIAL** (Will Spink, mgr.).—"Step Lively," tabloid.

**NATIONAL** (John Barrett, mgr.).—"Polly of the Circus," tabloid.

**OLYMPIC** (George Warren, mgr.).—"The Bird of Paradise" (8th week).

**PALACE** (Ross Behne, mgr.).—"The Show of Wonders" (4th week), record summer business.

**POWERS**—Dark.

**PRINCESS** (Will Singer, mgr.).—"The Pawn" (3d week), doing well.

**STAR AND GARTER**—Dark.

**VICTORIA**.—"The Birth of a Nation" (film) (2d and last week).

**WILSON AV.**—Lieb-Harris players (stock), "A Full House." New policy looks good.

**MAJESTIC** (Fred Eberts, mgr.; agent, Orpheum).—"Two 'Singles' in the persons of Elizabeth M. Murray and Cecil Cunningham were headliner and feature, respectively. Both scored, thereby living up to the billing, but Miss Murray pulled down the hit of the show in next to closing spot. The bill as a whole was off, lacking something, probably a good comedy punch, and it seemed to drag along. Monday night the program was switched a bit, Edwin Stevens and Tina Marshall being moved up from seventh to fifth position, but results were little better over the matinee. Mr. Stevens has won his spurs as a finished actor and he has an excellent running mate in Miss Marshall. That doesn't make their comedy playlet, "Dolliver's Birthday," the proper vehicle. In the afternoon the act ran 31 minutes. At night it was cut to 25 minutes, and can easily stand further pruning. Yet it is a question, even though there are several good situations, whether the playlet, cut to around 18 minutes, will do. It is a hybrid sort of offering, with a song or two and a farcical plot. It didn't take Miss Murray very long to win the house entirely. She aired her dialects, of which she is mistress in her too few selected stories, and sang her ditties as only she can. Directly before her were Miriam and Irene Marmola, two clubby girls, who offered a series of four dances, three of the numbers being done in bare feet and each having its own change of back drop.



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Their work was acceptable but it was too late a spot for them (they were on in the spot originally given to the Stevens turn). Cecil Cunningham, who of statuette beauty, was on fourth with her Jean Hayes supplied songs. They liked best the "History of the U. S. A.," and she well earned an encore which was a rather clever orchestra number. Ashley and Allman went over well in sixth position with their comic, sentimental turn, "The Dawn of a New Day," but they might have gotten big results had they offered more singing. They were content with one number each. Gould and Davis did very nicely on second with a skit by Lewis Weesly, called "Holding the Fort." Both are dandy dancers and are of good appearance. "Motor Boating" followed, and while the title had nothing to do with it, the turn was a bright spot in the early section of the show. Tom McRae is featured and the other three persons concerned are "capable entertainers," as billed. The See-backs, bag punchers, closed the show, according to holding most of the house in. They dress the stage well, and Harriet looks good, but Harry might make a change. The perspiration very plainly showed under his arms right from the start. This can be corrected by discarding the loud shirt he wears and using an athletic jersey, at least for the summer. Gallando, the clay modeler, started the bill, but the show was really begun by S. Duncan Clark of the Chicago school. He made a snappy speech not over a minute in length, urging the buying of Liberty Bonds. His last line was "We must come across now for the boys who are going across tomorrow." A trio with him won rousing applause and repeat with an excellent rendition of the marines' song, "From the Halls of Montezuma to the Shores of Tripoli."

**RIALTO** (Harry Earl, mgr.; agent, Frank Q. Doyle).—"A classy pop bill this week with a number of acts winning healthy applause. Business was off just a trifle for the early shows on Monday, it being a perfect June day. Long Tack Sam, one of the most popular Celestials on the stage and a nephew of Ching Ling Foo, appeared with his troupe as the feature. Some of his tricks resemble those of his illustrious uncle, are just as cleverly done and certainly more rapid. In his acrobatic feats he excels anything in China's organization. Sam made himself a favorite with the house, which was astonished at everything he did. Harry Rose scored the hit of the first show without any trouble. Looks like Harry was due to mount the vaudeville ladder soon. They kept applauding after he had finished, but he evidently decided that he needs his voice for subsequent shows. Van Cello opened the second show with the neatest pedal juggling seen in some time. Van Cello dresses himself and stage neatly too, and it is usual to see a performer in evening clothes doing foot juggling. Cecil and Mack, on following, with talk and songs, went over big, the singing of the couple helping considerably. Gertrude Dudley, flaxen-haired and richly robed, came next, also with talk and songs, but differently framed and really not in conflict with the preceding turn. She was assisted by a man at the piano, the couple working in "three." The man was "The 'K' & Co.," but was good enough to enjoy equal billing. They were well liked. Mahoney and Auburn, two men of nice appearance, juggled Indian clubs and kidded themselves into favor. Jessie Parker and Co. with a comedy entitled "Twin Beds at 3 A. M.," which was daintily set but aroused only fair attention. Most of the action seemed to be the switching off and on of the lights, which made the house electrician in the person of "Innading a Queen," a girl act get small returns.

**GREAT NORTHERN HIPPODROME** (Andy Talbot, mgr.; agent, W. V. M. A.).—"The day shift early in the week looked to be about average for the house, but few of the turns succeeded in obtaining returns out of the ordinary. There was an exception for the third show at least, and that Bobbe and Nelson, who copied the bill's hit unchallenged. The men had it their own way on fourth, the being practically no comedy ahead of them. But it was their voices that "brought home the bacon." Rarely does this house get the goods they delivered, so it was dead easy for them. Following was the feature turn, Tom Brown's Minstrels, an unusual "corker" vaudeville organization, since the men display ability "in brass," all playing saxophones in addition to their regular instruments. The act went over fairly well, the comedy finish aiding. Olive Briscoe was next to closing, where she was liked but not generously rewarded, probably because of considerable singing ahead of her. Her splendid appearance is an asset for any house, and was here. Yet a single woman doesn't have it easy at the Hipp. Brenck's Statues closed the bill, the remarkable bronze-painted horse, featuring this unusual posing act. Opening the show were the better actors, who won laughs and applause at the first with the clever and funny burlesque wrestling bit. Brent Hayes followed with his "dual" banjo playing without starting much. The Four Southern Girls were liked on third, but do not exactly live up to their billing of effecting harmony.

**ACADEMY** (Joe Pilgrim, mgr.; agent, W. V. M. A.).—"Some weeks ago Joe Pilgrim cut out the program, which leaves it up to the bookers to discover the personnel of the bill for themselves. A number of reasons why the programs were "passed" were given, most coming from Jole himself. One was that opposition agents couldn't come in and get the "low down" on the try-outs, and maybe "cop" them from the Association. Another was that the Association wouldn't be able to easily lift acts from the Academy for duty elsewhere. But the real reason seems to be that the price of paper is up. For the last half last week Glette's Monkeys, under another name, was the feature. Thursday night the monks worked

# Buy Oklahoma's Largest Theater and Win Strike —Big Profits Possible

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When a banker gets a good, inside, ground-floor proposition, he calls in his business associates, and they collectively, pull together, pool their money, and put over great financial propositions — AND GROW RICHER, while the average person — who never gets a look-in — wonders how they do it. **THE BANKER IS NOT smarter than you are.** He merely plays for big stakes in a big way — and wins! We are offering YOU the BIG PROPOSITION where you can play for big stakes — and win! You can come in NOW,



Indorsed by Union People in Oklahoma City

With the belief that with the Overholser placed in the union ranks by this company, that it will WIN THE STRIKE for the local boys, Oklahoma City trades unionists to a man are behind the plan. It is indorsed as a safe and sound business enterprise by the Oklahoma City Central Trades and Labor Council; also the striking musicians; also the striking stage hands, and also the striking moving picture operators, and union actors all over the

nation, support the movement.

**Do Not Throw Away This Advertisement**

It will appear in newspapers and periodicals throughout the State of Oklahoma and the nation — and just as sure as you are reading this announcement, just that certain are we to raise the CASH MONEY necessary to make this movement a gigantic success — will you be one of the fortunate ones to buy stock in this company and become identified with what we have every reason to believe will be the greatest money-making theatrical venture ever launched anywhere in the world? \$5, \$10 to \$100 may bring golden returns to you in this company.

### First of All

You DO KNOW that theatrical syndicates are great money-making concerns. THERE IS NOT A STRING OF THEATRES owned by one syndicate in the State of Oklahoma. THERE ARE strings of theatres owned by syndicates in other States. We propose to operate THAT SYNDICATE in the State of Oklahoma, where the opportunity is ready and waiting — a virgin field that stands beckoning for someone to reap a harvest rich with possibilities of financial gain.

And we propose to let you hold GROUND-FLOOR stock in this huge business enterprise.

### Proposition in a Nutshell

The TUCKER BROTHERS Amusement Company was incorporated under the laws of the State of Oklahoma May 28, 1917, capitalized at \$300,000, to buy, build and operate theatres in the State of Oklahoma that will employ in every department union labor. Its first step was to take over the Overholser Theatre, at \$130,000, including lots, booking franchise, contents and good will. It plans to buy or build theatres also in Tulsa, Ardmore, Muskogee and other cities. This company already has an option for a big theatre in Tulsa, Okla. We are now selling stock to the public to insure the success of this gigantic proposition. In order to complete the Overholser deal we must raise \$5,000 by July 1 and \$25,000 by September 15, when we take possession of the property and get a warranty deed; the balance just like rent at \$10,000 per year. The Overholser has rented for years at \$12,500 per year, making, in addition to this rental, a good sum total profits for the lessees. Every share of stock is sold on a dividend basis, and shares alike with all other stock in the profits and ownership of the Overholser Theatre or any other theatre that this company may acquire. The Overholser Theatre should make \$25,000 per year profit to this company.

### Oklahoma's Biggest Theatre

The Overholser Theatre is Oklahoma's biggest theatre; seats 1,600 people, main floor, balcony and gallery; magnificent four-story structure, with offices and storerooms in front that net a handsome rental; plays the big road attractions, also vaudeville, stock and pictures; recognized as one of the finest theatres in the United States. Estimated value NOW, from \$150,000 to \$250,000. Ground, 85x140, in heart of Oklahoma City. Was bought by this company at a bargain.

We believe that we will be able to raise enough MONEY from union men over the nation who want to see the theatre strike in Oklahoma City WON to pay CASH for the Overholser Theatre in ninety days. This stock-selling campaign is NOT CONFINED to union men only. Anyone who is a friend to labor may buy.

You will — AS A BUSINESS PROPOSITION — be buying stock in a company that is big enough and strong enough to overcome all obstacles. There are 68,000 union operators and stage hands, 100,000 union musicians, 75,000 union actors who are vitally interested in THE THEATRE WAR in Oklahoma City, a strike that has been on for one year. These men will, we believe, come in for \$5 to \$10 each when called upon to WIN THE STRIKE. Every union man everywhere should send in at least \$1.

The Tucker Brothers, who are at the head of this company, are experienced, successful theatrical men. THIS IS NOT AN EXPERIMENT. The Tucker Brothers own THE DAILY POINT-ER newspaper in Oklahoma City, established by them in 1906, and have their OWN MEANS OF PUBLICITY necessary to make any theatrical venture in Oklahoma City operated by them a big, sure money-maker. Tucker Brothers operated the big Metropolitan union theatre successfully in Oklahoma City for two years. Tucker Brothers are now operating the beautiful Dreamland union theatre in Oklahoma City successfully. Their business reputation is unquestioned.

**THE STOCK WILL POSITIVELY BE ADVANCED** from 40 to 100 per cent. at midnight, July 1, 1917.

We are working night and day to handle orders for this stock. You must act quick.

Bona Fide Investment		
Special Sacrifice Stock Offer.....	25c. Share	
4 shares .....	\$ 1.00	
10 shares .....	2.50	
20 shares .....	5.00	
40 shares .....	10.00	
80 shares .....	20.00	
100 shares .....	25.00	
200 shares .....	50.00	
400 shares .....	100.00	
1,000 shares .....	250.00	
5,000 shares .....	1,250.00	
10,000 shares .....	2,500.00	

(Par value of all shares, \$1.) Stock is non-assessable.

Put an X opposite the stock you want and make all remittances payable to Tucker Brothers Amusement Company. Write your name and address plainly.

Name.....

Yours for organized labor,

**TUCKER BROTHERS AMUSEMENT CO.**  
308 W. Main St. In Tucker Brothers Dreamland Lobby. Office open from 9 A. M. to 6 P. M. Oklahoma City, Okla. Reference, First State Bank. Dudley R. Tucker, President; Howard A. Tucker, Vice-President; Wm. L. Tucker, Secretary-Treasurer.

The three Tucker Brothers all have paid-up cards in the Typographical Union, having been members for years. It is written in the by-laws of this company to always employ union labor, and for this reason, organized labor is behind this plan to a man.

# 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

## Feiber & Shea

1493 Broadway  
(Putnam Building)  
New York City

but fairly well, which was explained by the fact that Charlie Gillette was taking a degree in Masonry and hence it was up to his assistant to work the act. Not near the number of laughs in the barber stunt were obtained, but it was fine for the house and the musical bells were operated by the monks about as usual. Connors and Huyck, a good couple, with talk and songs, showed to advantage. The talk is bright and they should have no trouble in obtaining bookings. They were probably filling in for a few days. Marguerite Pantzer & Co. presented "A Twisted Proposal," which mainly concerns a contortionistic comedian, said to be the same man who was a museum draw a number of years ago. His work is excellent for its class and tickled the house considerably. Granstaff and Davis, blackface and probably colored, offered a musical routine with some comedy that was weak. But the men are very good on cornet and trombone, with some blue music going over strong. Gladys Fadley, young and apparently new to the game, possessed nothing that indicated she fitted vaudeville.

### SAN FRANCISCO

VARIETY'S  
SAN FRANCISCO OFFICE  
PANTAGES' THEATRE BLDG.  
Phone, Douglass 2213

ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—A tri-cornered division of honors between Evelyn Nesbit, Nat Goodwin and Ray Cox. Ray W. Snow did nicely. Milton and DeLong Sisters registered a laughing success. Calliste Conant offered a pleasing routine. The Helen Leach Wallin Trio, in the closing spot, repeated its impression of last week. Olivetti Moffett and Clara, in the opening position, did well. Dorothy Brenner was applauded.

PANTAGES.—Captain Louis Soroka held interest with his novelty turn. Was assigned

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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 MARDIO, in charge

Acts laying off in Southern territory  
wire this office.

the closing spot. Charles Anderson's "1917 Revue" was apparently liked, judging from the appreciation bestowed. Freddy James had a good spot and made the best of it to laughing results. Jerome and Carson bit up speed in the opening spot. Bevan and Flint got along nicely and were applauded. Stoddard and Hynes were well received.

HIPPOTRONE.—Johnson and Wells had no trouble in hauling down an applause hit. The Moran Sisters, in the opening position, did fairly well. Walmaley and Leighton pleased with their line of work. Earl Flynn's "Beauties" showed nothing out of the ordinary. Herbert's Seals held rapt attention, holding everybody in the closing position. Elinor Kern was replaced by Lenore, who got by on a small margin.

CORT (Homer Curran, mgr.).—"Very Good Eddie" is in its first week and is drawing well.

COLUMBIA (Gottlob & Marx, mgrs.).—Henry Miller stock; "Come Out of the Kitchen" this week, with Ruth Chatterton, receiving good patronage.

ALCAZAR (Belasco & Mayer, mgrs.).—Richard Bennett stock; holding up fairly well (second week).

CASINO (Robert Brady, mgr.; agent, Ackerman & Harris & W. V. M. A.).—Vaudeville.

WIGWAM (Joseph F. Bauer, mgr.).—Del Lawrence stock (tenth week).

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

SAVOY (Lauri & Sheehan, mgrs.).—Dark.

CASINO.—Business at the Casino continues good, the reason probably the programs playing the house since its opening. While they tend to fall below occasionally, they, nevertheless, carry enough entertainment to satisfy the regular patrons. Superba opened in posings, the act running somewhat slow through the peculiar fashion utilized in the transformation. Mansfield and Riddle did well enough with a number of aged "kags," closing with a little dancing that might carry more speed. Lew Fitzgibbons easily got one of the applause bits with his musical turn, displaying considerable ability with the xylophone, upon which he specializes. Edwin Cowles and Leona Dustin (man and woman) do a regulation light operatic singing turn, in which neither stood out. The spot is over-worked, and though used so often the man might employ a little make-up. Masloff's Russian Gypsies in full stage brought the greater portion of the returns by the whirling dancing. The usual singing and playing were also offered. Johnson and Rollison (colored), next to closing, with a conglomeration of bits entitled "Jazz That's Jazz," doing nothing but arguing throughout the act. This brought the laughs, although it could be further helped were the straight more proficient. He could also dress in better taste, his opening suit

## 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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For uniformity in exchange, the Pall Mall Co. will accept deposits for VARIETY at four shillings, two pence, on the dollar.

Through this manner of transmission, all danger of loss to the player is averted; VARIETY assumes full risk and acknowledges the Pall Mall Co.'s receipts as its own receipts for all money placed with the Pall Mall to VARIETY'S credit.

dating back in style. The comedian is excellent. The Four Charles closed the show with head-balancing that might be gone into from the start instead of resorting to slap stick.

Charles Grogg, owner of the Grogg (pictures), Bakersfield, has purchased Parra's from A. J. Parra and renamed it the Bakersfield, installing Bert Levey vaudeville.

The Knickerbocker Four withdrew from the Pantages, Oakland, bill, replaced by Frank Gabby, who was moved ahead from the following show.

The Toney Lubelski musical comedy organization recently opening at the Broadway, Oakland, closed Saturday. Poor business.

Inez Regan has joined the Wilkes Players in Seattle.

At present there is a scarcity of players on the coast, the many repertoire companies playing in the nearby territory finding it impossible to fulfill openings in the show.

MEYER'S GUARANTEED  
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Now arranging bookings for following sailings out of San Francisco:

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American Booking Manager, ROY D. MURPHY

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HUGH McINTOSH, Governing Director

Registered Cable Address: "HUGHMAC," Sydney Head Office, TIVOLI THEATRE, Sydney, Australia  
American Representative NORMAN JEFFERIES Real Estate Trust Bldg., Philadelphia

Newby's Band of 16 pieces has been engaged to play at Joyland Park, Sacramento.

Wilmos Westony, who recently returned from Australia after an absence of five years from this country, will shortly open his Orpheum tour here.

Richard Bennett opened his engagement at the Alcazar last week in "The Cinderella Man," supported by practically the same cast that opened the Alcazar stock season. The production was well received by the local reviewers, and business the first week exceptionally good.

It is problematical whether the Myer & Shapiro burlesque organization will continue beyond Oakland. A long route was laid out for it. Business was big the first few days in Oakland, then took such a sudden drop matinees were abandoned the latter part of the week. This, with confusion in the company, decided it to close.

Allison and Trucco withdrew from the local Hippodrome program through one member getting ptomaine poisoning. Brooks and Lorcilla were substituted.

The Gardiner Trio, who recently came to the coast to fulfill an engagement at Levy's, Los Angeles, are now at Tait's, San Francisco.

Chester Cohn, the coast representative for the Broadway Music Pub. Co., will shortly leave for Chicago to take care of the headquarters there.

Glen Hurst manager of the Grand, Reno, was here last week.

Waterson Berlin & Snyder have opened local offices with Harry Pooley in charge.



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WINTER GARDEN  
DECORATIONS  
Passing Show of 1917

"THE MODERNISTIC STUDIO"

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The Walter Montague organization, expecting to shortly leave for Canadian territory to play a number of performances for the benefit of the Red Cross, is scheduled to open at the Savoy before departing.

When "The Girl From Amsterdam" concludes its time on the Pantages Circuit, Roy Clair will join the musical stock company at the Broadway, Oakland as principal comedian and producer. Other members are expected to go with him.

### BOSTON.

By BEN LIBBY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—This house for months has been leading the city in stimulating patriotism, starting off by sacrificing all its subway and other one-sheet billboards to the backyard farm campaign. Then it made a Liberty Loan war bond drive, and this week a stage full of marines from the Charlestown Navy Yard are giving nightly drills. The legitimate bill this week is headed by Florence and Frank Moore, who had no trouble in carrying the first honors. "The Bride Shop" closed the program strong, although it has shown here before. Duffy and Davis opened with an acrobatic cycle act, going exceptionally well. Gaylord and Lantoni caught the house just right. The Sharrocks scored decisively with the comedy opening and their straight telepathic close. William and Margaret Cutty went well in their straight musical offering, faring better than Leo Beers, whose quiet pianolog did not seem to get across Monday matinee. Edna Munsey, billed as a prima donna discovery, was compelled to show in her street clothes, her trunk having been mislaid, but went well despite the handicap.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Vaudeville and pictures. Big.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Pop and pictures. Excellent.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop and pictures. Good.

GLOBE (Frank Mescher, mgr.; agent, Loew).—Pictures. Split week feature releases. Fair.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Pop and pictures. Biggest gross in New England.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop and pictures, with the film "Maternity" proving the big drawing card.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Pop and pictures, this week's proceeds being invested in Liberty Bonds.

PARK (Thomas D. Soriero, mgr.).—Film bill headed by the Signet's "Masque of Life" and "The Stolen Paradise." Excellent business, with feature advertising.

MAJESTIC (E. D. Smith, mgr.).—Last week of the feature film "The Crisis."

SHUBERT (E. D. Smith, mgr.).—Dark.

PLYMOUTH (E. D. Smith, mgr.).—Closed Saturday night after "The Masquerader" ran for 14 weeks.

WILBUR (E. D. Smith, mgr.).—Second week of "Mary's Ankle" going surprisingly strong.

PARK SQUARE (Fred E. Wright, mgr.).—10th week of "Fair and Warmer," still going like a house afire and threatening to break the record for a straight run in Boston.

COLONIAL (Charles J. Rich, mgr.).—Dark.

HOLLIS (Charles J. Rich, mgr.).—Dark.

TREMONT (John B. Schoffel, mgr.).—14th week of "A Tailor-Made Man" with Grant Mitchell.

BOSTON OPERA HOUSE (Lawrence McCarthy, mgr.).—Dark.

CASTLE SQUARE (John Craig, mgr.).—Stock. Second and last week of "Mr. Jubilee Drax," the London melodramatic thriller that Craig produced for the first time in America. Next week he will use "The Blindness of Virtue."

# AMALGAMATED VAUDEVILLE AGENCY

B. S. MOSS

President

General Executive Offices:

729 SEVENTH AVE., at Forty-ninth St.

M. D. SIMMONS

General Booking Manager

ARTISTS can secure long engagements by booking direct with us

COPLEY (George H. Pattee, mgr.).—"The Man Who Stayed at Home" produced this week by the Henry Jewett English Players. The same play was previously shown here under the name of "The White Feather."

CASINO (Charles Waldron, mgr.).—Burlesque stock headed by Frank Finney. Big.

HOWARD (George E. Lothrop, mgr.).—Burlesque stock (Strouse and Franklin) playing to practical capacity. Will play through next week at least.

Francesca Retoli, daughter of the musician, has replaced Florence Shirley in the heroine's role of "A Tailor-Made Man" at the Tremont. Miss Shirley contended that the part was not especially adapted to her.

Manager Thomas D. Soriero of the Park theatre is advertising his house as being the first in the United States to display the William A. Brady World Film Pictures. He also put over a clever stunt this week in obtaining first rights to "For the Flag and America," by Charles Dennes of the N. E. Conservatory of Music, who wrote the score for "The Defenders."

### BUFFALO.

By W. B. STEPHAN.

SHEA'S (Henry Carr, mgr.).—Very neat bill, with Wellington Cross and Lois Josephine again carrying off headline honors; Bert Leslie and Co., as special attraction, a hit; Hardy Bros., fair; Joyce, West and Senn, very good; Seven Honey Boys, well applauded; Marguerite Farrell, pleasing; Nat Nazarro and Co., exceptional. Pictures to close.

OLYMPIC (Bruce Fowler, mgr.).—George Choo's "Oh Doctor" heading a catchy bill here, with Marie Del Vecchio and Co. in "A Clean Knockout," well featured; Al Grant and Slater, open nicely; the Tiller Sisters, do well; Riley and Lester, clever; pictures.

LYRIC (Chas. Bowe, mgr.).—The Jack X. Lewis Stock players offering "Another Man's Wife" as third week's attraction and showing a decided increase over the previous week.

ACADEMY (Jules Michael, mgr.).—House stock playing "Step Up America," military musical comedy, drawing remarkably with a clever production. First run pictures in connection.

GAYETY (Richard Patter, mgr.).—Closed.

GARDEN (Wm. Graham, mgr.).—Dark.

FAMILY (Harry Marsey, mgr.).—Feature pictures.

HIPPODROME (H. B. Franklin, mgr.).—First run pictures with "The Tanks" as specialty for the first half. Changed last half.

Katherine Parker and Felix Haney have joined the Academy Stock Players.

The Globe has reopened under new management with pop vaudeville and pictures. Several attempts have been made to put this house on a paying basis, but as yet no one has succeeded.

Owing to the very rainy weather all of the Canadian and American resorts are doing practically no business at all, and if these weather conditions do not change shortly these places stand a good chance to close.

The Bonstelle Stock Co. opens at the Star about July 15.

The Actors Colony at Crystal Beach is rapidly assuming its natural color. Several more cottages have been recently opened.

### LOS ANGELES.

By GUY PRICE.

Tyrone Powers has signed a contract with the Marine Film Company.

W. H. Clune has announced a new policy for the Auditorium. Popular priced feature films taking in all Aircraft productions will be presented. No dramatic shows will be booked.

William Conklin, a legitimate actor, is supplanting Louis Glaum at Inceville.

Charlie Chaplin has purchased \$100,000 of Liberty Loan Bonds. This is not movie money either.

Margaret Gibson has taken up china painting and is now quite an adept.

Kolb and Dill have donated their services to a big Red Cross Benefit soon to be given here.

Alexander Pantages is expected to arrive with his family next week. It is their custom to summer here.

Walter Hern, the Mason's publicity man, has returned after two weeks on his ranch at the foot of the Yosemite.

A two-bit club has been organized by Bill

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Apartments can be seen evenings. Office in each building.

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Complete for Housekeeping  
Clean and Airy  
Private Bath, 3-4 Rooms. Catering to the comfort and convenience of the profession  
Steam Heat and Electric Lights.....\$8 Up

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105 West Madison Street, corner Clark  
CHICAGO

Jacobs, the Kolb and Dill manager, at the  
Majestic. Max Dill is the chief victim.

Victor Leighton, who was ahead of William  
H. Crane, is "frustrated" here.

Dill Pickens, manager of aviators, has  
brought his family here for the summer.

The Burbank, under S. Morton Cohn's man-  
agement, is thriving on ten-cent vaudeville  
and pictures.

### NEW ORLEANS.

By O. M. SAMUEL.

SPANISH FORT (M. S. Sloan, mgr.)—

Paoletti's Band and Duncan.

DIAMOND (R. M. Chislm, mgr.)—Pictures.

COLUMBIA (Ernst Boehringer, mgr.)—

"The Follies of 1917."

ALAMO (Will Guernier, mgr.)—McCor-

nick and Winchill's Review.

Gaston J. Dureau has succeeded R. E.

Pritchard as film editor of the "Item."

The National Association of Dentists held

a convention here last week, audibly and

noting patronage during their stay. In the

present crisis the dentists should be splendidly

prepared, because they have been drilling for

years.

"Buzzy" Williams has returned from a long

## The Edmonds

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84 ROOMS With Hot and Cold Running Water

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\$10 to \$15—Weekly

\$40 to \$60—Monthly

Apartments consist of 4, 5 or 6 large, light, comfortable and airy rooms with bath.

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Three, Four and Five-Room High-Class Furnished Apartments—\$8 up.

Strictly professional.

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Single Rooms, with and without private bath, \$4-\$5

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## Dad's Theatrical Hotel PHILADELPHIA

## ST. LOUIS, MO.

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BOME OF THE PROFESSION

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Baths and Continuous Hot Water

Large Rooms, 14 and Up

2 and 3 Room Apartments, \$7 to \$8.50

COMPLETE HOUSEKEEPING

310 W. 48th St., New York

sojourn in Panama and is leading the orchestra at Anderson's.

Report has it the Lafayette will close again, the present picture policy failing to attract.

Several of the local cabarets are maintaining "secret service," the waiters serving mysterious food in mysterious fashion.

New name for airdomes. Now calling them picture gardens. Picture puzzles would seem more appropriate.

Adam T. Weiss, with Mutual, has been in New Orleans for several days.

Sam Peelman's revue, "The Follies of 1917," is drawing well at the Columbia.

Since purchasing the Greenwall, the Rochester Amusement Co. has ceased work on the Liberty, after completing the laying of one-half the foundations of the new structure.

# AUSTRALIAN CREIGHTONS

SUCCESSFUL RETURN ENGAGEMENT AT  
**B. F. KEITH'S PALACE, NEW YORK**  
 THIS WEEK (June 11)

Direction, **JENIE JACOBS**

Return to Vaudeville after four years' absence

## Miss Norton Paul Nicholson

Management	Attraction	Seasons
H. H. Frazee	"Pair of Sixes"	1913-14-15
John Cort	"Princess Pat"	1915-16
Shuberts	"Blue Paradise"	1916-17

ORPHEUM, SAN FRANCISCO, June 17-24  
 ORPHEUM, LOS ANGELES, July 2-9

## 10-Room House with latest improvements at Rockaway Park, L.I.

17 West End Avenue Half block from ocean

Will be rented for the summer season or sold at a bargain.  
 Apply W. A. Farrell, 140 Nassau St., New York City.

Billie Madden is convinced Liberty Bonds are preferable to preferred stock.

Report from Memphis has it Mike Donlin has been secured for the baseball team of the Pullman Company at Pullman, Ill. Mike will probably be a coach.

An agent died here the other day, leaving five sons and an estate that inventoried twenty thousand dollars and fifty cents. To four of the boys, who were comically named, he bequeathed five thousand dollars each. To the fifth son, a vaudevillian, he gave the last half.

### PHILADELPHIA, PA.

B. F. KEITH'S (H. T. Jordan, mgr.).—A big comedy show and a heat wave arrived at the same time so that the latter had no effect on the business this house has been doing. Monday, a warm and rainy day, found the house almost filled and the show went over with a bang. In place of Digby Bell and Co., who were forced to withdraw from the show on account of the serious illness of Mr. Bell, Manager Jordan secured Conroy and LeMaire, and it was a sure lucky strike, for the blackface boys just "mopped

up" with their new line of chatter and the "Ford" auto. Their present offering is far superior to the last sketch they used, "The New Physician." It is more up-to-date, and while the opening minutes are along the same line as their insurance argument, it is new and worth a laugh every minute. The finish with the Ford cripple was a riot of laughs and the boys finished to a tumult of applause. Rooney and Bent, who used to visit us two and three times a year, and who have not been here for some time now, revived their old favorite, "At the News Stand." They were just as big a hit as ever. "Rubeville" was back again after not so long an absence and did very well in the closing position, and following a big comedy bill got a big share of laughs. Harry B. Watson has replaced Felix Rush as the store-

## MINERS MAKE-UP

EST. HENRY C. MINER, Inc.

keeper, and the change has not benefited the act, although the whole number went over in good shape. The company does so well on the vocal choruses that it suggests they might inject one or two more and cut down on one of the brass numbers. The Misses Campbell have established themselves here. The act carries all the refinement and quality that appeals to a regular high class audience, and it is unnecessary to say that the girls put over one of the biggest applause hits of the show. Another big hit went to the Arnaut Brothers. The musical clowns have not been here for some time, but their stuff has worn well. The act is better dressed than when last seen and their bird-whistling finish was a big winner, being very well handled. Andy Rice did very nicely with his monolog. He has a new line of talk and makes his points strike the right spot. At times there is a tendency to be a bit rough, but he smooths it out in clever style and the audience took to him readily, treating him liberally in an applause way. A very pleasing singing turn is that of Kathryn Dahl and Charles Gillen, who blend their vocal and instrumental music to a nicety. Miss Dahl gets away from the

stereotyped repertoire of Hawaiian numbers and gooney songs and wins big reward with her classy numbers. Some care has been given to the staging of this act and it is a mark in favor with the artists. Kramer and



## ALBOLENE

In almost universal use in the dressing room.

We have many testimonials from prominent artists. They all testify to its excellence as a make-up remover and say "it cuts the paint instantly so that it can be removed in a second."

Albolene is put up in 1 and 2 ounce tubes to fit the make-up box; also in 1/2 and 1 lb. cans. It may be had of most druggists and dealers in make-up. Sample free on request.

McKESSON & ROBBINS

Incorporated  
 91 Fulton Street New York 9

## We Invite all Singing Members of the Theatrical Profession to Examine an Assortment of GREAT NEW UNPUBLISHED SONG NUMBERS

We are certain we can supply you with the kind of song material you want to improve your act and will gladly demonstrate those which may prove available for use. This is your opportunity to identify yourself with a great song before it is sung by every Tom, Dick and Harry.

CALL OR WRITE TODAY  
 147 BROADWAY KNICKERBOCKER HARMONY STUDIOS

# CHARLIE HOWARD

Management, MAX HART

RICKARDS  
AUSTRALIAN  
TOUR

WILBERT  
"ON THE GOLF LINKS"

They  
sawed  
the handle  
off my bat

Umpire, PETE MACK

## JACK ORBEN and NELLIE DIXIE

PLAYING  
LOEW  
TIME

Southern Songs and Dances



## Archie AND Gertie Falls

Direction, NORMAN JEFFERIES



## SID AND ADA VINCENT AND CARTER

"The Chap from England"

Playing for W. V. M. A.

"The Maid from America"

Direction, HOLMES & DUDLEY

ED. F. REYNARD

Presents

### Mlle. BIANCA

The Classic Dancer with a Production

MLLE. BIANCA

Presents

### ED. F. REYNARD

The Ventriloquist with a Production

## THE WORLD'S INCOMPARABLE FRED ZOEBEDIE Co.

The most gorgeous and astounding equilibristic novelty ever conceived by brain of man. This act has been a positive sensation all over the Western Vaudeville Managers' Association Circuits.

BOOKED SOLID W. V. M. A. CIRCUIT  
NOW TOURING ACKERMAN AND HARRIS TIME

## HAZEL HOWELL

JUST A CALIFORNIA POPPY  
NEW IDEAS ORIGINAL SONGS  
GORGEOUS COSTUMES

## BERT WILLIAMS

ZIEGFELD "FOLLIES"

Kent went well with about the same line of talk and comedy business used by the old Kramer and Morton act. The girl adds attractiveness to the offering and the boy works hard for his laughs, and gets them. If there is a fault to find it is in his continual yelling, but it does not injure the worth of the act. A nice little novelty act for the opener was that of Arnold and Miss Florence. The man does all the work, balancing on chairs, bottles and glasses, while the girl assists him with the props and at times can be heard giving an imitation of someone trying to hum a song with the orchestra. The imitation

was not so good, but the act was a good big applause winner for an opener. The Pathe pictures were there as usual.

### SEATTLE.

By WALBURY.

WILKES (Dean Worley, Mgr.)—Wilkes' Players opened here, 10, in the "Misleading Lady," after a fortnight's vacation, following a season of 40 weeks at the orpheum.

METROPOLITAN (Geo. T. Hood, Mgr.)—3-10, "Flora Bella," good business. TIVOLI (W. H. Smythe, Mgr.)—Dick Lons-

# HOUDINI

Permanent Address: VARIETY, New York



PRINCE

KARMIGRAPH  
NUMBER 35

## KAR-MI

VAUDEVILLE'S GREATEST ILLUSIONIST SAYS:

HE IS NOW PLAYING RETURN DATES IN THE EAST.  
WHICH SHOWS

"KAR-MI GETS THEM IN"

(Address VARIETY, New York)



## MAGGIE CASEY LE CLAIR

The natural Irish Lady in her Celtic Comealies, Wit, Humor and Stories of the Emerald Isle.

At Liberty For Next Season

Address - VARIETY, CHICAGO



Reliable Professional

Francis X. Hennessy

Irish Piper, Scotch Piper,  
Irish Step Dancer, Scotch  
Fling Dancer, Violinist, (Mig-  
sician) Teacher, Play Parts.  
Agency keep this address:  
322 2d Ave., New York, N. Y.



dale Musical Comedy Co. in "On the Border," featuring Dick Lonsdale in a Swedish characterization. Frank Kelly, Richard Hyland, Hilda Broche, "Billy" Defty, and several new members appear in principal roles. Splendid offering.

LYRIC—Burlesque and vaudeville. PALACE HILL (Joseph Muller, Mgr.)—Maurice Downey & Co. booked the new road show here 3rd week in a comedy sketch. Ives Farnsworth and Weaver, good melody. Tacta Japs, sensational. Keough Sisters, splendid. John and Nellie Olms, novel. Janis and West, clever dancers. Feature film completed bill.

PANTOGES (Edgar G. Milne, Mgr.)—Singer's Midget leads mill, 3rd week, for second time and more than made good with capacity audiences. Wm. Schilling & Co., sketch, fine playlet. University Four, real melody. D'Amour and Douglas, athlete, good opening episode of new Serial.

LIBERTY COLISEUM, Colonial Mission, Strand.

CLEMMER, REX—Feature, pictures, to good patronage.

Wm. A. Harting, treasurer, of the local Orpheum for years, was married in Los Angeles, June 1, to Mary F. Marlowe, of that city.

All of the Wilkes' Players except Addison Pitt and George Rand spend their two weeks' vacation in California.

Warren Kerrigan, Margarita Fisher, Dorothy Dalton and Bill Hart, appeared here in person last week at different picture palaces.

The American Quartet is again in vaudeville following a brief engagement at the Tivoli.

The Sound Amusement Co. opened at Pendleton, Ore., 2nd.

Cliff Thompson, Dina Bryant and Claire Sinclair, local stock favorites, will head the Wilkes' Players, Salt Lake City, this next season.

Bobby Harris, formerly outer guard in the Fisher Booking office is now learning the mail order business at the local branch of the Sears-Roebuck concern.



## LA PILARICA

Former Dancers to the Court of Spain

Proctor's 5th Ave. NOW

June 14-17

Holders of Russian Step Endurance Record  
(1,000 Steps Without Stopping)  
SPEED AND GRACE

Oiga Gilbert, chief stenographer in the Kellie-Burns Association here was recently elected president of the Nordica Choral club, a singing organization of local prominence.

Lo Vire and Palmer, now on the Hippodrome circuit, will soon appear as a trio.

"The Boomerang" is the next attraction at the Metropolitan.

"Billy" Defty, the new soubret at the Tivoli, was a chorus girl two weeks ago. Dick Lonsdale thought she would make good in the part and Miss Defty proved a "find" at the first performance.

FIVE  
FEET  
OF  
COMIC  
OPERA

Hear **GRACE HAZARD** Sing  
"You've Got to be American to Feel That Way"

FIVE  
FEET  
OF  
COMIC  
OPERA



**FRANK PARISH** **STEVEN PERU**

**TWO CLEVER BOYS "IN ONE"**  
DIRECTION—FRANK EVANS.

ALWAYS WORKING



**BONE DRY**  
They arrested a man named HOGG for running a BLIND PIG and now he's in the PEN.

**BILLY BEARD**  
"The Party from the South"  
Eastern Representative, PETE MACK  
Western Representative, SIMON AGENCY

At the Bijou, Knoxville, Tenn., there is a dandy Orchestra and Stage Crew. There is also an all-time record of good fellowship that prevails at all times during an engagement there, and the fellow responsible for these things is Manager BIG DON TICHY. He makes three days seem like three hours. That's just like the regular fellow he is, always trying to do something to make your engagement a pleasure. Here's wishing there were more BIG DONs.

TAYLOR and ARNOLD, and UBERT CARLTON:  
Dear Earl, Ethel and U. B.—Let's call a meeting in Philadelphia some day week of June 1935. Huh? What do you say? A real good time in the old town among ourselves. Answer this to Norman Jefferies' office.

**Jim and Marian Harkins**  
Personal Direction, NORMAN JEFFERIES



**Hurrah!**  
My folks got home to-day.  
Understand Grand Gardner has been knocking me. I know him! He has more "BULL" in him than I have.

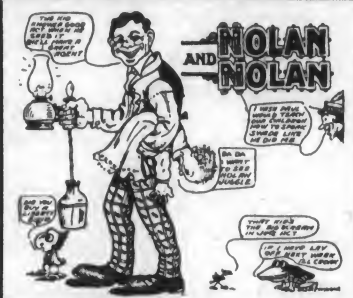
OSWALD, Ambrose, L. I.  
P. S.—One thing nice about Grand—that's "BOMB GIRL."

New Singing—"A BROKEN DOLL"  
"Sitting Still and Holding Tight"  
and "Such a Headache"

**IN PREPARATION**  
"We'll Fight It Out on These Lines"—  
"If It Takes All Summer"  
(War Stuff)

We love to see a baseball game, and think it is exciting—But—excitement is short and our speed of the present writing.

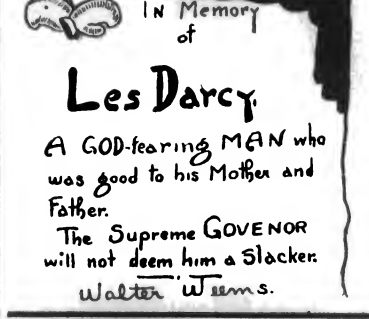
Approximately Yours,  
**VESPO DUO**  
ACCORDIONIST and SINGER  
Direction, BESSIE ROYAL



**NOLAN AND NOLAN**  
I wish I could be a cartoonist like you. I wish I could be a cartoonist like you. I wish I could be a cartoonist like you.

J-O-V-I-A-L J-I-G-G-E-R-U-P-S  
HARMLESS HOOFERS


LOEW CIRCUIT.  
**STANLEY BYRNES**  
AND  
Direction, MARK LEVY  
CLEVER CLOWNS  
D-A-V-I-D-C-I-N-C-N-D-D-I-E-S



IN Memory of  
**Les Darcy**  
A GOD-fearing MAN who was good to his Mother and Father.  
The Supreme GOVERNOR will not deem him a Slacker.  
Walter W. Jems.



**THE BRADS**  
Direction, H. B. MARINELLI



**ONE JONATHAN**  
AN UPSTART CARTOONIST, NOTED A FORLIFTING EFFORT AND PROTECTED FORLIFTING EFFORT OF MINE AND PITIFUL ROUTINE OF HARRY AN ORIGINAL ROUTINE OF HARRY WAS STOPPED IN ST. LOUIS. WALLACE IN ST. LOUIS. THIS WARNING SHOULD BE SUFFICE—BUT!!  
D. H. MARSHALL, ANTHONY, N.Y. (CARTOONIST)


If You Possess A  
**-C-A-R-B-U-N-C-L-E-**  
(A BOIL'S BIG BROTHER)  
And You Think

**IT IS SORE!**  
You Should See An Actor  
Paid Off Short—  
(LAYOFFMECUTWEEKLAYOFFME)  
HARRY SYDELL  
"Lee Jasbo Jesterino"  
Pantages Circuit. Direction, MARK LEVY.




**JENKS AND ALLEN**  
N. V. A.

THE PINT SIZE PAIR  
**JOE LAURIE and ALEEN BRONSON**  
DID YOU EVER SEE  
Whoever you catch  
Robinson, McCarthy, Bradley, Morrell, Williams, Carr, all of Keith's, Boston, are the BEARDEST CLAMS I ever SAW!  
DID YOU EVER SEE  
Arthur Righty in whiteface?  
Ed and Lee Miller's dancing mat?  
Harbert Miller in uniform?  
Joe Laurie register?  
Aleen Bronson buy Liberty bonds!



**"Mr. Manhattan"**  
Fred Duprez Says:  
Having completed negotiations with Mr. Albert de Courville, have been engaged as principal comic in the forthcoming London revue production, "Smile."  
Well, so I will.  
SAM BAERWITZ (400 Broadway New York)

Eddie and Birdie  
**CONRAD**  
In a  
Vaudeville Classic  
by  
**ED. E. CONRAD**



**JENKS AND ALLEN**  
N. V. A.  
IN "RUBE-ISM"  
BOOKED SOLID  
ON THE  
LOEW TIME



**Cole, Russell and Davis**  
Playing U. B. O. and Orpheum Circuits  
Direction, MAX GORDON

**BILLY Newell and ELSA MOST**  
with  
Moe Moore's  
"JOY RIDERS"  
W. V. M. A.  
and U. B. O.

THEATRES WE HAVE PLAYED



HIPPODROME, NEW YORK  
**FENTON and GREEN**

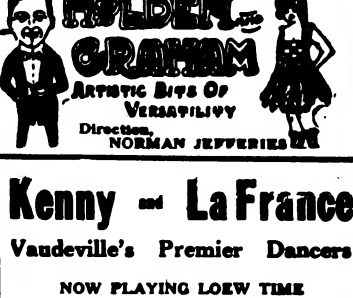
BLACKFACE  
**EDDIE ROSS**  
Neil O'Brien Minstrels  
16-17  
Permanent Address, VARIETY, New York

**PAULINE SAXON**  
SAYS  
I always feel excited 'cause I have a grab bag sort of mind.  
And when I reach down deep for thoughts, I never quite know what I'll find.

**BOWMAN BROS.**  
"The Blue Grass Boys"  
Direction,  
**Harry Weber**

**HOWARD LANGFORD**  
Address FRIARS' CLUB,  
New York.  
Direction, Chamberlain Brown

**MARTYN and FLORENCE**  
Vaudeville's Best Opening Act  
**LEST YE FORGET**  
2 of the best.  
Personal Direction, MARK LEVY



**HOLDEN GRAMM**  
ARTISTIC BITS OF VERSATILITY  
Direction, NORMAN JEFFERIES

**Kenny and LaFrance**  
Vaudeville's Premier Dancers  
NOW PLAYING LOEW TIME

**STEWART and DOWNING CO.**  
A NEW ACT  
**SECOND SERIES**  
Copyrighted and Protected by VARIETY

The Slim Jim  
of Vaudeville  
**CHAS. F. SEMON**  
Playing U. B. O. Time  
Representative, FRANK EVANS



# Notice to Those Vaudeville Artists Who Have Not Joined The N. V. A.

In answer to the many communications from artists stating that they were not aware of the fact that commencing June 1st it would be necessary for all new members to pay an initiation fee of \$25, and due to the fact that with summer coming on many artists are out of employment, we wish to state that at a meeting of the Membership Board it was decided to postpone raising the initiation fee of \$25 until next October, which is the date of the semi-annual payment of dues.

We also request all members to inform any of their friends to be sure and get their application in by that time, as the \$5 time limit will not be extended beyond that date.

All members who have sent in \$25 with their applications will have it returned to them, less their dues.

It is absolutely necessary that every question on this blank be answered and the applicant's name signed below before the application can be properly recorded.

**APPLICATION FOR MEMBERSHIP**  
**National Vaudeville Artists, Inc.**  
 1587 BROADWAY, NEW YORK CITY

.....191....

Name .....Age.....Married or Single.....

Team Name or Name of Act.....Color.....

Permanent Address .....

Are you a bona fide vaudeville artist.....

Who is your representative, if any.....

Are you a member of any other theatrical organization, if so state names thereof.....

Are you in good standing in said organization.....

If not in good standing, state reasons briefly.....

To what address do you wish receipt and card sent.....

.....Applicant.

P. S.—THIS APPLICATION MUST BE ACCOMPANIED BY \$5—ONE-HALF YEAR'S DUES

**NATIONAL VAUDEVILLE ARTISTS, Inc.**  
 1587 BROADWAY, NEW YORK CITY  
 HENRY CHESTERFIELD, Secretary

TEN CENTS

# VARIETY

VOL. XLVII, No. 4

NEW YORK CITY, FRIDAY, JUNE 22, 1917

PRICE TEN CENTS



# BILLY SUNDAY

would have done four shows daily more quickly than we could persuade

# BELLE BAKER

to do one show in her own home town and appear for this week (June 18) at the

# NATIONAL WINTER GARDEN

## THE SENSATIONAL ENGAGEMENT OF THE EAST SIDE

The National Winter Garden packed at every performance by audiences that have heard of vaudeville's great headliners, but have never seen them.

They are seeing Belle Baker this week and going wild over her.

In the HOTTEST WEATHER OF THE SUMMER SO FAR  
**BELLE BAKER** has **BROKEN ALL BOX OFFICE RECORDS**  
at the **NATIONAL WINTER GARDEN**

The management is appreciative of Miss Baker's initiative in appearing at the Garden, and congratulates itself upon the engagement, acknowledging Miss Baker's terrific drawing powers and extending its sincere thanks to her.

**BILLY MINSKY**

Manager, National Winter Garden, New York City.

---

(P. S.---BELLE BAKER doing a THREE-ACT with VAN and  
SCHENCK---Also a RIOT)

# VARIETY

VOL. XLVII, No. 4

NEW YORK CITY, FRIDAY, JUNE 22, 1917

PRICE TEN CENTS

## WAR DEPT. SANCTION NECESSARY FOR ACTORS LEAVING COUNTRY

**Washington Rules All Within Draft Age Limit Must Secure Permits. Temporary Trips Only. Must Agree to Return If Called.**

Washington, June 20.

The Government's "Official Bulletin" issued Monday contains the information that all who registered for the selective army draft will have to obtain the written permission of the war department before they can leave the country. This applies only to persons temporarily called away.

The necessary permission may be obtained by sending the applicant's registration slip to the Provost Marshal General, Washington, D.C. The registration certificate should be accompanied by a signed statement of the applicant that he accepts the conditions of the following terms:

"He is liable to draft unless exempted, excluded, or discharged therefrom; while absent from the United States, the burden of keeping himself informed as to whether or not his name has been drawn rests wholly upon himself; if directed to do so, he will return to the United States at his own expense to appear before an exemption board or to submit to examination for service."

The applicant should also state what countries he wishes to visit and to what address he wishes the permit sent. These permits are not passports, but when issued they should accompany the application for passports, which are issued by the Department of State. Passports are not necessary for those visiting Canada, but the War Department's permission to enter the Dominion must be obtained.

### LEAVE FOR "RAGTIME" REILLY.

Leave of absence for five weeks from June 25 has been granted "Ragtime" Reilly by the U. S. Navy.

The rag singing sailor will spend the time playing vaudeville around New York, as a "recruiting act." He appeared for a week recently at the Palace, New York.

### COHAN REVUE IN SEPTEMBER?

George M. Cohan is considering staging a revue to open in New York in September.

It is to follow the lines laid down in the Cohan revues of the past two seasons. The usual production date was

around the holiday time, but last season the producer-actor-author-film star did not contribute his annual personal offering to the stage.

Early this week Mr. Cohan stated he might "do" a revue early in the coming season.

### FOX-DOLLY PEACE.

The white dove has returned to the Harry Fox-Jennie Dolly fireside and the net result may be an act in vaudeville, composed of the Dolly Sisters, Mr. Fox and Jean Schwartz. It is the same formation reported sumnerly since the two sisters married, but this time it seems quite probable, if Harry Weber, their vaudeville representative, can make the salary account mutually satisfactory.

The reconciliation with the Foxes happened after Jennie Dolly had filed her complaint for divorce against her husband. That was last week. Within two or three days afterward the couple were once more honeymooning and it was said they were bound for French Lick for a month, but the vaudeville engagement in prospect may have held up the western trip.

### OPERATIC "PILGRIMS" ON TOUR.

An arrangement is on between the directors of the Metropolitan opera house and Max Rabinoff for the latter to present Reginald de Koven's grand opera, "The Canterbury Pilgrims" on tour next season. The work was presented at the Metropolitan last season after a great deal of discussion between the directorate board and Gatti Casazza, the managing director.

There may be a preliminary season of "Pilgrims" at the Metropolitan next season prior to the opening of the regular opera season, but the opera will not be included in the repertoire for the year.

### GAITES TO TRY AGAIN.

Joseph Gaites is going to try to "come back" in show business during the coming season. He has taken Hyman and McIntyre under his management and is going to exploit them in the week stands.

### HERBERT-BLOSSOM SPLIT.

The long standing, although many times strained, friendship and collaboration partnership between Victor Herbert and Henry Blossom is at last believed to have been completely shattered. Victor Herbert is at work on a new operetta for Joseph Weber and there is a new writer of book and lyrics of the piece.

During the past, time and again reports were that the writer and the composer had expressed a more or less free opinion of each other, as to their respective abilities as writers for the stage. But on this occasion it is believed "it's off for good."

The Joseph Weber office announced Wednesday Donald Brian and Caroline White would be jointly starred in the new Victor Herbert operetta, to be entitled "Her Regiment." Dallas Welford will also be in the company, to rehearse under the direction of Fred G. Latham. Last season Latham was general manager at the Century.

The book and lyrics of "Her Regiment" will be furnished by William Le Baron.

Fred Latham's contract with Weber calls for \$15,000 annually, the manager having the privilege of farming out his services to other producers. The first production Mr. Latham will stage under his new contract is "The Rambler Rose" under the Froham Co.'s management. This will be placed into rehearsal July 3.

### BERNHARDT RESUMING TOUR.

Chicago, June 20.

Mme. Sarah Bernhardt is to appear at the Auditorium after all, in late August or early September. She will be surrounded by a vaudeville show, as originally intended.

The French star was forced to cancel her appearance here twice because of her serious illness, but unless health interferes again she will resume her tour at this point.

### PLAYING AND TOURING.

Some of the vaudeville acts playing the New England houses booked by Jeff Davis are making their jumps in automobiles.

Among the turns now on the time in their machines are Chief Capoulicon, Kelly and Galvin, Pisano and Bingham, Harry Girard and Co., Grev and Old Rose, Doris Lester Trio. The jumps run from 50 to 100 miles.

### ALICE NIELSEN AT CASINO.

Alice Nielsen, in a musical version of "Sweet Kitty Bellairs," under the management of Elliott, Comstock & Gest, is scheduled for its metropolitan premiere at the Casino in October.

### FRANCES WHITE NOW ALONE.

The marriage of Frances White and Frank Fay appears in the nature of a trial that didn't take, since the couple have been separated for two weeks, with a report a divorce will eventually and definitely keep them apart.

Miss White is of Rock and White. Her husband was the comedian of the Dyer and Fay combination, both originally from vaudeville around here. Miss White is now appearing with William Rock in "Hitchy-Koo" at the Cohan & Harris theatre. Her husband has become a vaudeville single act, pending the opening by Dyer and Fay (only, without the third female member of the trio) under the Shubert management in a new musical piece to be presented in the fall at the Bijou theatre.

The exact cause of the disruption between the newlyweds (they married about two months ago) is not generally known, but probably comes under the heading of incompatibility of temper.

Fay's only comment, that proved marriage was more or less methodical with him, was: "It cost me \$3,800 to be known as 'Frances White's Husband.'"

The act of Rock and White has been noticeable, giving a smoother performance since the separation than the couple had been doing while Miss White was a bride.

### FT. MEYER THEATRE.

From Washington comes a report that the Government is making preparations for the erection of a theatre at the Fort Meyer military encampment, and will book legitimate travelling combinations for a week each, at a stipulated price for the engagements, the shows to be given exclusively for the soldiers in training.

### WELCH WITH HOPKINS.

Jack Welch is to become the general manager for the Arthur Hopkins attractions next season.

Welch has been with Cohan & Harris for a great number of years and has had charge of the routing of the C. & H. shows during that time.

### HARRY CARROLL'S PIECE.

Harry Carroll is reported to have had a musical piece written by himself accepted by the Shuberts for production and routing next season.

Interested with Carroll is said to be a music publishing firm.

### LITTLE THEATRE WINNER.

Baltimore, June 20.

The Little theatre closed Saturday and showed a box office profit on the season.

It is a purely amateur organization of local lights, somewhat on the order of the Washington Square Players in New York.



# IN THE SERVICE

E. F. Albee's yacht, tendered by the owner to the Government, was found to be structurally too weak for the purpose wanted and Mr. Albee has ordered a boat that will meet requirements, to act as its substitute in the Navy.

Charles A. Bohem ("Van Tome") is with the 1st Pennsylvania Infantry at East Downing, Pa.

R. A. Tausig, lately with his father's steamship ticket agency (Paul Tausig & Son), is now a sergeant in the Quartermaster Department at Fort H. G. Wright, N. Y.

Paul Werner, of the Picture Operators' Union, 145, St. Louis, has enlisted in the navy.

Fred Forrester, under the Henry Miller management last season, has left for Allentown to join the ambulance training camp.

Theatrical Protective Union No. 1 of New York is well represented in the army and navy and other members are arranging to heed the call. Among those now enrolled are J. Hughes, property man, Criterion, New York, and J. Brosseau, stage carpenter—aviation corps; J. Delaney, stage hand, Globe—12th New York infantry; J. Dillon, stage hand at different New York houses—army service; J. Pikurwitz, assistant electrician, Harlem O. H.—army; J. Heiber, assistant props, Irving Place theatre—navy; Oscar Gunther, apprentice carpenter, formerly with Universal studio forces—navy.

Paul Wilstach is helping the army service in Washington, D. C.

Clyde Hunnellwell, stage manager of "Gypsy Love," is attached to the quartermaster's corps in the Brooklyn navy yard.

It was erroneously reported Albert Albertson had gone to the Coast to join the Oliver Morosco stock company. Instead Albertson has gone to Florida to join the state militia.

T. F. Lavender, formerly doing special publicity for players, and who served with the First New York Cavalry on the border, is back in New York but leaves next week for the Rock Island aviation school (Illinois), where he will train for the regular army aerial corps.

Adolph Menjou, in pictures and the son of the well known Broadway restaurant man of that name, sailed Wednesday from New York for the French front, going as a member of the Cornell University medical unit.

Quentin Tod, who has been dancing with Helen Clarke in "Love o' Mike," is to join the Ambulance Corps in Russia.

Walter F. Wanger, who enlisted in the Aviation Corps, has been assigned to the Massachusetts School of Technology for preliminary instruction prior to undertaking the training at one of the flying schools.

Ray Whitfield has resigned his desk in the W. V. M. A., Chicago, and enlisted in the quartermaster's department. He is in Texas at present. Paul Goudron has taken care of his book for the past week, but it is supposed that the book will be split among others on the floor. Whitfield handled Interstate bookings.

Grindall Jerome Burns, manager of the Rivera theatre, New York, is attached to the Quartermaster's Corps at Fort Totten, L. I.

Willie Lander (Lander Bros.) has joined the Fifth Engineers, New Jersey, now at El Paso, Tex.

George Tilton ("The 13th Chair") has enlisted in the army.

Harold Vermilye has joined the ambulance corps of the regular army.

George Shinn, who has appeared in vaudeville playlets, is with the 21st Field Artillery (Battery E), Camp Wilson, Texas.

Peter McVey, at one time the amateur champion lightweight pugilist of the Pacific Coast, last employed at the Globe, New York, is now on the "Princess Irene," which the U. S. commandeered from the German interned vessels here.

Joseph Roth, last at the Century, New York, has joined the quartermaster's division.

Ralph Talbot, an electrician, is enrolled with the army.

The members of Local 35 (operators) have arranged for a donation box in their Broadway quarters wherein money deposited will be used in sending cigarettes, tobacco and useful tidbits to the members in service.

C. S. Black, president of Butler local, 342, I. A. T. S. E., has joined the army and is at Fort Sam Houston, Tex. His withdrawal from the Butler local necessitated another election, with W. S. Williams elected to the presidency.

Lieut. R. E. ("Dixie") French, formerly assistant treasurer of the Longacre theatre, has been appointed adjutant to the Second Battalion of the Officers' Training Corps at Camp Ogleshorpe, Ga.

Pat McCorkle, stagehand, local 619, I. A. T. S. E., Brownwood, Tex., has joined the United States army.

## OBSERVATION CARS OFF.

Chicago, June 20.

As a forerunner of baggage car restrictions expected to be announced immediately upon troop transportation which will follow the actual beginning of the selective draft, a well known railroad man admitted that beginning June 26, every road in the country will withdraw its observation cars.

This is in line with the government's advice to the railroads to lighten all trains as much as possible, and is considered one of the first travel luxuries to go. Small loss will accrue to the roads through the observation car elimination, since there are but an average of six compartments on such cars, the requirements calling for a ticket and a half for each compartment.

The war department's idea is to have, in the near future, all passenger trains running with a minimum number of cars, so that troop cars might be coupled on at a minute's notice at any point.

## MIDGETS IN HIP SHOW.

The new production next season at the Hippodrome, New York, is to have a midget exhibit, according to accounts, which say an offer was made for Singer's Midgets.

The Singer people are reported to have made extravagant demands for billing, position, and so on, with the Hip withdrawing its offer and sending out a notice to its agents to procure midgets elsewhere.

## CLAIM AGAINST DAISY JEROME.

Frank Smith, who came to America from Australia some months ago as the personal representative of Daisy Jerome, is preparing papers for a suit to recover what he claims is commissions due and money loaned Miss Jerome during her Australian and American tours.

Smith, who was in a commercial business in Australia, claims to have written her lyrics as well as supervised her business transactions there and came to America in a similar capacity.

Last December when Miss Jerome accepted a route over the Pantages circuit the business arrangement ceased at her request and since then Smith has been working around New York. Provided he recovers the amount claimed due, Smith will return to the Antipodes.

# IN PARIS

Paris, June 2.

Max Dearly, the temporary lessee of the Theatre des Variétés during the war, has presented several foreign plays to the French public during his tenancy, with some success, but "Dolly," the latest addition to his repertoire, does not seem to please the French critics. However, they are frequently wrong in their appreciation and more or less biased by personal friendship for author or director. Perhaps in no great centre is the professional dramatic critic less sincere than in Paris and the playgoer can rarely take the ciceronian verdict of the French press as a faithful guide. It remains for the public to discover the chef d'oeuvre. Some of the local journals invariably put each and every production into the successful category. "Dolly" is a French version of Lorenzo Ruggi's "Il cuore e il mondo" ("The Heart and the World"), by de Pedrelli, and appears to have been indifferently adopted. Gabriel d'Annunzio is said to have recommended the comedy as a masterpiece, and give the Italian poet the benefit of the doubt against the verdict of the Parisian critics, although they are about right in this instance, so far as the French version is concerned. It is the story of a girl-mother, loved by her cousin, a young fellow who previously detested her; they want to marry but the family are opposed and separate them. The baby dies and the woman goes out into the world alone. This forms three acts of good acting by Mme. Bert Bady.

Count Seebach, manager of the Dresden Opera, at the meeting of the German Stage Association, today, had a proposition on the agenda that no German singer accepting an engagement in the United States shall be allowed to play in a German opera house for five years. In an interview Seebach complained that after the local directors had taken much trouble in finding and training new talent, American agents booked them at high salaries (which they rarely get in Germany), and the singers only made short visits home. In future they must choose between the United States and Germany. But there is very little doubt if the German opera singers can find engagements in the United States, they will willingly relinquish all hope of appearing in the Fatherland.

"Montmartre," the play by P. Frondaie, will be revived at the Porte St. Martin next season. Gemier will mount in September a new work by F. Porché, in which he will appear with Mme. Simone. The comedy "Monsieur Beverley," is leaving the Antoine theatre and will continue its run at the Athénée this summer. Theatre Rejane will play a revue early next season. Maillard, director of the Apollo, has decided not to produce the new operetta by Hirschmann until after the war. "Blues de l'Amour," a new comedy by Romain Coolus, will be seen at the Theatre Antoine this summer, with Mme. Augustine Leriche.

The Gymnase comedy, "La Charette Anglaise," is to be given later on as an operetta, for which H. Jacquet is writing the music.

A revue by L. Boyer and Henri Bataille is to be mounted at the Palais Royal theatre next season, with Jane Renouardt and Signoret.

André Messager is engaged on an operetta adopted from "Aventures du Roi Pousole," by Pierre Louys. Rip, the revue writer, will produce his first 3-act comedy, written in collaboration with Armonts, after the autumn term commences. The title will probably be "Bortu chez les civils."

Prince Rigadin (the picture actor) is playing at Mayol concert for June in a sketch, "Cyprien, Take Away Your Hand," by Maurice Hennequin, music by Messager. This will be followed by another sketch by St. Granier, with Mlle. Spinelly.

"La Race," by Louis Baldy, will succeed "Volonté de l'Homme" at the Gymnase. It will be created by Desjardins (of the Odeon), Marcel Marquet, Mmes Geniat and Alice Baylat.

"Le Paradis," with Cora Lapercerie, will shortly replace "Le Minaret" at the Renaissance. Sacha Guitry has just produced three short plays by himself at the Bouffes, of which more next time. He acts in all three. In fact it is Sacha from beginning to end.

The Chatelet has closed for the dog days, to reopen Aug. 15, with a revival of "Dick, the Police Dog." After something new by H. Delorme, to be named possibly "La course au Bonheur" ("The Run for Happiness"), and may it not have to run long.

A revue by the Lemarchand and Rouvray combination is due soon at the Ambassadeurs, the famous old open air café concert on the Champs Elysées, under the control this year of R. Baretta and L. Volterra. Germaine Charley is listed for the lead. With the splendid weather now in Paris the success of this establishment should be great.

A new theatrical syndicate, for legitimate folks, is being formed in France. Felix Huguenet is president, Gemier, H. Prevost, Arquilliere and Mme. Bartet, vice-presidents, Calmette secretary. With such a troupe of leaders the union should at last have a voice in stage matters outside the theatre. A group for Belgians and legitis speaking French is to form a part of the association.

There are some ominous tales going around the French authorities may impose still greater restrictions next season and that some houses may not even open after the present vacation. There is no official notification of this state of affairs, but some local journals have even hinted that all places of amusement may be entirely closed during the winter, if the coal crisis is again acute.

The Russian ballet company, as seen in New York, with a few absentees is touring Spain.

## ADVISES NOT TO PAY ROYALTY.

Nathan Burkan, the legal authority on music and copyright law, made an address this week before the National Association of Music Publishers, in which he stated as his opinion that no publisher should, under existing conditions, pay royalties to any German composer or author, inasmuch as that would constitute treason through giving aid and comfort to an enemy.

Mr. Burkan advocated the non-payment of royalties to German and Austrian copyright holders and suggested as a remedy the publishers deposit all royalties in a bank or trust company, which would act as custodian for the copyright holder until after the present war.

Coleman Goetz Without a Blue Slip.  
Chicago, June 20.

Coleman Goetz, who has been decorating the Sherman lobby since his return from the Coast, was picked up and detained all afternoon by federal authorities, when he said that his draft registration card was in New York. He was released under bond pending arrival of the blue slip.

## U. B. O. BOOKING MEN MUST REFUSE PRESENTS--E. F. ALBEE

**Head of Big Booking Offices Sets Down Rule in Matter of Proposed Tribute by Professional Friends to Eddie Darling. Consideration Only from Employers.**

A story in *VARIETY* last week headed "An Eddie Darling Tribute" attracted the attention of E. F. Albee, head of the United Booking Offices, in which agency Mr. Darling books the big time B. F. Keith theatres in New York.

Mr. Albee stated to a *VARIETY* representative he wished to answer the article and said:

"It has been the custom on the Keith Circuit since the same was organized that those employed either on the Keith Circuit or in the United Booking Offices should receive consideration for their services only through these institutions, and if gratuities or considerations are extended to them by those they do business with, they should be refused."

"The well meaning friends of Mr. Darling. I am sure, don't want to embarrass him. He understands the above conditions thoroughly, and would be obliged to courteously, yet firmly, refuse to accept any tribute from those he had been doing business with, no matter how kindly the intent."

### U. B. O. ROUTING.

Routing of vaudeville acts for next season over the time of the United Booking Offices has been very actively engaged in by the managers of that agency, since their booking meeting recently.

Many routes are reported having been arranged. One turn received what the agents who saw it termed an "ideal route," 46 weeks from Aug. 13 until July 1, 1918, with not over a \$5 transportation charge on the list.

### ANNA HELD'S ACT.

Anna Held is producing a vaudeville novelty which she obtained abroad. It is to be known as "Anna Held's Visions." At present it is not certain if Miss Held will appear in it personally.

Miss Held has purchased the interest of the Shuberts in "Follow Me" and next season may go on tour under her own management playing a number of the smaller towns.

### BELLE BAKER'S RECORD WEEK.

It is reported Belle Baker is receiving \$1,000 for this week as headliner at the National Winter Garden at East Houston street and Second avenue. As an experiment, the engagement of a well known vaudeville attraction for the downtown theatre that usually plays five pop vaudeville acts proved successful from the outset, the Garden being packed at every performance. Miss Baker will easily take the box office record at the East Side vaudeville house.

Tuesday the Garden's manager, Billy Minsky, was out hunting for other headline attractions to star the Garden's bills and was prepared to close with Nora Bayes for a week's engagement.

Belle Baker was also in the vaudeville comment for the week over the route given her by the United Booking Offices for next season. It is called a "sweet" route by the agents. Miss Baker is to appear for two successive weeks in most of the theatres she has been booked for, with an increase in salary over her last season's figure.

Miss Baker will open in the big time

houses around New York in September, remaining in New York and playing continuously until December, before taking up the out-of-town engagements.

### CIRCUS FOLKS' DIVORCE CASE.

Chicago, June 20.

Mrs. Arline P. Fuller, a bareback rider with the Barnum and Bailey circus, filed action here a few days ago for divorce against John R. Fuller, also a bareback rider. The latter is with the Sells-Folto show, playing nearby.

Mrs. Fuller alleges her husband "wandered about the circus lot" and names as co-respondents Mayme Saunders and Lola Haight, both circus performers. She also claims that Fuller is back \$200 in payments for his son's education.

### CARNIVAL'S WHITE SLAVE CASE.

Cincinnati, June 20.

James F. Mansfield, of Nashville, a carnival showman, and Mrs. Lota Kock Isaacs, a "strong" woman, also of Nashville, were arrested at Greenfield, O., charged with conspiring to violate the Mann White Slave Law. Mansfield is also charged with having violated the Act in transporting the woman interstate.

Both were held in \$1,500 bail, in default of which they are in jail at Greenfield and will be examined before U. S. Commissioner Ahler of Cincinnati June 26. At the time of the arrest the woman's two children were with her. The father is en route to Greenfield to obtain custody of the offspring.

### DONALD BRIAN--NEARLY.

Monday it looked as though Donald Brian, in his Lamb's Gambol sketch, "Somewhere in Mexico" would appear at the Palace, New York next week. A difference in salary stood in the way of the engagement. Lewis & Gordon represented Brian in the negotiations.

The cast as appearing in the Gambol was included in the vaudeville arrangement. Macy Harland, Roy Fairchild and John Sanpolis composed Brian's support.

Brian first asked \$3,000 for the week, reducing to \$2,250. The theatre set \$2,000 as its mark and held to it.

Tuesday Jack Norworth and Lillian Lorraine were selected as the Palace's headliner.

"Somewhere in Mexico" is the playlet Brian had planned for a vaudeville tour of longer or shorter duration.

It was reported at the same time Mr. Brian had received an offer to play in "Marv's Ankle," opening Monday in Boston.

### MINSTRELS' COMEDIAN CHANGED.

The Al G. Fields Minstrels next season will have Billy Beard as its principal comedian. Mr. Beard has been appearing in vaudeville. With the minstrel engagement he goes back to blackface for the first time in years.

Bert Swor, who was the leading comedian of the Fields organization for seven years, has been placed under contract by the Shuberts and will appear in a new Winter Garden production.

### MOVING MUSIC UP.

Music dealers from all over the country gathered in New York last week to discuss the various angles of the industry and during their stay held a number of conferences with the popular music publishers. The dealers advocated a higher priced catalogue and implored the publishers to establish a scale of song that would come out of the 10-cent class and yet fall short of the production grade.

Nothing definite in this direction was promised, but the publishers agreed to do everything in their power to assist the dealer in bringing the retail branch of the business back to a healthy condition, admitting the syndicate stores have brought the industry down to a penny-ante proposition.

### M. P. P. MEETING.

The regular semi-monthly meeting of the Music Publishers' Protective Association, held Tuesday night at the organization headquarters, gathered one of the largest and most enthusiastic attendances since the inauguration of the Association. A number of new members were elected to the membership roll and other applications passed upon.

The meeting was largely given over to trade matters and several important resolutions were adopted affecting that branch of the industry. In addition the Relief Committee acted on a number of cases of worthy need.

The next regular meeting of the Association will be held July 10, the regular July 3 being passed because of the holiday.

### \$15,000, MILE. LYRIS

Mile. Lyriss, the French artist, has subscribed \$15,000 to the last war loan. Mile. Lyriss is now touring in Italy, with G. Marie's new act, and is making good propaganda for the Allies.—Advertisement.



VAN HOVEN

In an old town where I played recently, the cemetery was in the churchyard in the centre of the town. They were building a new road and as the cemetery was centuries old they were unable to find the bodies; so they just carried the earth itself to the new cemetery in the outskirts.

Boy, doesn't it make you feel kind of chilly to think that after all you're only a gang of mud. Pass me a lot of Stout and many glasses of Dago Red, and put me on the bill with girl acts; lots of flowers in my room and the Rubaiyat of old Omar Khayyam, and when I die, if they want to use me for building roads let me be the part of Broadway where the chorus girls from the musical comedy shows stand when they call their chauffeurs.

### VAN HOVEN

Do you remember when we didn't want to play any more "magicians," and EDDIE HAYMAN, who was booking my house at that time, took you out of East St. Louis, but since then EDDIE SHAYNE and I have talked it over and can arrange a "split week" for you.

Belleville has good "asparagus." Can arrange two days for you after East St. Louis. Send billing and a lot more one-acts.

May you continue to commode yourself into further popularity and success. America awaits you and so does

Your Pal, JOE ERBER.

(Mrs. Erber also sends her best.)

### FRITZI'S HOME TOWN SHOW.

Waterbury, Conn., June 20.

Fritzi Scheff cleared about \$1,500 for herself last week when making her first stage appearance in this home town of the prima donna's. Miss Scheff played as the headline of a vaudeville bill at Jacques'. She was guaranteed \$800 and 50-50 over a certain amount after the cost of the bill around her and the house expense had been deducted from the gross.

James Clancy, who manages the theatre, which plays burlesque in the regular season, is running a summer period of vaudeville with admission up to one dollar.

Jacques' had been a dead proposition theatrically until Clancy took hold early last fall when he secured an American Burlesque Wheel franchise for the town and netted \$41,000 on the season.

To induce woman patronage Clancy had an "Old Woman's Day," with his mother selling tickets, also a "Ladies' Day," with his wife in the box office, while to influence the young to attend, Clancy's child rode through the city in an automobile, carrying a banner reading, "My papa lets me go to burlesque, so it must be all right or I couldn't go, for my papa thinks as much of me as you does."

Clancy's freaky advertising has caused him to be termed a "character" around here. He formerly booked the smaller vaudeville houses on the Poli Circuit.

### NO BAYES-NORWORTH WEEK.

The premature publication of the intent of Eddie Darling to have a Bayes-Norworth week at the Riverside spilled the beans for it.

When the story appeared in *VARIETY* last week Nora Bayes and Jack Norworth each voiced an objection. The plan was to have both booked and billed for the Riverside, without either having previous information regarding it.

Norworth and Lillian Lorraine in their new two-act are due at the Palace, New York, July 2. They are at the Maryland, Baltimore, this week.

### LAURIE & BRONSON--SHUBERTS.

Laurie and Bronson have signed with the Shuberts and will be in the cast of the review scheduled for the 44th Street theatre. Rehearsals will begin in August with a September opening arranged.

The team are now in vaudeville.

### KENDIS AND BROCKMAN MERGE.

James Kendis and James Brockman have consolidated interests and will continue their music publishing concerns under the firm name of Kendis & Brockman.

Kendis is one of the best known comedy song writers in the country, having contributed "Nathan" and "Come Out of the Kitchen Mary Ann" in rapid succession to the song market.

### DICKEY ON SKETCH RUN.

Washington, D. C., June 20.

From July 2, on for five weeks, Paul Dickey will appear at Keith's here in a series of playlets, changing weekly.

Mr. Dickey's success at Keith's with "The Lincoln Highway" suggested the stock sketch scheme.

### "Sonny Bill Manor" at Auction.

"Sonny Bill Manor," the estate of the late Charles Klein, will be sold at auction under the supervision of Arthur C. Sheridan. The estate is located at Rowayton, Conn., and was built by its late proprietor at a cost of \$100,000.

Cecil Cunningham With Morosco. Cecil Cunningham (Mrs. Jean Havez) has been engaged by Oliver Morosco for next season.

## ONLY HOSPITAL OF ITS KIND IS AMERICAN IN CHICAGO

**In Service for Some Time, Now Has Around 50 Patients. Devoted to Professionals Although Treating the Public. Complete Ambulance Service. Dr. Max Thorex at Head of Staff. All Rooms Endowed.**

Chicago, June 20.

The recently opened and splendidly equipped American Theatrical Hospital, which was made possible through the efforts of Dr. Max Thorex and Judges Goodnow and McGoorty, is running along smoothly and already has figured very largely in caring for ill and injured among the profession in the past two months.

It is perhaps the only institution of its kind in the world, a hospital primarily erected for the medical treatment of actors and actresses, though its doors are open to all.

Nearly every one of its rooms, of which there are some 60 odd, has been endowed by persons in the amusement field, either in their own names or in memoriam of their kin.

A list of the endowments, the names of which are burnt in above the door of each room is: Julian Eltinge, Raymond Hitchcock, Elizabeth Murray, St. Anthony, Amy and Bert Swor, Joseph Hopp, Josephine Cohan-Niblo, Boris Thomashefsky, Dr. I. H. Brune, L. M. Cody, Ada E. Wrigley, Francis A. Peator, Florence D. Goodnow, Etta Mae Free, Fannie Thorex, U. J. Hermann, Mrs. George H. Rees, Dr. Sheldon Peck, Maud Pitts, John B. Rock, Mrs. L. B. Maier, Dorothy Jane Weeghman, Walter F. Driver, Andrew S. Craig, Florence Earl Wiehe, Sarah Katz Berezniak, S. Cyaniewicz (Zbysco, the wrestler), the Bentley Room, Ed. Lee Wrothe, Mr. and Mrs. Harry Green, Clara Hess, Sello, Wm. T. Rock, The Colossimo, Louis J. Selznick, Chicago Fed. of Musicians, Emma Loser, Peter S. Clark, Outdoor Showmen's League, Emma J. Rapp, Peter Schaefer, Adolph Linick, Aaron Jones, Mrs. Max Sello, Mayhew-Taylor, Sunny Kilduff, Mollie Meagher Nursery, Jay F. Pitts operating room, Lincoln J. Carter anesthesiology room, A. Paul Keith and E. F. Albee operating room, Gertrude Maitland, Harry Houdini, Dr. Welfeld operating room and the Alfred Hamburger obstetrics room.

In addition to the general layout, there is a diet kitchen on each floor and a room for dressings. Each floor has a private ward, holding between six and eight beds. An excellent automobile ambulance is owned by the hospital, which when running full entails an operating expense of between \$7,000 and \$8,000 monthly.

The hospital is situated on Irving Park boulevard, not far from the lake. There are at present around 50 persons being cared for at the hospital. The maximum capacity is double that, but an unlimited number can be treated in the clinics and dispensaries. There are about half a dozen rooms yet open for endowment.

The Meagher Nursery is specially decorated and is rightly the most inviting room in the hospital. The spacious operating room, the gift of Messrs. Keith and Albee, is the largest endowment and compares with anything of the kind in Chicago.

### STAGE CREW WALKS OUT.

Portland, Me., June 20.

Upon the Keith theatre refusing to agree to the new scale demanded by the local union, the stage hands at Keith's walked out Monday, with a non-union crew replacing it, to handle

the stock play productions presented at that house.

Keith's plays vaudeville in the season and stock during the summer. Its management states it agreed to an increase for the stage hands, the same scale to be operative regardless of the policy of the theatre. The union, however, notwithstanding the increase, demanded more for the stock productions than vaudeville, and the Keith management objected to it.

The union pointed to the Jefferson theatre, also playing stock under the management of J. H. Moore, paying the stock increased scale, but the Keith people replied the Jefferson was playing stock on a weekly tenancy that could be concluded at any time, while Keith's is continuous with either one policy or the other.

The matter is local.

The union asks \$30 for the carpenter and \$25 each for the electrician and property man, a \$2.50 increase over the former working scale for that local.

President Charles Shay was absent from New York, being in Washington, where he is acting as a member of a sub-committee of the National Defense board which has been delegated to handle war matters for the American Federation of Labor. This committee will also look after the laboring man's interests in the war tax measure, now nearing final completion by the Senate committee.

Charles Crickmore, the International vice-president, stated the Portland matter was being looked after by the Portland local.

Regarding the notification to vaudeville theatre managers as to the granted increase in the weekly scale of all traveling members of the Alliance, Mr. Crickmore said the increase affected all branches of the traveling profession, vaudeville as well as burlesque. The managers of these respective branches were expected to be notified in turn by the United Managers' Protective Association, to which the majority of vaudeville and burlesque circuits belong.

The Alliance has sent out the official notification to the respective locals which are expected in turn to notify all traveling members of their membership lists.

The increase means a \$5 raise for every member of the Alliance traveling with any organization or act and vaudeville producers are expected to pay their traveling union men accordingly.

No word has been received in the New York general headquarters as to the requested raise asked by the San Francisco local of stage hands, although the matter is expected to be settled one way or another soon. When William Rusk, of San Francisco, was here last week to attend the meeting of the Alliance executive board, he had not received any word as how the San Francisco managers had acted on the increase request.

There have been no further developments on the Alliance matter in Fayetteville, Ark., where local 539 had trouble with the Ozark theatre management. Some settlement is expected before the opening of the new season.

### 2D HALF CIRCUS BILL.

The last half of this week at the Prospect, Brooklyn, has a "circus show," all circus acts having been booked for it by Lawrence Goldie.

### FOX ISSUING CONTRACTS.

The William Fox booking office commenced issuing contracts to acts this week, upon the order of William Fox, given by Mr. Fox in person, it is said, after Pat Casey, representing the Vaudeville Managers' Protective Association, had brought the matter of the Fox agency's method of doing business with acts under the direction of Jack Loeb to the attention of Mr. Fox.

According to report, William Fox had been unaware of the condition in his booking office. A thousand other things have prevented the head of the big Fox institution from observing detail in the booking end of the vaudeville circuit. Mr. Fox's instructions are said to have been given immediately, following the conversation with Mr. Casey.

The Fox booking office accordingly commenced issuing contract slips, using the same form given out when Ed. F. Keeley was in charge of the Fox bookings some years ago. This form, the pop vaudeville agents said, was probably placed in use temporarily until another contract form could be printed. The Keeley form (which had Keeley's name scratched off) carries a cancellation clause.

### DENIES SUICIDAL ATTEMPT.

Charles M. Blanchard, vaudeville manager and producer, with offices on the third floor of the Strand theatre building, was accused by the police of having attempted to end his life by swallowing laudanum. He was saved by prompt use of restoratives.

The dailies printed the Blanchard story, hinting at plain suicide. A communication signed C. M. Blanchard (typewritten) on Blanchard's stationery was received in Variety's office June 20 denying that Blanchard had attempted suicide and stating that there was no truth in the newspapers' reports.

Blanchard's name is on the blotter of the 37th street police station, where last Friday a stomach pump was used on Blanchard with success. Later he was discharged in court and resumed office activities, being around the Strand building Saturday.

A VARIETY representative endeavored to see Blanchard personally this week but was informed at the Blanchard offices that Blanchard was in court. Blanchard has a court case, one I. Wallace Clinton complaining to License Commissioner Bell that Blanchard's office had not dealt fairly with him. Blanchard later reported settling in full with Clinton what money he was charged with owing him for promise of work via the Blanchard office, although the court declined to dismiss the case so quickly.

It is believed by Blanchard's closest friends he has been worrying himself greatly of late over the clash with the Commissioner of Licenses.

### PANTAGES, VANCOUVER, OPENS.

Vancouver, June 20.

Pantages' new theatre, seating 2,600 people on two floors, opened Monday, with the regular Pantages vaudeville road show, playing to an admission scale in the local theatre of 10, 20, 30, 50, 75. The 50-cent seats are in the front of the orchestra. It's the same scale the former Pantages had, that house now renamed and playing stock musical comedy, the Monte Carter company starting off.

George Pantages, a nephew of the circuit's manager, is in charge of the new theatre.

### Rushing Montreal's New Theatres.

Montreal, June 20.

Despite the war and the many theatres in process of construction abandoned, both Loew's new house and the Orpheum, which will play big time shows, are being rushed to completion. Work is being done on the two theatres day and night with a view of opening them about Oct. 1.

### MUSICIANS' DEMANDS.

Following the increase granted the traveling members of the I. A. T. S. E. musicians have asked for an increase before the beginning of another amusement season.

Over 5,000 members of the Mutual Musical Protective Union, with headquarters at 210 East 86th street, affiliated with the American Federation of Labor, ask for a general increase ranging from \$33 a week to \$40 a week for all men working 14 shows in first-class vaudeville theatres. For those playing 12 performances an increase is requested ranging from \$27 to \$33.50 a week.

Where the admission doesn't go above a quarter the vaudeville and picture theatres are asked to pay \$28 a week for seven days, with the working time to constitute six and one-half hours instead of seven and one-half hours daily. In the theatres with less than the dollar top scale \$42 a week is asked. The present scale is \$38.50 weekly. In the houses charging above a dollar, the increase runs \$5 more, the present scale being \$42 weekly.

Some of the musical comedy show musicians are asking from \$2 to \$7 more on the week. Where Sunday performances are included, such as prevail at the Winter Garden and other places, the musicians are asking for future salaries from \$37 to \$42 a week.

If the scale becomes operative it will not go into effect until Sept. 1 in the variety houses and a month earlier in the other theaters.

The Brooklyn houses are facing the same increase in proportion and the managers of the respective houses are now in daily conference with the owners as to the requested raise.

The increase is expected to be made in other towns by the different local unions, with Chicago about certain to be heard from before another fortnight.

### A. F. OF L. MEETING.

A called meeting of the executive council of the American Federation of Labor was scheduled for Thursday (yesterday) morning in the New York Federation offices. There have been repeated rumors that at this meeting the Federation heads would take action on the charter of the White Rats Actors' Union.

### MT. VERNON LABOR TROUBLE.

What threatened at one time to be trouble between Proctor's, Mt. Vernon, N. Y., and the I. A. T. S. E. local (covering Portchester, Yonkers and Mt. Vernon, each city holding a Proctor theatre) sort of simmered down by Wednesday.

The stage hands had asked for an increase. While Mr. Proctor was deliberating and attempting to figure out the possible effects of the war on theatrical business in small towns, the local stage hands' union served notice to quit, the notice being dated but three days ahead of the date of service. This is reported to have angered the Proctor management, which came very nearly calling off negotiations. Due, however, to the absence of C. C. Shay the matter was held over until yesterday, the union stating the date of leaving having been a mistake and should have called for June 25 instead of June 18.

The Mt. Vernon matter, like other union labor affairs, is generally local and not taken up by the International headquarters.

### SEATTLE ORPHEUM REOPENS.

Seattle, June 20.

The Orpheum was reopened Sunday by Eugene Levy with five acts of vaudeville and a feature picture at a flat admission of ten cents.

The house played to 8,000 paid admissions on the day.

The initial bill included Wilbur and Lake, Devoy and Davton, Ball and Sinclair, Lester and Moore and the Gene De Bell Trio.

## TWO N. V. A. MEMBERS CHARGED WITH VIOLATING CLUB FAITH

**Face Trial Shortly. Other Activities May Result in Vaudeville Organization Obtaining Up-State Farm for Permanent N. V. A. Country Home.**

It was reported this week charges were about to be brought against two members of the National Vaudeville Artists for soliciting members to join another society. It was not rumored whether the members charged belonged to the other club, which has a very small membership.

According to the report the charges are to be drawn and served upon the duo by the end of this week or within a few days. They are said to have stated they could obtain a certain number of the N. V. A.'s to join the other club.

A statement of the proceeds of the recent N. V. A. performance at the Hippodrome was being prepared this week. It was expected at the clubhouse final settlements would be made by next week, when a full statement could be given out.

Representatives of the N. V. A., following the example of the Elks and the Lambs, who have country homes for their members, are negotiating with John R. Rogers to make similar use of the late Tom Maguire's farm up-state on Lake Mahopac.

James J. Corbett suggested to Rogers he would like to put the proposition up to the Friars.

### BOSTOCK GETS INJUNCTION.

In a supreme court action instituted against Nathan A. Jackolo by Claude W. Bostock, in which the latter asked that Jackolo be restrained from disposing of the partnership, assets or contracts in their arrangement as co-managers of The Cansinos, the dancing act, Justice Ford granted the motion and signed the appointment for a receiver.

Jackolo and Bostock had a partnership agreement wherein the former was manager of the act with the latter the booking representative, the pair dividing the profits after paying the principals and other expenses. The arrangement was vacated some few weeks ago and the couple became involved in a fist fight, with Bostock being arrested and held for Special Sessions court, where the hearing will be conducted the latter part of this month.

### PEEBLES ENROLLING.

The only theatrical man in New York to act as assistant enrollment officer, as far as known, is John C. Peebles, the vaudeville agent. Mr. Peebles accepted the assignment as an accommodation to his friends, and particularly for members of the Greenroom Club, of which he is Prompter.

About 200 enrollments have been taken by Mr. Peebles, who remarked as he saw his second ruined fountain pen pass away, that he didn't know what he was wishing upon himself when accepting the job.

### LUCILLE CAVANAGH'S ACT.

Martin Beck is to present Lucille Cavanagh (formerly appearing with George White) in a new act for the coming vaudeville season. Miss Cavanagh is to be surrounded by a dancing company and a special set of scenery.

### Keeney's Judgment for Cancellation.

Andy Rice, the Hebrew monologist, has been instructed by the New York courts to pay the Frank A. Keeney offices a week's salary for failure to

play out a vaudeville contract for the Keeney theatres in Newark and Brooklyn on a split week arrangement.

Rice pleaded illness, cancelling the engagement.

### RECRUITING "SAILORS" AS "PLUG"

Joe Rubin of the Waterson, Berlin & Snyder staff introduced a novel song-plugging stunt around the Keith theatres when he obtained permission from the recruiting officials to appear in a trio billed as the Singing Sailors, to introduce the patriotic numbers of W. B. & S. and boost recruiting at the same time.

None of the trio is an enlisted man, but the turn naturally was a red fire success. The act will be continued as long as the recruiting officials are busy.

### HODGE STILL A LIGHT.

Robert Henry Hodge is still a member of the Lights, although Mr. Hodge tendered his resignation to the organization. The Board of Directors in considering the action refused to accept his request to resign because of his faithful work to make the club a success during its first year, and Hodge withdrew the paper.

### Miss Wellman Writes New Sketch.

A new playlet for vaudeville, "Slim Jim Slickness," has been written by Emily Ann Wellman for herself, and she will play in it over the summer, opening this week.

Miss Wellman's first vaudeville sketch, "The Young Mrs. Stamford," has been temporarily shelved.

### AGENT BARRED BY V. M. P. A.

The Vaudeville Managers' Protective Association, per Pat Casey, this week, notified all its managements and agencies that a certain pop vaudeville agent in New York was barred from all V. M. P. A. booking places.

The bar was placed through the agent having booked in the Sheedy office a "blacklisted" act under an assumed name. The act was sent by Sheedy to Lynn, Mass. The Sheedy agency is neither a member of nor has any direct affiliation with the V. M. P. A.

The booking of the "blacklisted" turn had hardly been consummated before the facts were learned by Casey, who at once issued the barring order.

### "BLACKLIST" ERRORS.

Considerable confusion has been caused through the duplicate names of acts now on the Vaudeville Managers' Protective Association's undesirable list through acts innocent of any activity in the White Rat strike being suspected of such participation because of the similarity of names.

One of those instances is that of Bert E. Leighton, who returned from Australia last week and was denied recognition because of the presence on the list of the name of Bert Leighton (Two Leightons) on the list for walking out of Loew's 7th Ave. theatre during the trouble.

The V. M. P. A. will correct misunderstandings of this nature and insure immediate attention when the mistake is called to its attention, as was done in the Leighton matter.

### NAME CHANGED LEGALLY.

The Muckenfuss family, or at least Rosalie, the daughter, has obtained legal permission to be known hereafter as Rosalie Stewart.

### Routing Brice and King Show.

The play next season Charles King and Elizabeth Brice will star in is to be routed by the Shuberts, who have objected to the couple appearing in vaudeville on the Coast during the summer, causing the Orpheum Circuit dates for the act to be called off.

### MORT SINGER'S GOLF HANDICAP.

Chicago, June 20

Mort Singer is promoting a theatrical golf handicap scheduled to be fought out at Idylwild next month. Besides himself the contestants for link honors will be Harry Powers, Sport Hermann, Aaron Jones, Adolph Linick, Peter Schaefer, Sam Kahl, Fred Eberts, Mark Hyman, Jim McKown, Tink Humphrey, Dave Beehler, Rowland and Clifford, Tom Carmody, Cal Griffiths, Conny Holmes, Roy Murphy and Marty Forkins.

A qualifying round will be played first, upon which the handicaps will be made. Chick Evans is to do the handicapping. (He and Singer often play together.)

Lately Singer beat the champion by one stroke, counting a handicap allowance.

The latest condition of competing is that each player is to pay one cent per stroke, all the money so gathered to be turned over to the Red Cross.

### KEEP MOVING!

Wednesday a special order was issued from Inspector Daly's office to the patrolmen stationed around the corner of 47th street and Broadway to issue summonses to every one standing around the corners and in front of the Palace and Columbia theatres.

While the patrolmen issued initial warnings more than a score of victims were bagged on charges of loitering and obstructing traffic. All were ordered to report for hearing in the West 54th street court. The officers as a rule, when approaching the "standee," requested to see his registration card, and, copying the name from that, issued the paper.

Last summer a similar order resulted in the wholesale arrest of a number of artists, booking agents, etc., the majority of whom were penalized by small fines.

### KEITH'S CLOSING.

The final season's closings announced for the Keith vaudeville houses in New York are the Colonial, Manhattan, this coming Sunday, and the Bushwick, Brooklyn, July 1.

The Orpheum, Brooklyn, closed last Sunday.

The Bushwick will remain open an additional week, closing July 1, through having done a phenomenal business for the tag of the season. Van and Schenck returns to the house next week as the feature, with Mahoney and Rogers (from the neighborhood) acting as a further incentive to patronage, with Clark and Bergman's old baseball turn.

### MARRIAGES.

Frank R. Abrams, president and general manager of the Cameragraph Film Co., Inc., to Ethel Levy, June 17, at the home of the bride in New York City.

Helen Hillards is reported to have married John G. Peltret at the Little Church Around the Corner, June 19.

Julius Katz, theatrical agent, of South Norwood, O., obtained a license Monday in Cincinnati to wed Marian S. Weinstein, of 543 Liberty street, Cincinnati.

June Keith, the picture actress, to Edwin C. Slater, of New York, at the home of her father, Douglas Smith, a banker of Hubbard Woods, Ill.

### BIRTHS.

Mr. and Mrs. Jack Cohn, last week, son. Mr. Cohn is the editor of the Universal's Animated Weekly and sent out an announcement of the new arrival in the form of a film release stating that the feature was produced by Mrs. Jack Cohn under the direction of himself.

Mr. and Mrs. George H. Morley, a daughter. The father is assistant treasurer at the Palace, New York.



GORDEN AND WILLIAM J. DOOLEY  
A COUPLE OF "REGS"  
Just down for the day.  
ATLANTIC CITY, N. J., JUNE 14, 1917.



## ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privilege of it.

Chicago, June 16.

Editor VARIETY:

In VARIETY last week was an article mentioning my name as connected with a new organization called the White Stars.

I called at VARIETY's Chicago office and was informed the article was written in New York.

I do not see where you get your information. I have nothing to do with Mr. Joe Birnes or the White Stars. And it was news to me about such a club until I read it in VARIETY.

Bob Cleveland.

(VARIETY publishes letters in the Forum, without question or investigation. Several denials have been made by alleged members of the "White Stars" that they know of or belong to that organization, if it still exists.

Mr. Cleveland, in the above letter, says he doesn't see where VARIETY gets its information. In this instance VARIETY secured its information from the Vaudeville Managers' Protective Association, which has on its files a full account of the attempted formation of the White Stars society in Chicago.

VARIETY suggests to artists if they are on the "blacklist" and wish to be removed at the earliest moment that they refrain from becoming connected with artists' organizations other than the N. V. A., for it is not VARIETY that reports the facts to the Managers' Association; it is the V. M. P. A.'s own representatives, who apparently are aware of all moves being made.

As previously mentioned in VARIETY, the attempt to form any belligerent organization or off-shoot of the former White Rats not alone will prevent the removal from the blacklist of those concerned in the movement, but will tend to place the remainder of those on the list under continued suspicion. Artists doing these things not only injure their own standing in regular vaudeville, but others as well.

Last week in Chicago one of those mentioned as a White Star, who was most vehement in his denial, stood in front of a vaudeville theatre out there and loudly declared the White Rats would come back, stronger than ever, and this same artist has been reported to the Managers' Association as having approached acts "to stick." Such being the case, if he is of the White Stars he should stand for it and if not and wants to be held in good standing when the blacklist is removed, he should govern himself accordingly, for meanwhile he and others of similar ideas seem to be fooling no one but themselves.

This same advice has often been given in VARIETY to the vaudeville artists on the blacklist since the Rats threw up the sponge. It's time they heeded it if they want to, and not, after a society like the proposed White Stars find its name in print, go about accusing each other of "squealing."

If the "blacklist" is a serious matter to those upon it, and no doubt this is true of the large majority on the list, then those "blacklisted" should make an earnest effort to conduct themselves in a manner that will not arouse suspicion.

Chicago, June 14.

Editor VARIETY:

I noticed the statement in VARIETY that I, John Burke, of Burke Bros.

and Kenny, was an active member of an organization called the White Stars.

Now, as you have no personal grievance against me and as the statement was false, I can't see why you published it without first ascertaining the truth, and as we are in hopes of having our names taken off the blacklist, this no doubt will stop that.

Johnny Burke.

(If, as Mr. Burke says, the statement mentioning him as a "White Star" was in error, he should bring it to the attention of the Vaudeville Managers' Protective Association, Columbia Theatre Building, New York City. That Mr. Burke so states in VARIETY will probably not be accepted as conclusive by the V. M. P. A., which has his name on its "White Star" list. This suggestion also applies to all others who may be wrongly accused in connection with the "Blacklist" or new societies.)

New York, June 15.

Editor VARIETY:

VARIETY states The Leightons were booked through my office in Baltimore under an assumed name. The fact is, while away on vacation Sunday a cancellation happened in Baltimore. The young man in my office booked The Leightons and, being new, did not realize the importance of it. The act was not booked under an assumed name, however, as I hold a telegram in my office, which states Mr. Whitehurst, in Baltimore, had booked The Leightons.

Jos. Shea.

### FEATURING LON HASCALL.

The Jack Singer show, "Broadway Frolics," on the Columbia Circuit next season will feature Lon Hascall, who will also be responsible, it is said, for the book of the production. According to accounts Mr. Hascall had considerable to do with compiling "Hello, New York," the Singer hit of last season with which Mr. Hascall was prominently identified.

Lew Kelly, who was starred in "Hello, New York," is no longer with the Singer forces. The new title and show replaces the "New York" production on the Columbia circuit.

### BURLESQUE CLUB OFFICERS.

The first election of officers of the new Burlesque Club was held Thursday night last week. The club is composed of people engaged in burlesque only, and is formed for sociability.

Henry C. Jacobs (Jacobs & Jermon) was elected president; Jack Singer, first vice-president; Joe Hurtig, second vice; Jean Bedini, third vice; Sam Krauss, treasurer; James Powers, secretary; Julius Greenbaum, sergeant-at-arms.

The Board of Governors has Sam Lewis, Henry P. Dixon, Lew Talbot, Wash Martin, Max Spiegel, Chas. Falke, Billy Vail, Ira Miller, Phil Dalton, Arthur Pearson, Nat Golden.

### Change Between Omaha and K. C.

The Columbia burlesque shows next season will open in Omaha on Saturday afternoon and close the following Friday night, enabling the company to reach Kansas City for the Sunday matinee opening. Heretofore the companies made it a whole week lay off between Omaha and Kansas City.

### AMERICAN'S ROUTE SET.

At an official meeting Tuesday of the board of directors this week of the American Burlesque Association, the Empire, Chicago; Victoria, Pittsburgh, and the Empire, Hoboken, N. J., were added to the circuit.

The meeting had President George Peck presiding, with Dr. George Lothrop, Boston, the only out-of-town member in attendance.

The official opening date was set as Aug. 20, with the companies allowed preliminary seasons of at least two weeks if they applied to the executive offices accordingly.

The Association headquarters is in receipt of letters from the house managers in various cities requesting that the American heads send them only "absolutely clean shows."

Among those submitting communications were Ed. Moore, Wheeling, W. Va., Youngstown, O., Akron, Ashtabula, Erie, Pa., Yonkers, N. Y., Hamilton, Can., Howard Theatre, Boston and Buffalo, with the towns of Wheeling, West Va., and Binghamton, N. Y., informing the Association that a reform wave has struck those places as the result of specially conducted meetings and a religious reform administration.

The American Association spreads itself on record as being directly opposed to any show carrying "so-called extra attractions" and palming them off on house managers as an "extra" and asking them to pay their share towards it. If the show isn't up to the Association gauge the Association will take official action accordingly, and if any acts are put in, they will be installed by the Association and paid for by the producing managers.

The Empire, Hoboken, takes the place of the Academy, Jersey City, with the Columbia announced as playing the Majestic, Jersey City, next season. (The Empire played the Columbia shows last season.)

The American goes into the Warburton, Yonkers, N. Y., playing a half week, with the remainder at Worcester, Mass.

There was no drawing, the shows being moved five pegs on the wheel and the opening dates governed accordingly.

The revised route for the new season of the American as approved by the officers and the board of governors is as follows:

Brooklyn—Gayety.  
Yonkers—Warburton (1st half).  
Schenectady—Hudson (2d half).  
Holyoke—Holyoke (Mon., Tues.).  
Springfield—Gilmore (Wed., Thurs., Fri., Sat.).  
Boston—Howard.  
New Bedford—Orpheum (Mon., Tues., Wed.).  
Worcester—Worcester (Thurs., Fri., Sat.).  
New York—Olympic.  
Philadelphia (alternate).  
Scranton—Majestic.  
Binghamton—Armory (Mon., Tues.).  
Oswego—Richardson (Wed.).  
Niagara Falls—International (Thurs., Fri., Sat.).  
Buffalo—Garden.  
Toronto—Star.  
Hamilton—Savoy.  
Detroit—Cathlac.  
Chicago—Gayety.  
Milwaukee—Gayety.  
Minneapolis—Gayety.  
St. Paul—Star.  
Duluth—Lyceum (Sun., open bal. of week).  
Chicago—Englewood.  
Chicago—Empire.  
Ft. Wayne—Majestic (Sun.); Indianapolis, Majestic, bal. of week.  
Louisville—Buckingham.  
Columbus—Lyceum.  
Wheeling—Court (Mon., Tues., Wed.).  
Akron—Grand (Thurs., Fri., Sat.).  
Cleveland—Empire.  
Erie—Park (Mon., Tues.).  
Ashtabula—Majestic (Wed.).  
Youngstown—Park (Thurs., Fri., Sat.).  
Pittsburgh—Victoria.  
Beaver Falls—Lyceum.  
Johnstown—Cambria.  
Harrisburg—Orpheum.  
York—Orpheum.  
Reading—Academy (open week).  
Baltimore—Gayety.  
Philadelphia (alternate).  
South Bethlehem—Grand.  
Easton—Orpheum.  
Wilkes-Barre—Majestic.  
Hoboken—Empire.  
Circuit not decided on.)  
Brooklyn—Star.  
(Altoona, Pa., is the only town on the Penn

### CASTING BURLESQUE SHOWS.

Blutch Cooper has the personnel of another of his burlesque companies lined up, with Lew Stark slated as manager, and E. C. Anderson, agent. It will be styled "The Army and Navy Girls," with Bert Weston, James Pearl, Solly Woods, Ed. Morton, Frank Manning, Elsie Mays, Fritz Moore, Evelyn Ferris, Millie Florette.

Dan Coleman last week signed a three years' contract with Harry Hastings. With Coleman will appear Alma Bauer, Esther Higbee, Elizabeth Teti, Babe Burnette, Hazel Lorraine, James Hazzard, Phil Peters, Frank Mallahan.

Harry Nelms is manager and Charles F. Edwards business agent.

"Some Babies" will be sent on tour again next season by Harry Hastings, with an entirely new book and a new cast, with Arthur Phillips managing and Harry Morrison agent.

Charles H. Waldron's "Bostonians" next season will have Frank Finney, Phil Ott, Nettie Nelson, Kathryn Dreykey, Hunter and Beatrice, Bobby Van Horn, Mack and Bernard, George Glass, musical director, and Vincent Waldron, agent.

F. S. Pierce is the manager.

Charles Baker, who has been granted another franchise on the American Burlesque Circuit, has not only styled his new show, "The Speedway Girls," but has completed its roster. John Black will be one of the principals. Dollie Bunch, for three years with the Kolb & Dill company on the Coast, and Sue Milford, another California girl, are among the leading women. Others engaged are Eddie Rogers, Marion Chase, Jack Smith, Eddie Hart, of Boston (first year in burlesque), with Otto Klives, manager, and Abe Feinberg, agent, the last two having charge of Baker's "Tempters" last season. The show will open Aug. 20 at the Olympic, New York, without having any preliminary playing.

Baker's "The Tempters," with Zallah featured, and Charles Donahue, manager; H. LeMarr, business agent, will have a preliminary season, opening Aug. 13 at Holyoke, and then taking up the American Circuit route. The show comprises Max Fields, Sydney Rogers, Ruth Everett, Anna Fink, Eddie Healey, Harry Keeler, Norma Weston, Evelyn Claffy (Australian, new to burlesque).

Jack Smith and Eddie Rogers are writing special lyrics and music for both the Baker shows.

Baker has also been personally engaged to produce Charles Barton's show, "The Aviators" for next season. Among Barton's company will be two acts from vaudeville, Scranton, Bell and Scranton, and Junie Dixon's models. Others engaged are Gladys Sears, Vivian Marcey, Charles Evans, Billy Vial, Grace Lewis and Fred de Sylvia. "The Aviators" opens Aug. 13 at the Olympic, New York.

### NEW AMERICAN SHOWS.

Among the new burlesque shows on the American Association next season will be one Charles Baker will produce, styled "The Speedway Girls."

Another is by George Belfrage entitled "Biff, Bing, Bang," which show replaces "Hello Paris," that Raume & Hertz, the Detroit producers, had on the wheel. The latter show was withdrawn upon the objection of the association heads; it was not being handled according to the rules and regulations of the association.

### NEW TITLES.

Some of the Columbia show titles used last season will be changed for the new year. Pete Clark's "New York Girls" will hereafter be known as "Oh, Girls." Blutch Cooper has renamed his "Globe Trotters" to "The Best Show in Town." Gus Hill's "Midnight Maidens" will be "Hello America."

# VARIETY

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San Francisco arrivals from Australia aboard the "Sierra," June 11, were Wilfred DuBois, Billy Mann, Duquesne Comedy Four, King and Thornton.

Arrangements have been made to make a regular road production out of "Torches," the Russian play given its first New York presentation at the Actors' Fund Fair.

Max Winslow has gone to the Thousand Islands for two weeks and expects the time of his life, as there isn't a barber within four miles of his vacation place and nobody up there cares whether he changes his suit or not.

Henry W. Savage has decided Mizzi Hajos will go to the Coast and back in her former success, "Pom Pom," before appearing in a new play on Broadway next January. The Western tour will start early in September.

An Allie's Bill will be given at Poli's, Scranton, next week. This is claimed to be the first "Allie's" program in vaudeville, the similar bill announced for Proctor's, Newark, as the first, having failed to show.

Hitting New York last Thursday noon, with sunburned faces from the overland trip in Lew Goldberg's car, were Sammy Tishman, Lew Goldberg, William Jacobs and Irving Tishman. They will remain here a month.

Sam Forrest, general stage director for Cohan & Harris, left New York Friday for a month's vacation. On his return he will start engaging for the touring companies that the firm are to have on the road next year.

Dan Hennessy is still at Battle Creek, Mich. He may go to Saratoga during July. Mrs. Hennessy left the hospital in New York this week, returning home after full recovery from her recent eye trouble.

George Damerl has disbanded his act, "In the Devil's Garden," which will be sent out with another cast next season. Damerl is to present a new act by W. B. Freidlander and Will Hough, in the fall.

Betty Caldwell will be out of the "girl act" ("Little Miss Up to Date"), as she is to marry Orville Stamm and retire from the stage. Her place will be filled by Fay O'Neil, understudy for Ann Pennington with the "Follies" last season.

It was Broadway talk Wednesday that Dooley and Orth had dissolved vaudeville partnership.

Manager George Robinson of the Brighton theatre says that last Saturday was the first good day the house enjoyed this season, now four weeks advanced. He did an excellent business

in the afternoon, with a turnaway at night.

Marcelle and Lillian Hardy, the eight and one-half-year-old twins of Eddie Hardy (stage manager of the Casino), who made their first appearance in "The Blue Bird," are now playing kid roles with "For the Love o' Mike" at the Maxine Elliott.

Comstock & Geat will place the musicalized version of "The College Widow" into rehearsal next week. Among those announced thus far as in the cast is Carl Randall.

Edward Small served Frank A. Keeney with papers Tuesday wherein Small sues the latter for breach of contract relative to a picture proposition. Small claims Keeney entered into agreement with him some weeks ago.

Julian Johnson, now editor-in-Chief of the Photoplay Magazine, with quarters in Chicago, hit Broadway Monday for the week, mingling with old friends while attending to some business for his publication.

William B. Lindsay, Eastern Passenger Agent for the Lehigh Valley, has opened his summer home at 30 Porterfield Rd., Freeport, L. I. He can be reached by phone at 103 M Freeport by those looking for railroad information in an emergency.

The LaFayette theatre, now housing a colored company playing popular plays in popular-priced stock, will continue that policy throughout the summer, with a six-act vaudeville show booked in by L. Redelsheimer, Columbia theatre building.

Jesse Weil's "Ragtime Ala Carte" will open in New England territory about Sept. 15 and after two weeks' engagement, if it shows any strength, will be brought into a New York house. Adolph Weiner is associated with Weil in the proposed production.

Julia Curtis opens on the Loew Circuit next week at Boston, and has been booked for 40 weeks over the Loew-Pantages time by Irving Cooper. Mr. Cooper also placed Bud and Nellie Heim on the same time for next season.

Helen Murphy, after ten days in New York, left Monday for Chicago via Washington, D. C. Miss Murphy's sister, Mrs. John H. Billsbury and husband, recently married, will remain here indefinitely, Billsbury to look over acts for the Helen Murphy agency, Chicago, with which Billsbury is interested.

The Flatbush Chamber of Commerce has taken over B. S. Moss's Flatbush theatre for the night of June 28, where a special bill will be presented with a view to raising funds for the purchase of an ambulance to represent the Brooklyn suburb in the war. Seats will sell from \$1 to \$5.

George Schneider has resigned the management of the Garden, Baltimore, and will become manager of a vaudeville house in Washington. His successor has not yet been named, but it is believed that one of the managers of a New York Loew house will be transferred to the Garden.

Ruth St. Denis has accepted a ballet by Olin D. Williams of Baltimore entitled "The Buddha of Armorous Souls." It was presented in Baltimore Sunday night by Rie Gerard and H. Chatin-Hoffman and immediately selected by Miss St. Denis for her next season's program.

Plans have been completed for the new Marcus Loew theatre on the site of the old Matthews Department Store at Fulton and Livingston streets, Brooklyn. The owner's name is given

as the Putnam Theatre Corporation. The house is to have a seating capacity of 3,654, made up as follows: Balcony, 1,326; loge boxes, 150; proscenium boxes, 56; orchestra, 2,122.

The William Harris, Jr., offices have arranged for their new play, "Driftwood," by Laurence Eyre, with Fay Bainter as the principal woman, to have its premiere in the Belasco, Washington, D. C., June 25. Priestly Morrison is staging the production. Among those in Miss Bainter's support are McKay Morris and Joseph Adelman.

When the "Star Spangled Banner" was played at the Greeley Square one night last week, everybody in the audience stood up excepting one lone man. A patriotic citizen walloped the "unpatriotic" person in the jaw, whereupon the offender removed a wooden leg and swatted the patriot over the head, necessitating the latter's removal to the Polyclinic Hospital.

Sunday is set for the first annual outing and clambake of the Helraism Association numbering about 50 members of the ticket selling profession in New York. The organization is more popularly known as "The Annie Oakleys." The outing will take place at Whitestone, L. I., and prior to the bake a number of games are to be held. The start is to be made from Broadway and 43rd street at 8.30 a. m.

Dora Plowden's action against Gilbert M. Anderson for six weeks' salary in "His Little Widows" was settled Monday out of court by Anderson for one-half of the amount claimed. Miss Plowden opened in the show at Detroit. She had a six weeks' contract, but was replaced after the third performance, and sued the management for the full amount. Since Miss Plowden's retirement three women have appeared in the role she created.

The Automobile Fashion Show in aid of the Actors' Fund will be held tomorrow at the Sheepshead Bay Speedway. The stars entered include Marjorie Rambeau, Marguerite Clark, Mary Newcomb, Hazel Dawn, Annette Kellermann, Elsie Janis, Theda Bara, Jeanne Eagles, June Caprice, Mme. Frances Alda. The entry lists will be open until this evening and information can be obtained at the offices of the committee at Bryant 8352.

Thun Choo, a double voiced Chinese singer and a "champion" harmonica player, has joined Long Tack Sam's act. Thun was in the former offering of Sam's ("Shangtung Mysteries"), but never displayed his vocal ability. Thun, who was born in Duluth, was picked up by Federal authorities Friday for failure to show a registration card and was confined over night, until wire confirmation arrived from Duluth he had registered and the card was sent on.

Victor Leighton is to return to Broadway during August. At present he is in Los Angeles after having closed the tour of the Wm. H. Crane company in "Mr. Lazarus." Mr. Leighton was the booking manager for the A. H. Woods attractions for a number of years and has the reputation of knowing more about railroading than anyone else in the booking end. He severed his relations with the Woods office rather suddenly. A rumor says that when Leighton returns he will become associated with one of the biggest producers in the capacity of general booking manager.

Vaudeville has been discontinued at the 14th Street theatre for the present at least. Last week was the final of vaudeville at the house and from now until some time early in August films may hold sway. Leslie Morosco states that when the house again starts variety performances, it will be with a policy of 10-act shows booked through his office.

When the New York Federation of

Labor holds its next big state meeting in August T. J. McKenna will attend as a delegate from the New York Theatrical Protective Union No. 1. McKenna was recently elected president of the local, the former executive, Joseph Meeker not being a candidate for re-election. Ed. H. Convey is again in charge of the quarters in the Gaiety theatre building, re-elected financial secretary and treasurer. Harry Palmer continues as business agent of the union.

Mr. and Mrs. Nixon-Nirdlinger, Mr. and Mrs. Harry Spingold, Hugo Morris and Maurice Rose are Chicago bound via the motor (Spingold's) route. The sextet are to make a number of sight-seeing stops along the route, visiting Valley Forge, Baltimore, Washington, Gettysburg, Pittsburgh, Cleveland and Detroit. Mr. and Mrs. Nixon-Nirdlinger will accompany the party as far as Pittsburgh. During the first three days of the trip no casualties were reported.

The Theatrical Federation of Greater New York, affiliated with the American Federation of Labor, and comprising locals Nos. 1, 4, 35 and 306, each associated with the I. A. T. S. E., and Local 310 of the American Federation of Musicians held a business session Wednesday at the offices of the Federation in the Gaiety theatre building. Harold Williams, president, conducted the meeting, which was mainly of a routine nature. Some satisfactory reports were made by the different locals represented.

The next production Oliver Morosco is to make on the Coast will be "Lombardi Ltd.," in which Leo Carrillo is to be starred. Grace Valentine will appear. It is to be placed in rehearsal next week. Following, "Panela," in which Eleanor Painter is to be starred and "The Full Honeymoon" are to be produced by Morosco in August. Next season New York may see an all-star revival of the Richard Walton Tully play "The Bird of Paradise," under the joint management of the author and Oliver Morosco. This season the road company, with the cast strengthened with several names, was taken into Chicago at the tag end of the theatrical year and for ten weeks attracted big business. "The Bird of Paradise" has been the wonder show of the one-night stands and outlying week stands for the past seven seasons, the show turning in a profit in the neighborhood of \$100,000 annually and getting stronger with each repeat played.

The Lambs' Gambol Sunday night at the Manhattan Opera House had the aid, at the box office and on the stage, of John McCormack, who appeared for the one performance, although the Lambs repeated the show Monday afternoon. De Wolf Hopper was interlocutor, with many of the Lambs present in a minstrel first part that had not Frank Tinney, who was expected. Tinney's absence was often referred to by the others on the stage in "panning" remarks. Charles E. Evans, age 61, did a song and dance that was one of the big hits of the evening. Andrew Mack, with Effingham Pinto as a wench, opposite, also scored. When Willie Collier entered as an "end," Hopper said, "Willie, how is your wife?" "All right," answered Collier, "how are yours?" Hopper remarked it had been understood there should be no mention of his matrimonial ventures and Collier replied, "That's agreed, then, if you will promise to invite me to one of your weddings." The billing of McCormack for the Lambs' Gambol caused a run of phone inquiries on the Manhattan's box office to verify the fact, when a lukewarm ticket sale then picked up until the Manhattan held a huge audience at the show's start. Monday afternoon, without McCormack, the attendance was very light.

## NEWS FROM THE DAILIES

(Below is news matter not collected by VARIETY but rewritten in condensed form from the items relating to theatricals appearing in the New York daily newspapers between the dates of VARIETY's weekly issues.)

Digby Bell is reported seriously ill at Miss Alston's Sanitarium.

Prince Tann, said to be the most noted actor in China, is reported as having died a month ago. He was 72 years of age.

Joseph Riter has renamed William Hurlburt's play "Arabella and Romance" and has added Harry Ashford to the cast.

There was a slight fire in the Hudson Tuesday afternoon. The house is closed at present.

Robert Milton is to stage "The Lasso," a new comedy by Victor Mapes, who was co-author with Winchell Smith of "The Boom-crang."

Gloria Goodwin, of "The Love o' Mike," was the winner of the \$30,000 pearl necklace raffled at the Actors' Fund Fair. Miss Goodwin held a single 25-cent chance on the jewels.

J. Clifford Brooke has left for Los Angeles to stage productions for Oliver Morosco. His first will be "The Fruit of Pamela." The piece will open in New York in October.

Oscar Hammerstein 2d, grandson of the famous Oscar and son of the late William Hammerstein, has deserted the law and will assist his uncle Arthur in the producing field.

Anna Held lost a suit in the Supreme Court last week and as a result will have to pay \$238.14 to Eugene H. Kaufman for commissions due him for placing her with the Shubert management.

Harry Lauder, with a band of 30 Scottish pipers, is to invade this country late in the summer to make a farewell tour under the management of William Morris. He is going to start a recruiting campaign.

The Friars Club has a booth at the fair of the U. S. Junior Navy Reserve at their summer in West 57th street, which opened yesterday and will run today and tomorrow. The booth is in charge of Louis Mann.

The cast for "The Private Sulte," which A. H. Woods is to produce, will include John Wesley, Jane Grey, Robert Emmett Keane, Florence Moore, John Arthur, Francine Larrimore, Caroline Lilla, Thomas Meade, Harry Lillford, Gwendolyn Valentine, J. A. Curtis.

Carlyle Blackwell was ordered by Supreme Court Justice Ford to pay \$110 a week alimony to Ruth H. Blackwell, who is suing for a separation. Mrs. Blackwell alleged cruelty and that her husband neglected her for another actress.

There are to be 10 new week stands added to the theatrical route sheets for the coming season. They are to be the 16 training camps where the new army of 500,000 drawn under the selective draft is to be drilled.

Percival Huggins, who has been appearing in the small time vaudeville houses in New York recently, was sent to the work house for 15 days Monday by Justices Herbert, Freschi and Moss, sitting in Special Sessions Court, after having been convicted of driving an automobile while intoxicated.

Ruth Irene Curtis, said to be of vaudeville, was reported to the police as missing since June 12 by her mother Tuesday. The girl is 20 years of age and five feet two inches tall, has dark brown eyes, brown hair and an olive complexion. She was last seen at 40th street and Broadway.

Tomorrow night the Lambs will give a gambol at the Plattsburg Camp for the officers in training there. The performance will be given on the stage of an open-air theatre. In the event of rain the men will be entertained in the post gym. Willie Collier, Will Rogers, De Wolf Hopper, Jimmie Powers and others will make the trip.

Rev. Walter E. Bentley enacted four Shakespearean roles last night at a benefit in St. Michael's Parish House on West 90th street. It was Dr. Bentley who just prior to the advent of Billy Sunday in New York caused a stir by warning the evangelist that "If he slams the theatre in New York as he has slammed it elsewhere" that Dr. Bentley would hire a theatre and answer Billy.

Harry Friend, under whose auspices Margaret Sanger, the birth control advocate, appeared at the Strand, Chicago, giving several talks, a few weeks ago and who is credited with being one of the cleverest reporters in Chicago, left the "Herald" on Monday and is now with the Chicago "Tribune." Friend is well known among the professionals. Jack

Lait is also going from the "Herald" to the "Tribune," joining the latter's staff in August.

Through forging the name of Lewis Stone to a check, a swindler defrauded Frank E. Campbell, the undertaker, out of \$50. Mr. Stone was recently killed by a fall from her apartment and her funeral took place from the Campbell establishment. A few days later a telephone call came to Campbell asking him to cash a check for \$50 for Mr. Stone. The check was sent by messenger and cashed, but was subsequently returned by the bank marked "no account." Mr. Stone was at Plattsburg Training Camp at the time that the fraud was effected.

Two divorce actions, with people of the stage as principals, m'e held appearance Tuesday, when it was announced Mrs. Eleanor Pendleton Ream had started an action at Putnam, Ct., for a divorce from Louis Marshall Ream, the steel millionaire. The two have been in the courts more or less since their marriage in 1911, the husband having secured an annulment of the marriage, which the wife has had since set aside. The second action was that instituted in the Supreme Court in New York by Norman Mason to secure a divorce from Edith Barnes Mason, who was prima donna with the Boston Opera Company.

After two performances at the Manhattan O. H., one Sunday evening and the other Monday afternoon, the Lambs Gambol of 1917 for the public has come to a close, but it will long be remembered by the Lambs themselves, for it was one of the most exciting events in the history of that club, with its many bickerings and misunderstandings that caused several postponements and the resignation of the entire Gambol committee just before the theatre date was at hand. The Gambol was originally scheduled to take place at the Amsterdam theatre and to play there for a week. Then Lamp A. L. Erlanger was accused of getting the best of it from the club in the matter of terms, and there was a row over that. On top of this came the internal row, which resulted in the Gambol committee resigning, then the announcement that the Amsterdam date was off was forthcoming, followed shortly afterward by the announcement the Lambs would give but two performances and that they would be at the Manhattan. The result of the many little bickerings will undoubtedly keep the fold in a more or less excited state for some time to come.

### JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of judgment.

Badkley Cinematograph Co., Inc.—Patterson, Gottfried & Co., Inc., \$309.29.

Walter Hoff Seeley—W. Hartley, \$5,029.30.

Deoch & Doris, Inc.—H. H. Williams, \$152.49.

Frank Powell Producing Corp.—Isidor Farns, Inc., \$1,248.17.

Evan Burroughs Fontaine—Maison Bernard Importing Co., Inc., \$318.15.

Frank Powell Producing Corp.—Bauman Co., \$785.90.

Ray Amusement Co., Inc., and Albert Hergenhan—Feigelman & Struhl, \$1,137.15.

### SATISFIED JUDGMENTS.

Leo Edwards—N. Y. Tel Co., \$44.80 (Aug. 11/10).

Benj. Brodsky E. L. Richards, rec'r, \$228.64 (July 11/10).

### ENGAGEMENTS.

Robert Ellis (Upstairs and Down)—replacing Courtney Foote).

### STOCKS CLOSING.

Salem, Mass., June 20. Harry Katze closed his Empire stock Saturday and will keep the house dark until Labor Day, when stock resumes.

Faversham Not Producing with Plohn. William Faversham denies he will be associated with Max Plohn in the proposed Faversham production of "Messalliance" in September.

Wright and Dietrich sailed June 13 for Honolulu, where they will spend a vacation, also tour the Hawaiian Islands in concert under the direction of W. D. Adams.

### WARM WEATHER RECEIPTS.

The heat wave that put in its appearance the early part of this week affected business at most of the \$2 theatres in New York that still remain open. But the managers felt the nights would pick up before the week closed and enable the majority to strike a fairly even balance. The matinees have been off at practically all of the houses for the last fortnight.

The advent of the new musical shows is the one thing keeping business going. The hits at present in the musical line run "Hitchy Koo," "The Follies," "Oh Boy," "The Passing Show of 1917," "His Little Widows," "You're In Love" and "My Lady's Glove" brings up the rear. The latter show opened Monday, the majority of notices being bad and there has been little or no advance call for it.

"Hitchy-Koo" is the biggest hit in town, according to reports. The show has sold 450 seats a night to the United Ticket Offices and its allies, including Tyson and Brother, Louis Cohen, and the Ticket Library. The buy is for 10 weeks with 50 per cent. return privilege. The buy by the United has barred McBride, The Tyson Co. and Tyson & Co. from handling seats for the attraction. It is also reported that because of the buy there has been a misunderstanding between McBride and Joe Leblang, but this has been denied by both parties.

"The Follies" is said to have piled up a record opening week, with the exception of the opening week of the year previous, when the first night seats were sold at auction. The Winter Garden with "The Passing Show" got between \$16,000 and \$17,000 last week and is practically selling out. "Oh Boy" is still playing to capacity with a strong demand for seats by the brokers. "The Love o' Mike" is doing a little over \$5,000 steadily. "His Little Widows" showed a profit at the Astor last week, although business was not unusually good. "You're In Love" is lingering at the Casino.

Of the dramatic shows still on Broadway the remarkable feature is the business being done by "The Man Who Came Back," topping the remaining attractions. "The Knife" is second in the point of popularity and the three Barrie plays at the Empire, closing this week, have made a strong bid for favor.

"Turn to the Right" at the Gaiety is still running along and attracting out of town visitors. "Upstairs and Down" is still at the Cort and getting between \$5,000 and \$6,000, while Maude Fulton in "The Brat" is doing fairly at the Morosco.

"Pals First" is still pulling a fair downstairs business at the Fulton. "The 13th Chair" did a little better than \$7,000 at the 48th Street last week.

### STOCKS OPENING.

Youngstown, O., June 20. The Horne stock got away to a good start in the Casino at Idora Park last week, the starter being "Brewster's Millions." Beulah Poynter is leading woman.

The stock company styled the Lexington Players, which replaced the Corse Payton company at the Lexington O. H., is being sponsored by E. J. Blunkall, who got away to a fairly good start last week in "The House of Glass," when Foster Williams of the original company was featured in his old role. In the company are Myrtle Bordin, Frances Shannon (leading woman), Helen Miller, Burt Gray, Bunhall himself, John Todd, Franklin Munnell. The stage manager is Burton Gray, although Foster Williams directed the production last week.

All seats are advertised as not being above 25 cents.

### SHOWS IN CHICAGO.

Chicago, June 20. "Dew Drop Inn" dropped into the Illinois, which had been dark for two weeks and, helped by reasonable, though no, exactly seasonable weather, the premiere was greeted by a near capacity house Sunday. A tentative agreement calls for a four-week stay.

The new show was not alone in obtaining generous box office takings, for the majority of the six other legitimate attractions again reaped a close to capacity harvest over the week end. Chicago's summer influx with its numerous conventions has begun. Most of the ticket agencies reported no tickets turned back for the latter portion of the week.

The surprise of the week was the trading of theatres between "The Pawn" and "Dollars and Sense" from the Princess to the Garrick, the latter moving from the Garrick. The Keenan play had all the better of the change. It has been doing promising business and entered its new quarters with a \$6,000 advance sale. The Alan Brooks piece was slipping and in fact had not done anything big since it opened. Its change of house is not looked on with favor and the length of stay is problematical. While the moving of "The Pawn" was known a week in advance, it was not decided for "Dollars and Sense" until Friday morning.

"Seven Chances," now in its second month, is going even stronger than at first and last week got \$10,000 with actual capacity the rule for the latter end of the week. The piece looks good enough to run until "Upstairs and Down" arrives Aug. 5, but the weather may hurt between now and then.

"The Show of Wonders" at the Palace is doubling the amount of receipts of anything in town.

"Turn to the Right" continues splendidly, considering the length of its run, which promises to wind up with the season's record, while "The Bird of Paradise" at the Olympic continues in its popularity, with Muriel Starr figured responsible for no mean part of its success.

### NEW SHOWS.

Santa Barbara, June 20. Oliver Morosco gave "What Next?" its initial presentation Monday. The piece of the type of "So Long Letty" and "Canary Cottage," with book by Oliver Morosco and Elmer Harris, lyrics by Al Bryan and music by Harry Tierney.

In the cast are Blanche Ring, Charles Winninger, Eva Fallon, Flanagan and Edwards, Dainty Marie, Belle Arline, Three Dufor Brothers, Al Gerard and Fanny Stockbridge. Fred J. Bishop staged the dances.

The piece will play San Diego before opening in Los Angeles, Sunday.

Atlantic City, June 20. "Daybreak" by Jane Cowl and Jane Murfin presented by the Selwyns opened at the Apollo Monday. The cast has Blanche Yurka, Hilda Spong, Felice Krems, Ceyl Yapp, Leonard Whilly.

The play will remain here for the full week, the presentation being the regular tryout for next season.

New Haven, June 20. The Shuberts presented "A Man's Home" by Edmund Breese and Anna Steese Richardson for the first time Monday. George Nash is featured.

It will be taken to New York for an early opening.

Los Angeles, June 20. "The Tiger's Cub" was presented by the Morosco stock Saturday. It is to be tried out with a view to fitting Bertha Mann with a vehicle for next season, under the Morosco management.

Proctor's, Yonkers, N. Y., closes its season this week.

## HUGE ALL-STAR AGGREGATION FOR RED CROSS CHARITY TOUR

**Theatrical Folk Will Be Called to Aid After \$100,000,000 Drive for American Red Cross Is Finished. Managers Lending Support. I. A. T. S. E. and Musicians' Federation Also Helping. Transportation Question at Present.**

Chicago, June 20.

One of the biggest and most unique theatrical ventures is in the process of consummation and since it has a war angle and is wholly for charity, is bound to reflect credit upon the profession.

It is a country-wide tour of many of the best known stars, all grouped in one show, the entire profits to be given to the American Red Cross and probably to help in that institution's drive for a \$100,000,000 fund.

Every big New York manager is working in conjunction to make the tour a sure success, also the different players' organizations.

The allied bodies in the profession are as heartily in accord with the plan and are lending whole-hearted assistance. These interests include the I. A. T. S. E. (stage hands' union) and musicians' union.

The plan is every actor will give his or her services gratis, managers will present their theatres free of any charge, stage hands will work without pay and musicians as well. It is believed the tour will be quickly arranged, since there are many of the stars at leisure for the summer and enough theatres available for immediate use. The Princess, Chicago, has practically been settled upon for the stand here.

The only big expense looked for during the tour is that of transportation and although the government prohibits free travel save to those in railway service, it is hoped the President will allow an exception in this case.

It was stated in New York Wednesday the Red Cross authorities did not care to make known what they contemplated doing in a theatrical way until the present drive for the \$100,000,000 donation was completed.

About 60 days after this amount is secured they will announce further plans under consideration which will include the co-operation of some of the biggest theatrical interests.

### CRAIG CLOSING CASTLE SQUARE.

Boston, June 20.

Mary Young (Mrs. John Craig) is now "somewhere in France," having sailed there to join her two boys who are serving in the ambulance corps and who have been granted a ten-day furlough.

John Craig will close his local stock house, the Castle Square, this week and will also sail for France to bring his wife back.

Craig is reported as having practically decided to abandon his stock company. He has had poor luck during the past couple of years and the International Circuit took the house off his hands at a good figure for the greater portion of last season. He complains that it is almost impossible to assemble his old company, or a really capable one at the close of the International season, but on the other hand he dislikes to abandon his Harvard prize play contest which brought him "Common Clay" and "The End of the Bridge," both winners, and also "Believe Me, Xantippe."

The English melodramatic detective play, "Mr. Jubilee Drax," produced for the first time in America by Craig's Players a month ago, will be shown next fall on Broadway by Craig and the

Shuberts in a modified form. The climaxed have been missing fire from a \$2 viewpoint, and much of the big scenes are crude, but Craig is going to work on the manuscript this summer and expects to be able to put it over. The play as it stands resembles a dramatized episodic film serial.

The Castle Square is on the market for sale.

### MARIE LOHR MANAGING.

London, June 20.

Marie Lohr retires from the Royalty theatre, where she is being co-starred with Dennis Eadie, some time this summer, and will go into management on her own next season.

She is seeking a West End theatre to make productions and is said to be negotiating for a number of American plays for presentation here in which she can play the leading roles.

Miss Lohr's husband belongs to a very wealthy family and is plentifully supplied with funds.

### EQUITY MANAGERS AGREE.

It was stated quite positively early in the week the Actors' Equity Association and the United Protective Managers' Association would reach an understanding that might be reduced to writing before the week has ended.

The agreement will include form of contract and other points.

### MOOSER UNDER WEIGHT.

Los Angeles, June 20.

An examination for a captaincy in the army was taken by George Mooser, the theatrical man, but he was found 11 pounds under weight. He is going to take a vacation in an attempt to build up.

While here Mr. Mooser has been stopping with Oliver Morosco, for whom he was general manager before resigning to go into the army.

### "Hitchy Koo" Ends in August.

"The Tailor Made Man" opens at the Cohan & Harris at the conclusion of the ten weeks' engagement at that house of "Hitchy Koo" in August.

### "DEW DROP INN" WILL DO.

Chicago, June 20.

The majority of the critics voted that "Dew Drop Inn" would do, with some slight alterations. This is the summer musical comedy by Jack Hazard, Percival Knight and A. Baldwin Sloane, which has played in the west during the past two weeks, but which really had its premiere at the Illinois Sunday night.

What faults were found had to do with the book, but Mr. Sloane is credited with having turned out some splendid music to celebrate his come-back into the fold as a composer.

Some similarity in characters made popular in "Turn to the Right" is noted since there are three roles of amiable crooks present. These are taken by Mr. Knight, Frederic Santley and Arthur Aylesworth.

There is a small but well drilled chorus, whose work is some of the best parts of the show. The producers have allotted the choristers a number of bits which they do between choruses of the show's musical hit, "That Wonderful Girl," along the lines familiar in burlesque, only in this case the girls are really clever.

Among these bits or specialties are dances, songs and an imitation of Laurette Taylor giving her patriotic speech in "Out There."

The choristers are Maurie Madison, Mae Elsie, Mary Conrad, Elma Decker, Nell Crawford, Peggy Wallace, Lotta Morse, Lottie Harvey, Marion Simpson, Jean Campbell, Evelyn Oxley and Mignonne Reed.

Others in the cast proper are Winona Winter, Florence Morrison, Paul Dultzell, Nancy Walker, Banks Winter, Charles W. Meyer.

### "TIGER ROSE" OPENING LYCEUM.

David Belasco is to open the fall season at the Lyceum with his production of "The Tiger Rose," the Willard Mack piece produced this spring and over which Belasco and A. H. Woods went to court.

When it is shown in New York the author will be a member of the cast, playing the "heavy" role.

### LEADING LADY COLLAPSED.

Syracuse, June 20.

Rita Knight, leading woman with the Lew Woods stock at the Weiting, collapsed from overstudy and work Monday night and the curtain was rung down on the first act of "Which One Shall I Marry?"

The management was forced to dismiss the audience, no understudy being present to fill the vacancy. The house was ordered dark for the balance of the week, Miss Knight leaving the city for a short rest.

### STAGE HANDS' SETTLEMENT.

While the International Alliance Theatrical Stage Employees did not obtain the full grant of the increase for traveling stage crews for next season they did secure a five dollar increase per week for each man. Upon the official notification by the United Protective Managers' Association the executive board of the I. A. T. S. E. and President Shay accepted it and in turn officially notified each local of the accepted increase.

Starting July 1 road carpenters will receive \$45 a week, the electricians \$40 and the property men \$40.

It was also agreed officially between the Alliance and the managers' association that the "tryout period" be extended to six weeks instead of four as heretofore.

No more will Boston and Philadelphia be classified as "metropolitan production cities," they being dropped from the list which only embraces New York and Chicago.

When a show is built in New York, it may be "tried out" in either Boston or Philadelphia, and then in turn brought into New York or Chicago for a "metropolitan run" and dismiss the production crew upon reaching the real objective production point. This enables the producing managers to use Boston and Philadelphia the same as other "tryout" towns wherein the managers are not forced to take on a regular road crew, granting the usual "two weeks' notice."

The stage hands have won a \$5 increase while the managers have also gained an advantageous point by eliminating Boston and Philadelphia from the classified production town list.

With their business at an end the members of the general executive board of the I. A. T. S. E. have departed for their respective homes.

The B. S. Moss theatres of New York have not to date signed the union scale, and although the official road call has gone forth wherein the Moss houses are affected, there is belief around Alliance headquarters President Chas. C. Shay will be able to amicably settle the matter before many weeks.

### BAD CHECKS STOP SHOW.

San Francisco, June 20.

The Walter Montague organization known as "The 20th Century Revue," supposedly under the supervision of the Canadian Government to aid the Canadian Red Cross, played but three days of its supposed full week engagement at the Savoy and closed Wednesday night, when checks signed by Captain McLain started returning. McLain is now being sought by the local authorities for passing worthless checks.

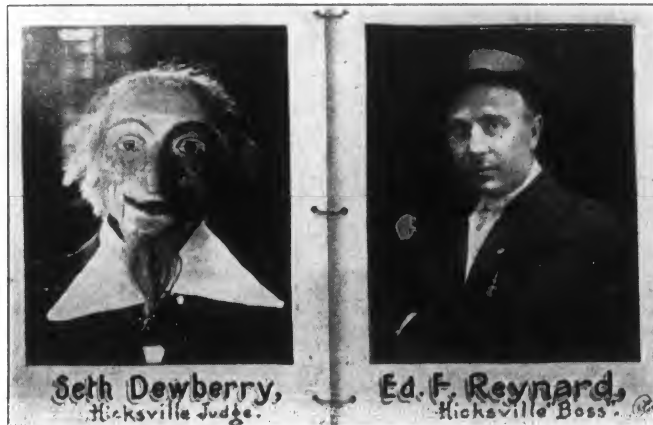
McLain arrived here covered with bravery medals, besides carrying a number of letters of recommendation from Canadian officials. He registered at the Palace Hotel, where he still has an account of over \$100 against him.

### "JANE" OPENS AT LONGACRE.

"Leave It to Jane," as the musicalized version of "The College Widow" is to be known, is to make its metropolitan debut at the Longacre Aug. 8. The piece will start at the Apollo, Atlantic City, July 30.

Elliott, Comstock & Gest have effected an arrangement with Henry W. Savage regarding the production and the latter will have a small interest. "Leave It to Jane" will be placed in rehearsal next week. In the cast are Anna Orr, Georgia O'Ramey, Carl Randall, Oscar Shaw, and the role of Jane is to be played by a former grand opera singer. Edith Hallor was originally listed for the part but a contract which Florenz Zeigfeld, Jr., holds with her makes it impossible.

Max Lowe, who recently married Saharet, is engaged in Paul Durand's office.



ED. REYNARD'S OWN JUDGE

Above is pictured the personally appointed presiding Judge of Hicksville. Opposite is Hicksville's political power, Ed. F. Reynard.

Both are now touring in vaudeville, headlining on the Pantages Circuit at present. Mr. Reynard and The Judge appear in the Reynard ventriloquist production, a staple vaudeville commodity that is always held up to date by the clever voice thrower who combines the qualities of a producer in the well-liked turn.



## IN LONDON

London, June 2.

Corporal B. MacDonald Hastings has made a play from Joseph Conrad's novel, "Victory," which H. B. Irving has secured for production at the Savoy at some future date.

Ian Hay has dramatized his novel, "Happy Go Lucky." It is to be called "Tilly of Bloombury," and will be presented by Grossmith & Laurillard.

"A Little Bit of Fluff," which proved a failure in New York, has scored its 750th performance at the Criterion and shows no signs of coming off. Doris Kean's "Romance" has passed its 700th performance at the Lyric, and "Daddy Long Legs," which will be withdrawn from the Duke of York, June 16, has been given nearly 500 times—a splendid war-time record.

Charles B. Cochran has arranged to produce at the Oxford Aug. 4, a new play "The Better 'Ole," in seven scenes, written by Captain Bairnsfather, to be produced by the author from his own designs—even to the poster. "The Better 'Ole" is a new and original war-play and will provide the entire evening's entertainment. Arthur Bourchier will play "Ole Bill." In the vestibule will be an exhibition of original Bairnsfather drawings. When Cochran produces "Rosmersholm" for a series of matinees at the St. Martin's, where "Damaged Goods" continues to draw crowded houses, the cast will include Alfred Brydone as Rector Knoll, Mary Grey as Rebecca West, William Stack as Johannes Rosmer, and Fisher White as Ulric Brendell.

Albert de Courville has discovered a composer, never before heard in the theatre, Frederick Chapelle, to write the music for "Smile," at the Garrick. He is only twenty.

Daly's theatre will follow precedent by first submitting to a Manchester audience next Christmas, the musical play to follow "The Maid of the Mountains," which is proving a great success at Daly's theatre. Robert Evett has commissioned Dion Clayton Calthorp and Captain Harry Graham to write the piece, which will be produced by Oscar Ascher.

"The Missing Link," a film featuring Lupino Lane, has been sold to America.

American artists here have made a ready response to the appeal for volunteers. Harry Radford, in addition to signing, has offered the use of his office, telephone and clerical staff. The American Society in London has taken offices at the Connaught Rooms, Great Queen street, and any American can have full particulars on recruiting on application personally or by letter.

"The Aristocrat" finishes its run of over a hundred performances June 1 at the St. James Theatre, Sir George Alexander presenting a new comedy, June 2, by Miss Githa Sowerby, entitled "Sheila." Sir George will not appear in the piece, but the strong cast includes William Farren, W. Stack, W. Home, Helen Rous, Stella Mervyn Campbell, Gwendolen Floyd, Joyce Carey and Fay Compton.

A revival of the "Ibsen Cult" appears to be imminent. "Ghosts" is doing well at the Kingsway and already two companies are touring, while C. B. Cochran is presenting "Rosmersholm"

at a series of matinees at the St. Martin's.

The Ambassadors reopens shortly with a French operetta translated by Walter Hackett with Delysen and Morton in the cast.

"The Bing Girls" will be succeeded at the Alhambra by "Round the Map." The book is by the late C. M. S. McLellan, Anglicised by Cosmo Gordon Lennox and George Grossmith, with music by Herman Finck. The cast includes Violet Loraine, Ethel Baird, Alfred Lester, Nelson Keys, Stanley Logan, Jack Buchanan and Laddie Cliffl.

The revival of "Waterloo" and "The Bells" is only intended as a stop gap at the Savoy until H. A. Vachell's new comedy, "Humpty Dumpty" is ready, when H. B. Irving will appear as a barber.

## NEXT SEASON'S OPENING DATES.

"Oh Boy," for Boston, is to open at Atlantic City July 23 and make its bow at the Wilbur, Boston, for an indefinite stay, July 30. George Howell, Helen Shipman and Eileen Wilson will be with the show. "Oh Boy," headed by Joseph Santley and Ivy Sawyer, is to open at Asbury Park Aug. 8 and will inaugurate the Elliott, Comstock & Gest regime of management at the La Salle theatre, Chicago, Aug. 13. Dorothy Maynard and James Bradbury will also be with the company.

Two "Very Good Eddie" next season. The company on the Coast at present will continue through into next year and the eastern company, to be headed by Ernest Truax, will reopen in September.

The first "Experience" to open will be the one headed by Ernest Glendenning, Wm. Ingersoll and Margot Williams, for two weeks at the Nixon, Atlantic City, Aug. 8. The company, headed by Leonard Doyle, will open in Syracuse Sept. 3.

"Eileen," the Herbert-Blossom light opera, will be sent on tour in September by Joseph Weber, traveling through to the Pacific Coast and the northwest.

Selwyn & Company will send three companies of "Fair and Warmer" on tour. The first will open at Des Moines Aug. 27; the second at Bridgeport Sept. 9 and the third at Newport News Sept. 24.

Jane Cowl will open her season in "Lilac Time" at the Montauk, Brooklyn, Sept. 10.

## INTERNATIONAL ABOUT THE SAME.

The International Circuit of popular priced theatres will have practically the same houses it retained toward the close of last season, with the addition of Toronto, Montreal and Cincinnati and all the south cut off, the touring companies not going below Nashville.

All the shows for the opening of the season have not been definitely determined upon.

## MUSICAL "MARRYING MONEY."

Henry M. Blossom is making a musical version of "Marrying Money," produced at the Comedy by Gilbert Miller two seasons ago. Silvio Hein will supply the music.

## Daniels Managing Gayety, St. Louis.

Charles Daniels is to manage the Gayety, St. Louis, for the Columbia Circuit, now that Edward Perry has been transferred to Chicago to handle the Columbia there. St. Louis is Daniels' home town.

Daniels had charge last season of the Casino, Brooklyn.

## ILL AND INJURED.

Dan Morris (Moon and Morris) is at the Hospital for Deformities at 1919 Madison avenue, New York, because of a broken leg. The act was booked at Atlantic City and Brighton Beach, both dates being cancelled because of the accident.

Dorothy Keats (Andrews), the "Passing Show of 1916" girl who began suit against the Hotel Sherman, Chicago, last week, when a house detective broke into her room, has been at the American hospital, Chicago, suffering from nervous shock due to the affair. A few months before she had undergone a serious operation.

Violet De Vorne of "A Telephone Tangle," was operated on at the American Hospital, Chicago, for an abscess on the leg. The lesion is the result of an elevator accident sustained in the Hotel Metropole, New York, several years ago, on account of which she remained in the Flower Hospital, New York, for a year. This is the ninth operation on the leg. Joe Bennett of the same act is recovering from a fractured jaw at the American.

American Hospital, Chicago, bulletin: Orin Pepper (McNeil and Pepper Twins) recovering from a leg operation; Edward Deschamps, recovering from a fractured leg; Gus Lans, carpenter with the Gertrude Hoffmann Revue, rejoined the act; Janet Adair (Mrs. James (Fat) Thompson) has been discharged from the hospital; Muriel Dupont is recovering from pneumonia; Lillian Murray underwent an operation late last week. With her husband she had been appearing with the Wortham shows.

Harry Ennis, managing the John and Emma Ray film company at the Cliffside, N. J., has had his face and both hands severely poisoned in some mysterious manner. It is believed he handled poison ivy unknowingly.

Herbert S. Hutchinson, manager of the Portland (Me.) theatre, is suffering at his home in that city, as a result of a trolley car accident Saturday afternoon, when the brakes refused to work, causing the motorman to lose control of his car, which jumped the track, throwing the passengers from their seats. Mr. Hutchinson was the most severely injured, spraining his back and receiving injuries to his legs. Moxley Blumenberg is acting manager of the Portland during the absence of Hutchinson.

Harry Bloodgood and his wife, Edith Bloodgood, the theatrical modiste, were in an auto accident Monday morning near the Jackson avenue car barns in Long Island City. The Bloodgoods, with the husband driving, were on their way to New York. When near the barns they turned out for a large truck. From behind the truck also turned out a car containing only the chauffeur, belonging to Payne Whitney. There was a head-on collision. Mrs. Bloodgood was thrown 15 feet. First reports had it she was quite seriously injured. Mr. Bloodgood sustained a broken rib. Both were removed to the St. John Hospital. Later in the day Mrs. Bloodgood was removed to her office in New York, after an examination that revealed a broken finger as her most serious injury.

Madame Yorska is recovering from a nervous breakdown in a New York hospital.

Alfred Anderson ("The Male Melba") who has been ill for the past year, is at his home at Malmo, Neb.

Fred Collier had his arm broken while with the Jess Willard show at New London, Conn., last week. He is at the Memorial Hospital there and Eugene Lalla, R. N., the English comedian, is assistant special nurse at the hospital.

Thomas Thibault (Six Stylish Steps), operated upon May 10 in Woonsocket (R. I.) Hospital for ulcer of the stomach, is recovering.

Harry Kellar, the retired magician, who was operated on last week at the

Post Graduate Hospital for blood poisoning, is reported to be progressing favorably.

Frank Barrett, who at one time portrayed Shakespearean roles at the old National theatre, Cincinnati, is near death at the German Deaconess Hospital there, suffering from an internal growth.

Lucianna Lucca, known in big time circles a few years ago, is seriously ill and almost entirely deaf. Lucca is living in New York and being treated for his ailment which may necessitate his retirement from the stage.

Arthur Deagon, who was forced to retire from vaudeville several months ago because of a complete loss of voice, has fully recovered after continual treatment.

Walter Kingsley, general press representative for the B. F. Keith theatres in New York, is slowly recovering from ptomaine poisoning.

## IN AND OUT.

Betty Bond did not appear at the Colonial last Thursday night, through some legal intervention, it is said, inspired by the maker of her stage wardrobe.

Dougherty and Lucy did not open at the Lincoln Square Monday. Lou and Grace Hanvey substituted.

The Schmiettans replaced Monday on the Orpheum bill, Detroit, Hufford and Ross, who were moved to Loew's, Toronto.

"The Uneeda Girls," playing the Pantages Circuit, closed in Los Angeles and the majority left for New York. A rumor, denied by Mark Adams, the featured player, says the closing was due to the illness of one of the principals.

Medlin, Watts and Townes left the Maryland, Baltimore, bill Tuesday night owing to the illness of Watts and Townes, who displayed symptoms of ptomaine poisoning. Both were able to get outdoors Wednesday but were too dizzy to continue the Tuesday night show, without showing the effects of their illness. Jim and Marian Harkins substituted.

## NEW ACTS.

Austin Stewart and Billy Lewis, reunited (Jack Mandel).

Mr. and Mrs. Norman Phillips, and Bob Yates and Evelyn Carson, in new acts by Hugh Herbert.

Griff Williams and Harry LaMarr, musical Tabloid, styled "Gaiety Girls," ten people.

Conroy and Lemaire in new act entitled "Enlist Now."

May Richards and Laura Dean.

"Food," of a repertoire of one-act plays, presented at the Princess some years ago, is to be the medium for Mme. Besson in vaudeville next season.

Bill Bailey and Lynn Cowan, formerly with the Blossom Seely act.

Sam and Lou LaMert, brothers, Australian vaudeville artists, are in New York and are seeking vaudeville engagements here through the Morris-Casey Agency.

## SAVE A LITTLE DOUGH.

BY RUSSELL K. HILL.

Have you ever played a season?  
And came home without a dime,  
And you wore your first act wardrobe  
In the good old summertime?  
You think of happy days now past;  
Your spending days are through,  
And when you struck that 2x4,  
Gee, but you felt blue.  
You had your good times on the road,  
Most every place you'd go;  
But in the summertime you said:  
"I should have saved some dough."  
The landlady knocked at your door—  
Feelings she had none,  
She put you out right on the spot—  
Your troubles had begun;  
You walked up Broadway, looking  
For a friend whom you once knew;  
But when broke you soon found out  
Your friends were very few.  
It's then you started to realize  
The season you put in.  
A season over and you wish  
Another would begin.  
So when you start to work again,  
No matter where you go,  
Think of what a time you've had,  
And "Save a Little Dough."

# AMONG THE WOMEN

By "PATSY" SMITH

The bill at the Colonial this week is remarkable for the absence of women. Out of 17 artists, five are women, yet only two attract any particular attention. Lola Wentworth has some special lyrics which inform you she was formerly in "The Bride Shop" and for a recitative aeroplane number, has her rose silk curtain raised for a minute to show she is carrying a miniature plane and knows how to get in and out of it. Miss Wentworth has a showy, good looking wardrobe. A bronze study in iridescents and spangles (with which she wears a military looking turban instead of a dressy hat); a tan leather aeronaut outfit; a pink and gold striped dress and two wraps (a blue velvet trimmed with ermine and a purple iridescent trimmed with black lace) make up a good tout ensemble, so far as the dressing of the act is concerned.

Bonnie Sorr is the name on the program of the pretty girl in the Harry Holman act, but I refuse to take her seriously—I mean her name. She looks good enough in black and white for someone to take seriously, however. Grace Hilliard with John T. Ray and Co. as the check room girl, wears a cute ruffled net apron over a neat gray satin maid's dress and covers same (to go out to dinner with a rich guest) with a gaudy red velvet cloak trimmed with light brown fur.

Lola Girlie (Bankoff and Girlie) dances so prettily her clothes cease to be important, despite they always are original and effectively designed. May Carson (McLall n and Carson) has a new opening dress of white satin with a fringe of ermine tails at the bottom of skirt, and forming a peplum around the waist—thus keeping in harmony with their Palais de Blanc et Noir set. A dress worn by Miss Carson, resplendent in brilliants and the back of skirt caught up at back with purple and black ostrich feathers, does not get the demonstration, as McLallen, who leads her across the stage, evidently thinks it ought to. He calls attention to it and seemed to even want to tell the audience how much it cost. A peevish remark he made at the Fifth Ave. theatre last week ("it took me 11 years to learn this trick and now I have to go to war") may explain his indifference these days.

Mrs. N. E. Manwaring (Grace Falke), while visiting her brother, Dr. Marvel, in Atlantic City last week, was suddenly stricken with serious symptoms and rushed to a sanitarium there. Her husband was sent for and the next day an operation was performed, removing her appendix. She is reported resting nicely.

Amy Leslie says she never thinks of her age until a Pope dies.

The new girl in the Hans Robert act, playing Mrs. White-Black, the stenographer, is certainly an "added attraction."

Sunshine even in June has been so rare this season that we are all touching wood this week for fear the fickle wind will change again. We women are ready for the weather, even if the managers are not. The wistaria hung lobby of the Fifth Ave. theatre holds out an invitation to the tired wayfarer, and the cool, well ventilated interior promises a restful hour or two. Sybil Brennan (Diamond and Brennan), at the Fifth Ave. the last half of last week, announced her new dress came up to her expectation, which, of course, meant the proper ten inches from the floor. It's of gold cloth caught up in an extreme bustle effect at back, then falling in a train over a beautiful gold lace skirt. The bodice is long and pointed, without trimming of any sort.

The always popular Mable Burke starts the program this week with a splendid rendition of "Rolling Stones." This modest, sweet singer stood in the spotlight just long enough to display a particularly good looking fawn gabardine one-piece dress trimmed with buttons and braid. A full pleated skirt came to the tops of her high white well fitting boots. Lily Garden was on her tippy toes every minute in the gingery xylophone act she did with George Garden. A brilliant cerise tulle and sequin dress, stockings, slippers and headgear seemed to even add more pep. The malapert youth in the McKee Co. might do well in a regular sketch. Clara Howard should wear a white drop skirt under her black tulle dress, as it would show up the ostrich feather trimming much better—and if not, she should surely wear black footwear with an all black dress. She scored heavily with an imitation of a cabaret singer "putting over" "When Those Sweet Hawaiian Babies Roll Their Eyes," and with a real suggestion of Charley Chaplin. Pat Rooney and Marion Bent are still apologizing to the audience for the old chestnut they are doing and announcing their new act for next season. It better be good after all this preliminary advertising and preparation.

Robert Warwick wore such a gorgeous Chinese embroidered dressing gown in the opening scene of "The Silent Master" that it deserves special mention among the women. Anna Little as Pacqueline Fourall, the ward of the Marquise de Sombreuil, alias "The Silent Master," wore some pretty, modest dresses and Olive Tell, as the mistress of millions, demonstrated the dignity of independent womanhood in her manner and dressing. An evening gown of large, loose fish scale material worn at her betrothal dinner, is the most showy. It seems a mistake to have had this picture on the same program with "The Voice on the Wire," as the action is somewhat similar.

Mrs. Ben Mann is an anxious caller at the N. V. A. rooms these days. Bennie is in New Orleans, and while it's a fact he is with relatives, you know when the letters don't come regularly we girls will worry.

Little Ruth Budd is sporting a purple velvet drop, special song lyrics, and carrying a "Company." She is also wearing a really out of the ordinary frock of white and silver, before she changes to her always spotless white union suit.

At the American, the O'Neil Twins, nicely marcelled, spic and span in pink and white spangled net dancing costumes, made a good impression. Their black and white striped dresses, however, looked soiled. Miss Du Bard of Homer and Du Bard is wearing white serge this week. Jet buttons, black satin collar and pockets faced with black, set it off nicely. Dorothy Wahl, of Jackson and Wahl, wears a lovely dress of net, showing colored beads or sequins worked out in a scalloped design around flounces. A silver rope trimming around hips is inclined to push the net up and make the waist line all wrong. Miss Wahl puts too much brilliance on her hair and uses Morris and Beasley's doubtful comedy line, "Ah, go on now."

Mrs. D. F. Hennessey is making her home at the Bristol Hotel, Newark, for the time being, until she fully recovers from the serious eye trouble she has had the past three months. She left the hospital last week, but is still under treatment of Dr. Geo. Houston Bell, who operated on her eye twice since her return from California.

Now that the season is over, the funniest thing I know of that happened in inside vaudeville during it returns to my mind. A legitimate entering vaudeville in a sketch, appeared at the Palace for the customary "show" salary and was successful enough to be held over the second week. The star of the playlet is very well known in theatricals. She informed her vaudeville agent the salary for the act would have to be \$1,250 a week. The booking man for the Palace, George Gottlieb, talked over terms with the agent, but they could not agree. The agent suggested Mr. Gottlieb send for the star and discuss the matter. The latter duly presented herself, and after some preliminary conversation she asked Mr. Gottlieb what figure he had set for her salary the second week. Mr. Gottlieb replied \$750, and the star fainted in her chair by his desk.

An action for divorce may soon be heard about, I am told, concerning a "woman single" in vaudeville, who for years stood for the tyrannical direction of the husband she now wishes to be relieved of. The girl, like the proverbial worm, turned at last and in the turning is reported to have adopted some of the tactics taught her by the East Side attachment from time to time. If the report is true the girl will be congratulated when securing her liberty, for if ever there was a case of one of these hand-satchel-carrying excess stage husbands being a hindrance to a promising young woman in her stage career, the East Sider was it in several ways, on the stage and off, as his enemies (and he had a natural knack of acquiring enemies only) easily counterbalanced his wife's friends.

Blanche Douglas, leading woman with Hugh Herbert, flashed a real wonder dress at the Colonial last week that deserves special mention. It's a "man's dress," that is to say, the kind that makes them sit up and take notice. The bodice is of silver cloth and the skirt of black panne velvet. The train, which is separate from the skirt, is of velvet and lined with the silver cloth. Jet is the finishing touch of perfection. This is one of the three new gowns Miss Douglas has made up for the acts opening on the Orpheum Circuit next month.

The request bill at the Royal this week is made up of meritorious entertainers. Had it not been so, four male turns could not have followed each other without spoiling a Perfect Day or Night for those in front who paid their money to see a well-arranged program. Mignon, No. 5, the first woman to step on the stage, had the softest spot that will ever fall to her lot in a



MARGUERITE — RHEA O'NEIL TWINS

Who opened for MARCUS LOEW this week (June 18) at the American, New York, and are to appear in all his theatres under the direction of IRVING COOPER.

big time show. Were it not for the ugly grimaces she thinks necessary for her imitations, her soiled wardrobe and untidy appearance, she might have stopped the show every performance. Valerie Bergere portrays a type of wife in "Ambition" well known in New York City at least. The truth is, that in real life, the husband seldom believes he has neglected his wife until he has lost her for all time. The sketch has a real moral aside from "circumstantial evidence." Miss Bergere wears an old rose velvet and silver lace evening gown and a most attractive violet chiffon negligee. Bradley and Ardine stock has gone up about 100 per cent. since the opening of the season. Fifty per cent. of it is dressing and the other 50 per cent. actual improvement in work. Grette Ardine might bill herself "The girl in pink" with her present wardrobe. A flesh pink georgette afternoon frock, an embroidered kimono, and a pink dancing frock are worn. A checkered gold cloth (with Chinese hat of same material) has fancy pink bloomers and a lemon and orange fluffy bloomer affair worn for the Hawaiian number shows lots of pink stockings. Alcen Bronson (Laurie and Bronson) is wearing a white serge suit, identified with "Lost and Found" since its early presentation last season. It's not really the same suit but a duplicate, and despite she crawls all over the stage each performance, it always looks spotless. The fact that these two youngsters closed the Royal show speaks louder than words can.

Cordelia Haager Moore is in Shanghai. A bright, newswy letter just like Cordelia herself tells of a wonderful stay in Hawaii. They arrived at Yokohama May 25th; spent three days taking in Tokyo and nearby Japanese towns. "We go to Shanghai, Manila, Hong Kong, Straits Settlement, Burma, Singapore, Ceylon and Bombay and outside of these few places we aren't going anywhere," says she. All this time she is having the time of her life—for she is leading woman with the Frawley Co., and is dreaming already of seeing her name in electric lights on B'way on her return—"after the war is over." Yes, Papa Moore is with her for he sends his love to all his friends.

## SPORTS.

Sammy Wilson, of the Witmark forces, is taking up semi-professional baseball when not occupied with the music house and last week while practising with a local team had a finger put out of commission.

Annabelle Moon, the nine-year-old daughter of Billy Moon, of the Cort theatre stage crew, is developing into an expert swimmer. At the Kingsburg contests recently she won two gold medals. Little Annabelle is entered in the ladies' swimming contest at Midland Beach when the new swimming beach is opened there June 30.

Through a misunderstanding in arrangements the Lights Club of Freeport did not play a regular baseball game last Sunday, the date having been held open for the Varieties by Secretary Manwaring, but not confined with the latter team. A scrub game was arranged and played.

The Sheepshead Bay Motordrome is to be reopened July 4 with the Eastern Motorcycle Championship Races as the attraction. Ten events are to be run under the sanction of the F. A. M., with Timothy S. Mahoney as the referee. Bert Young is the manager at the track and is getting the big arena into shape for the new season.

Sam Scribner's Annual Auto Trip. His automobile trip is now receiving the attention of Sam A. Scribner, who started on the tour last week.

The road inspection will not be completed until Mr. Scribner has visited his home town, Brookville, Pa.

## AROUND N. V. A. CLUB

Nearly every training camp in the country has at least one N. V. A. boy who has booked himself with Uncle Sam. Bruce Weyman, who played with "America First" last season, still believes in America first. He has joined the First Aero Squadron Reserve, stationed at Mineola, L. I. Robert B. Robinson says, "Give my regards to the boys." He is stationed at the General Hospital, Fort Bayard, New Mexico. W. E. Morrissey is with the 3rd Regiment at Auburn, N. Y. He says, "We are mighty anxious to show our act in Berlin."

Larry Reilly says that a classic dancer is a lady who thinks that sufficient wardrobe would make her unclassic.

John P. McDermott announces his desertion of the varieties for Chautauqua work.

THE FOLLOWING MEMBERS HAVE IMPORTANT COMMUNICATIONS WAITING FOR THEM AT THE N. V. A. OFFICE. IF YOUR NAME IS ON THE LIST, KINDLY SEND IN YOUR PRESENT ADDRESS:

Florence Ames	Kartell
Joseph Bird	Beth Le Claire
Tint William Bissett	Emanuel List
Ethel May Parker	Babe Lee
Emily Barnow	Mlle. Lilyan
G. J. Brown	Chas. H. Levan
Virginia Banks	Ted Lenore
Freemont Benton	Chas. Le Valle
Patrick Boyle	J. C. Lewis
Charles Cavalle	Servais Le Roy
George Campbell	John McCleery
Grace Meinken Clarke	Elizabeth McKeever
Iva Danette	Fred J. Morgan
Diana D'Aubrey	Henry Makia
Stalney Dale	Dolly Matthews
Bernado De Pace	John E. Meany
Phil J. Dolan	Dorothy Mortimer
Estelle Ehrman	Eddie Paull
William S. Ellis	Al Rayno
Maud Earl	Martin M. Roe
E. Elkin	Aubria Rich
Eleanor Ellis	Juliette Roberts
Jas. H. Fitzgerald	Dolph Ryan
Joseph Gold	Larry Smith
Jon. A. Guinan	Gus Shy
Eddie Hart	Kitty Sutton
Bob Homburg	George A. Shaw
Edgar Hurley	Lillian Taceo
Geo. Howard	Marian Tracy
John E. Henshaw	Alfreda Tonna
Bill Hall	Bob Temple
Wally Ivanhoff	Arthur Lucky Van
Francis Keith	Ed. Warren
Martin Kempinahl	Arthur West
Peter Kaha	Henry Wolford
Francis Kabal	Mrs. Henry Wolford

### COLUMBIA SHOW FAVORED.

The weather break has favored the summer show at the Columbia. "Hip, Hip, Hooray Girls." It has not fallen below \$6,000 gross since opening five weeks ago.

The first week the "Hip" piece did around \$8,000 and the second week \$7,600. The diving act has proved so potent a factor in the composition of the performance the Columbia management would not be surprised if the current show survived until the opening in August of the regular wheel burlesque attraction in the theatre.

### OPENS WITH 36 WEEKS.

The American Burlesque Association will start the new season with a number of additions to the circuit that is expected to especially strengthen the chain at its weakest points. Last season the circuit had 35 weeks and 35 shows. Early in the fall 36 weeks will be routed.

The Chicago, Pittsburgh and Wheeling theatre situation has been definitely settled. The American will play the Court, Wheeling. Wheeling hasn't had burlesque since the old days of the Empire Circuit. The American goes into the Garden, Buffalo, next fall.

The Grand, Trenton, is dropped from the American wheel.

### BURLESQUE PAPER ORDERS IN.

According to the show printers and lithographers the only branch of show business showing any signs of activity for the coming season, as far as their branch is concerned is burlesque.

The printing orders for seventy bur-

lesque attractions have all been placed and are in work.

Otherwise there is nothing moving in the print line.

The printers are in trouble with a number of managers because of the inability to get sufficient inks of certain colors for both lithographic and type work.

### BERGMAN WITH THE DOLLYS?

The musical production A. H. Woods intends starring the Dolly Sisters in next season may have Henry Bergman as leading man, he making the third of a trio with the Sisters, composing what would be known in vaudeville as a three-act.

Bergman is now with "The Passing Show" at the Winter Garden.

### TAYLOR WANTS A PRIMA DONNA.

Charles Taylor, the American burlesque manager, has everything set for his new season with "The Darlings of Paris," with the exception of a prima donna, and he had a choice to make of three women this week. Taylor will personally manage the tour, with Jack Fav as agent. The company includes Albert Phyle, musical director; Matt Kolb, Jimmie Parelle, Tom Howard, Joe Lyons, Boomer and Cummings, Billie Bailus, Josie Taylor, Peggy Dennis.

### NEW ORPHEUM'S OPENING.

St. Louis, June 20.

The opening date of the new Orpheum theatre here has been set for Sept. 3, Labor Day.

The house succeeds the Columbia as the local big time vaudeville home.

### JUNE ELVIDGE RE-ENGAGED.

The World Film Corporation has placed June Elvidge under a new contract for a period of two years, by the term of which she is to be either starred or featured in all pictures in which she appears.

### May Have Two Directors.

The demand for an increased number of Douglas Fairbanks pictures has given thought to the possibility of employing two directors instead of one. Serious thought is being given to the idea of having one director spend a fortnight cutting and titling a release while the other is progressing with a production, constantly alternating.

Eva Tanguay will not play the Orpheum theatres on the Coast this summer. Her picture engagement is one of the causes preventing.

Amy Leslie, dramatic critic of the Chicago News, is in New York on her annual summer visit. She is the guest of Louise Dresser in Mt. Vernon.

Ligon Johnson, attorney for the United Theatrical Managers Association, is on a trip to Salt Lake and will not return for about ten days.

Seats are now being sold as far in advance for "Upstairs and Down" at the Cort as July 14, when the run is expected to close.

Albert Brown is to make another Canadian tour next year opening Aug. 27. He will present a repertoire of plays and has a trip of 40 weeks laid out.

Lee Kohlmar has received a big time vaudeville route for next season for his playlet, written by Samuel Shipman, opening in the east, with the Orpheum to follow.

Peggy Coudray is leaving the Edgar Allen-Henry Lewis act, "The Punch."

# "Variety's" Rates

## CONTINUOUS ADVERTISING (FOR PLAYERS ONLY)

### 2 inches Two Columns

12 Weeks .....\$20.00

One Time ..... 11.20

### 1 inch Two Columns

12 Weeks .....\$45.00

One Time ..... 5.00

### ½ inch Two Columns

12 Weeks .....\$27.50 One Time ..... \$3.30

### 1 inch One Column

12 Weeks .....\$25.00

One Time ..... 2.90

### 2 inches One Column

12 Weeks .....\$45.00

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Classified advertising rate card containing rates for all advertising other than by players may be had upon application.

# CABARETS

Doraldina, who has caught on very strong at the College Inn, Chicago, is in receipt of two offers from English managers. One is for appearances in the Moss-Empires, calling for ten weeks and the contract stipulates that four weeks' salary in advance is to be paid, before sailing. The offer is accompanied also by a certified check for \$1,000 as a guarantee of good faith. The other offer is from Alfred de Courville, who with another English manager proposes a five-year world tour, only one year of which would be in England, the remaining time being in France, Italy, Spain and British East India. This offer would also place her under English management should she appear here during the life of the contract.

James ("Big Jim") Colosimo was arrested Sunday in Chicago charged with violating the Sunday closing law, a squad of plain clothes men gaining admittance to his South Wabash avenue cafe about three in the morning and finding the place running to capacity. No one else was taken. It is the second time Colosimo has been arrested in the past two months. The first time he was charged with selling liquor without a license, but was acquitted on a technicality. Colosimo's is one of the very few places that has been running wide open in spite of the widely enforced one a. m. and Sunday closing ordinances.

George Apostol, who runs the pool room at the Revere House, Chicago, and Jake Myers were arrested charged with violation of the government regulations against selling or giving liquor to any man in uniform. Three young sailors entered the pool room singing a lyric of how dry they were, whereupon Myers took pity upon them and started bringing in bottled beer—until two police sergeants took them all to the police station pending a hearing before Hinton G. Clabaugh, of the Department of Justice.

Judge Uhlir knocked out a police regulation which has more or less been enforced in the smaller Chicago cafes, when he refused last week to punish two women who were drinking and smoking in an East Illinois street place. The defendants gave their names as Flora Otis and Emma Roberts. The court ruled: "If it isn't against the law to smoke in downtown hotels, it isn't wrong for them to do so on Illinois street."

College Inn, Chicago, was the scene of a peculiar affair last Friday night when Harry Darlington, associate editor of the "American Lumberman," threw a knife at Viggo Christianson, a waiter, cutting the latter's cheek. The excuse was that Darlington thought the waiter was a German, but he is a Swede. The case was dismissed in court Saturday morning, the waiter declining to prosecute.

Bookings through the Billy Curtis office this week include 3 Harmony Boys, Eddie Nolan, Mykoff and Vanity, Bessie McCoy, 5 Young Americans, Campanarri Duo (Bay View Hotel, City Island); Lucille Calcese, Aubrey and Rich (St. Regis Hotel, Montreal); Dolly Carle (Martinique, Atlantic City); Carroll Sisters (Parkway Palace); Nettie Knise (Pre-Catalan).

The northeastern part of the Bronx, as it is called, and which includes the Pelham Park section, is dotted with road houses. Among them are Chateau Laurier, Hunter Island Inn, Pell Tree Inn, Woodmansten Inn,

Tauer's, Thwaite's, City Island Casino, Bay View, Kane's Knickerbocker.

The Public Safety Committee in Minneapolis closed 43 saloons along the water front last Thursday. All the cabarets have been closed and the sale of intoxicants to women is forbidden. Dancing is prohibited in any place where liquor is sold.

## CONFIDENTIAL INFORMATION

Through numerous requests, VARIETY contemplates a "Confidential Department," wherein is to be placed the real names of players, with the names and addresses of their nearest relatives or closest friends.

VARIETY suggests in every branch of the profession, men and women, forward their right name, and other names and addresses as mentioned. This information will be held *entirely confidential* and not given out nor made known to anyone excepting in the interest of the person filing.

There have been so many instances where accident or death has occurred, without anyone aware of the injured person's proper identity, that such Confidential Information appears to be a necessity in the profession.

This department is not proposed through the war enlistment, but as a permanency.

VARIETY guarantees that when information requested is of such a nature that it is not positive on its face that it may be to the interest of the player, that the source of such information will be investigated and if found but an ordinary case of curiosity or to cause annoyance of any kind, no answer will be returned.

The principal object of VARIETY's Confidential Department is to have the means to notify those most interested in the event of the illness, accident, destitution or death in connection with the player.

No charge of any kind whatsoever will be made for the filing or information given out. The Department is volunteered by VARIETY.

Virginia Fissinger, the barefoot dancer at the Bismark Gardens, Chicago, has been signed by the Shuberts. Gladys Lanphere, quite popular at the Winter Garden, Chicago, has signed to appear in Menlo Moore's new "girl act" called "Follies de Vogue."

The Country Club near San Francisco was lately closed by creditors. The place had been opened but a short time and the closing occurred after Johnny Frayne had been arrested for selling liquor after hours.

Moulin Rouge Gardens, a new cafe at Clark and Lawrence streets, Chicago, was victimized by an employee last week, the man disappearing and taking \$1,200 along with him.

Frank Shanley is in New York. Shanley, of the Continental hotel, San Francisco, was once the drummer boy with Haverly's Minstrels. He is holding daily receptions and reunions along Broadway.

Lawrence Ackerlind replaced Alfred Deery this week in the revue at Pabst's 125th street. The 125th street show is the same that has been on exhibition at the Strand.

Bessie Grohs, who last danced at The Vogue, has been engaged for Klaw & Erlanger's "Rainbow Girl" production in September. During the summer she is playing vaudeville with Joe Weston.

The N. V. A. Sextet will hereafter be known as the N. V. A. Quintet, due to the death of Anthony Howard, formerly a member. The act is at Perry's, Coney Island.

Frisco, always adorned with a "heater" (cigar), whether dancing or not, explained to a friend in Chicago that "a jazz band is guaranteed music."

Freeman and Dunham with Grace O'Malley opened at the Green Mill Garden, Chicago, June 15.

## OBITUARY.

William Warren, aged 78, auditor of the Denham theater, Denver, died June 15. He was the grandson of William Warren, a famous actor-manager of a century ago, and a nephew of William Warren, who managed the Boston Museum. He was a brother of Mrs. Joseph Jefferson and uncle of Mary Marble. The deceased is survived by a widow. His father was first manager of McVicker's, Chicago, and he was the treasurer. Although not a church member a Catholic priest conducted the funeral under a special dispensation. The body was cremated Monday and the ashes mailed to Clear

throughout the circus world, having formed the Sun Brothers' Great United Shows in 1892, after having appeared in circuses for a number of years. In 1912 he disposed of his interests in the show to his brother, Gus. During the past few years he lived in retirement. He is survived by a wife, son and two daughters, and mother, with three sisters and three brothers, Gus, Pete and John.

Mrs. Sol Smith, America's oldest actress, died June 15, age 87. Her death was due to an attack of acute indigestion. Two daughters and two sons survive.

In Fond Memory of  
**WILLIE HAMMERSTEIN**  
A Real Pal  
**CONROY AND LEMAIRE**

George Montsarrat died in Passavant Hospital, Chicago, June 17, from fracture of the skull. He was found injured on North Clark street last Thursday night. Although conscious 12 hours before death, he could give no information as to the cause of his injury. The deceased lived in Bay City, Mich., and had been retired from the stage for some time. The widow took care of the remains.

Harry Magill, aged about 50, flyman, last employed at the Century, died June 6 in New York and the remains were shipped to his old home in Philadelphia. Magill was survived by a widow, who is a well known wardrobe woman. Both men belonged to New York Theatrical Protective Union, No. 1.

In Fond Remembrance of  
Our Dear Friend  
**ANTHONY HOWARD**  
Who Passed Away June 6th, 1917  
**VERSATILE SEXTETTE**

The father of Richard E. Riddick, aged 69 years, died June 7, in New York, of Bright's disease.

Charles Blum, aged about 45 years, unmarried, stage hand, died June 4 of tuberculosis. He was a New York boy.

### ROSIE DEWOLF

(DeWolf Sisters—Rosie and Sadie) who, before retiring, in 1898, gained considerable prominence with the late Sam T. Jack Crooks Company, died in Boston May 25 from cancer of the stomach. Two sisters, with many loving friends, survive.

George Sun, age 55, died June 15, at Hot Springs, Ark. He had been a cripple for 33 years and during the past year his sufferings were intensified by complications. He was known

## VARIETY FREE

### TO THEATRICAL MEN IN THE SERVICE

While the war continues VARIETY will be sent complimentary to any theatrical man enlisted in the U. S. Service.

Name, with address, should be forwarded and change of address duly forwarded.

The list will be maintained also for re-mailing letters sent care VARIETY.

Jim Moore wants to hear from Johnnie Burns and May Howard.

Harry B. Burton is managing Proctor's 125th Street.

Jane Cowl is to present "Lilac Time" on tour next season, opening in Brooklyn Sept. 10.

"The Target" was placed in rehearsal by A. H. Woods Monday and will open in Atlantic City July 8.

Two "Allies Bills" will be presented Monday, one at Proctor's, Newark, and the other at Poli's, Scranton.

Arthur Deming, the minstrel, out all season with Vogel's Minstrels, returned to the subway trail this week.

Lawrence Lehman, manager of the Orpheum, Kansas City, who has been in town for a fortnight, has returned home. His house reopens Aug. 26.

The Grand, Syracuse, formerly a Keith house and now a Fox stand, closed this week for the summer. It will be operated only Sundays.

The Paradise Roof Garden on top of Reisenweber's opened Monday with a revue and the "Tennessee Ten" playing jazz music.



## NEW ACTS NEXT WEEK

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

Jack Norworth and Lillian Loraine,  
Palace.

Albertina Rasch and Co., Henderson's.

Three Daring Sisters, Henderson's.  
Clara Howard.

## Songs.

13 Mins.; One.

Fifth Ave.

Clara Howard is a good looking girl of quite some personality that combines a winsomeness, which, in her songs, is of more assistance to some numbers than to others. It may be the way Miss Howard applies it, or perhaps she hasn't yet appreciated the value to be obtained from it. Miss Howard goes through her act in the same gown, and without leaving the stage until after her fourth song. This may explain why she can sing five numbers and tell three stories, besides dancing a bit, in 13 minutes. That Miss Howard has a certain confidence in herself, at least for a Charlie Chaplin impersonation, and it seems well placed, was attested when she gave a Chaplin imitation to close the turn and got away with it as the second best thing in the turn. The first best is herself. She opened with "Plant a Garden in Your Own Back Yard," then "I'm Glad You're a Baby of Mine," following with three stories, neat and brief little yarns about Johnny, Mary and Willie, sang "You've a Wonderful Way," enclosing it with a simple dance that did not seem necessary, through its simplicity mostly, and followed this for an encore with "Sweet Hawaiian Babies," singing the first verse and chorus straight, then announcing she would sing it as a cabaret singer might, which she did, putting "ginger" and "pep" besides a noisy voice into the rendition, it getting the most applause up to that time, which may have been given for the imitation or the singing. It's a matter of opinion, also something to ponder over. The Chaplin was introduced by a song which had as refrain "Sometimes you get a good one," Miss Howard working very nicely into the actual impersonation. A Chaplin comedy was advertised for the same bill, to close it. Had Miss Howard followed the film, her imitation would have been even more marked. The girl sings with the orchestra. She has passed up the piano player, that bespeaks more confidence. With a nice way and a nice smile, able to put songs over and should tell more stories or none, Miss Howard is a regular act, much more regular than 80 per cent. of the other "women singles" who are getting away with it on their nerve only. The difference is that artistes like Clara Howard will endure.

*Sime.*

## Four Little Chicks.

Female Quartet.

10 Mins.; One.

The Four Little Chicks are four dark haired girls, who sing, composing a female quartet of no extraordinary merit. At times the concerted singing sounds very well. At other times it does not, nor do the girls shine in solo work, this including one who does a simple little dance. Unless the girls can hit upon something to improve the present work they will become a small time turn.

*Sime.*

Harry Mundorf in the United Booking Offices is still booking the pop vaudeville bills into his regular season mid-west houses.

The Piccolo Midgits say Tim Mulligan is no longer manager for them. Mulligan is said to be now acting as clerk at a hotel in Lima, O.

Mark Linder and Co. (3).

Protean.

23 Mins.; One (2); Full (21);  
Harlem O. H.

A small time protean offering, not so much on the matter of speed in the changes, but on the number of characterizations presented by Mark Linder. Six of these. The scene is the warden's office at Sing Sing. Prior to the protean portion is a scene in "one" where Linder and one of the company make a bet that Linder will be unable to fool the warden. This gives a comedy twist when the warden claps a wig on his head, slaps a moustache across his upper lip and says, "I was wise all the time. I'm the guy you made the bet with." The characters include four different types of prisoners that are to be discharged from the jail, a Hebrew and finally a Chinaman. They are well done from the point of makeup, but lacking entirely in individuality.

*Fred.*

Anthony Andre and Co. (3).

"The Beggar Man" (Dramatic).

16 Mins.; Five (Parlor).

American Roof.

A plot common in moving picture dramatics is the theme of "The Beggar Man," written by Jos. Adelman and played principally by Anthony Andre in vaudeville. Mr. Andre in his garb as a beggar declaims his dialog and acts

The McKey Co. (3).

"Pickins" (Comedy).

14 mins.; Five (Library).

Fifth Ave.

The billing in the 5th Avenue's lobby mentions Freddie Goodrow only in connection with this playlet. Freddie must be the boy in it. The other two players are a Bishop and a maid. It's a kid's play, with comedy secured through slang and the irreverent manner of a tough youngster toward a Bishop of the cloth. The principal laugh getter is the boy, addressing the clergyman as "Bish." An attempt is made to bring out a youthful atheist and set forth the very common childish belief or impression of the Lord. The contrast of the dirty ragamuffin and the dignified high member of the Church presents a picture that so much more sharply points the slangy expressions. When the Bishop, in a somewhat lengthy speech, delivered an opinion, the boy tersely summed it up by replying, "You said it, Bish." The sketch appears to have been written as an opportunity for the boy in it, without much thought or time given to the writing, after the idea was secured. The kidlet is made too precocious, even though, as mentioned, he was thrown upon the wharf, an orphan, at five. In the act he doesn't look over ten. The boy enters the Bishop's library via the window, to ask that the Bishop intercede with the

Ruth Budd.

Songs and Acrobatics.

15 Mins.; Two and Full Stage (Special Set).

Ruth Budd, following the retirement of her brother through injury from their aerial act, has been doing a single turn in vaudeville, playing throughout the west, but not over a week or so in New York. Last week Miss Budd returned east. All alone she has compiled a turn made unique through a girl being the principal. She opens in "one" with songs and a dance, changes, with the assistance of a maid, in view of the audience and then does her tricks on the rings, closing with a perch display on a rope before the curtain in "one" once again. She is youthful, pretty and owns a figure liberally displayed in tights that doubtlessly no woman can help but envy. Miss Budd continues her singing while going through the acrobatics in the air and some of the tricks are daring. One especially, a swift slide down the rope, stopping within a couple of inches of the stage, takes the audience's breath away when it happens. The house is surprised when they see the girl go from dresses to acrobatics and that surprise is intensified when noting what a finished gymnast Miss Budd is. This turn ranks as a novelty that should be well placed for full value on any bill it is booked for.

*Sime.*

Mr. and Mrs. Mel-Burne.

"When Archie Hits the Hay" (Comedy).

12 Mins.; Four (Special Set).

The special setting of a sleeping porch lends distinction to this act, more so than either the players or the material. The scene is attractive, the sleeping porch on the side of a cottage. The man returns home late at night, soused. There is the expected ensuing dialog, with "gags" between himself and wife, about on a par with the selection of the title. The turn will get over as a sight act. If the couple were to secure brightly written material around their present setting, they would have something decidedly worth while.

*Sime.*

Harry Hines.

Singing Monolog.

22 Mins.; One.

Harry Hines, formerly of Hines and Fox, is appearing single for the first time in the east. About the only portion retained from the former double turn is his "nance" business at the finish. Hines now doing a classified cowboy and making a laugh out of it. He opens in a boob make up, wearing it only for a snicker at the start, then getting down to talk and songs. The turn will stand shortening, but Hines, alone, with his talk, songs and finish looks like a standard act.

*Sime.*

Cohan & Harris have contracted to produce a new musical comedy entitled "The Beautiful One," by Renold Wolf and Lou Hirsch.

The Maryland, Baltimore, closes its vaudeville season this week, having remained open longer than usual at this time.

The Grand Lodge of Elks holds its yearly doings in Boston, starting July 9. Owing to the war the big parade has been called off.

Arthur Horwitz and family will go to Chicago next week by motor, A. H. doing the driving.

Mike Slote, formerly in the Loew booking office, is now with Jack Mandel.

## PROTECTED MATERIAL

VARIETY'S Protected Material Department will receive and file all letters addressed to it. The envelopes are to be sealed upon the back in a manner to prevent opening without detection, unless by permission of the owner of the letter.

It is suggested all letters be registered, addressed to Protected Material, VARIETY, New York, and receipt requested. VARIETY will acknowledge each letter received.

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

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

MARCUS LOEW CIRCUIT

(Joe M. Loew)

FOX CIRCUIT

(Edgar Allen)

MILES CIRCUIT

(Walter F. Keefe)

FINN-HEIMAN CIRCUIT

(Sam Kahl)

RICKARDS CIRCUIT (Australia)

BERT LEVEY CIRCUIT

(Bert Levey)

SHEA CIRCUIT

(Harry A. Shea)

FEIBER-SHEA CIRCUIT

(Richard Kearney)

ALOIZ CIRCUIT

(J. H. Aloiz)

PANTAGES CIRCUIT

(Walter F. Keefe)

B. S. MOSS CIRCUIT

(B. S. Moss)

GUS SUN CIRCUIT

(Gus Sun)

MICH. VAUDEVILLE CIRCUIT

(W. S. Butterfield)

U. S. V. M. A.

(Walter J. Plimmer)

apparently according to his own set of rules. He may have gauged his acting for small time audiences and they seem to like it, taking the playlet quite seriously. The beggar man returns to his home town after an absence of 20 years, knowing his wife had died years before, but unknowing he had a daughter, adopted by the friend he had called upon to visit. While in the house and after borrowing a quarter in the beggarly way from his unknown daughter, the beggar learns of his fatherhood and is about to claim his daughter when the foster-father calls his attention to the status of the child and his own, whereupon the beggar after a struggle to restrain himself, and the struggle became almost violent at one time, moved out and on, probably still begging, with the daughter remaining happy in her ignorance. It's what should be called an expose plot-telling itself almost from the opening of the sketch, but the audience on the American Roof liked it and Mr. Andre's Shakesperian acting, so that likely lets it in for the small time only.

*Sime.*

Homer and DuBard.

Piano-Act.

14 Mins.; One.

American Roof.

Homer and DuBard do not seem regular vaudevillians. They are man and woman, who play the piano, and for their strongest bit have two toy pianos, a la Billie Montgomery. On these is played a medley of popular airs in a question and answer routine. The young woman has an operatic number, there is some talk, and the act for an early spot in the summer time on the small time will get along, but there is very little substance to it.

*Sime.*

dog catcher who has the kid's "mut" in the pound. The Bishop, obtaining a line on the boy's family history, offers to adopt him, but the kid refuses unless provision is also made for his pals, Paddy O'Brien and Izzi Levi. Pickins' explanation of how Izzi cured himself of an illness was rather neat and probably intended as a slap at a homeopathic. It could happen and probably often does. The boy player handles himself very well nearly all the time, excepting at moments where he seems to have been over-rehearsed for effects. The Bishop role merely required someone to look the part. There's nothing big to the playlet, but it's a study in its way, and while it could stand rewriting to some extent, may do in an early spot for small big time or big small time.

*Sime.*

Shaw and Lee.

Dancers.

11 Mins.; One.

Harlem O. H.

Whoever it was that first affected the topper in a dancing act will have much to answer for when he lands finally comes up for judgment. And the fellow that first planted that Eaton jacket effect! These two boys have adopted both and with them they have coupled a routine of dancing steps. They are no better, nor any worse than scores of similar acts that trail along the same path.

*Fred.*

The Three Flying Gordons dissolved partnership in Fort Wayne last week.

Bob Gordon, who managed Dave Marion's show last season, will manage W. S. Campbell's Rose Sydel show, "The Belles," next season.

## PALACE.

Capacity business continues at the Palace despite the sudden arrival of genuine summer weather, the Monday night attendance necessitating the standing room sale. The bill is not the best the house has carried, but is sufficiently entertaining to satisfy.

Three substantial hits were scored, the largest and incidentally the most surprising being A. Robins, an eccentric comedian who imitates musical instruments. Robins was placed down in fifth position, and although hardly noticeable in the billing, emerged first in the running.

The other hits included Nora Bayes and "The Bride Shop," with George White and Emma Haig registering an artistic impression. Miss Bayes found them rather easy with her short repertoire, the house liking her two numbers particularly.

"The Bride Shop," with Andrew Tombes, Haell Lynn et al., was exceptionally well received, although until the scene between the above mentioned principals the outlook didn't carry any extraordinary promise. Lynn and Tombes work wonderfully well together and have that valuable knack of commercializing every opportunity for laughs. The production end gave the turn the touch of class and bolstered up the bill in all around shape.

The Gaudemids opened with their Spanish poodles and were recognized by many through having made several previous appearances here. They scored, although the house was comparatively empty at that time. The second position carried Bennee and Baird, who suffered principally through the spot and the quiet style they effect. They have a likeable offering, but the circumstances killed their chances and apparently discouraged them. In a lower position this team might have reversed the situation.

"The Bride Shop," and A. Rob's were next in that order, with White and Haig closing intermission. The new combination (second week at the Palace), did quite as well as the Cavanagh-White team did here, the finale going particularly big. Several speakers advocated contributions to the Red Cross fund just prior to intermission.

The second section carried but three acts, with Bayes opening, followed by Bernard Granville. Granville offered a series of songs and recitations with his dance at the finale bringing home the expected hit. He responded with a requested song, and despite the difficult spot carried off sufficient returns to justify the arrangement. The Lunette Sisters closed.

Wynn.

## COLONIAL.

The fortieth and closing week of the season at the Colonial with Conroy and LeMaire headlining and securing the heartiest laugh of the night with an elmsong gag that was a sizzler. The show was a good one for laughs, with but one weak spot, at the opening of the second half—a notable lack of popular songs. The only turn offering anything of that nature was Bill Pruitt in the No. 2 position. This may have had a tendency to let the show drag in certain spots.

The business was off in the balcony and the back of the lower floor was scattered, but the house was nicely dressed so as to make it look something like capacity.

"The Clown Seal" opened. The animal show that it has been well trained, but the voice of Huling does not get over so as to land all of the laughs. Pruitt delivered five numbers and for his encore selection had the assistance of three pluggers on the stage with him. Just prior to singing the song he made an announcement he had enlisted in the navy, and this carried the number over to greater effect with the audience. It was "For a Long, Long Time," and fitted the situation admirably.

Harry Holman in "Adam Killjoy" was a laugh from start to finish, although the star seemed to be suffering from a cold. Lola Wentworth, next to closing the first part, scored strongly with both her medleys, but the aeroplane number is still a weak spot. Conroy and LeMaire, closing the first section, won laugh after laugh, and were the legitimate hit of the show.

John T. Ray and Co., in "Check Your Hat," opened the second half without causing much of a ripple, but Bankoff and Girtle, next, were applause winners with their dancing.

Aveling and Lloyd delivered another bundle of laughs with cross fire talk, but Aveling is losing some of the punch with the "tag" stuff he is using at present. It detracts from the real comedy element in their act and should be dropped.

Lillian and Carson closed the show with skating in an exceedingly pretty black and white setting. Fred.

## AMERICAN ROOF.

If the warm weather and the American bill hadn't come out together Monday, it would have been a sad evening for the bill. But as it happened things broke right, the summer walked in, the bill walked on—then off. With the program thoroughly analyzed, the Charlie Chaplin latest comic, "The Immigrant," closing the show, would have been the whole show. Chaplin got some laughs in his newest that has two or three laughable bits in it.

The comedy of the program, such as it was, all fell to Frank Bush with his stories, although Bush did not consume as much time as usual. His new and old matter went equally well with the crowd. Mr. Smith would be a text for old and modern vaudeville. Bush was next to closing, with the DePon Trio, hand balancers and weight lifters, winding

up before the picture. In the trio is a girl who fills in for appearance and assistance, besides doing a couple of simple acrobatic tricks by herself. It should have been the opening act, but in the first spot was Max Laube, who whistles. After that came the O'Neill Sisters, who sing, using "Iowa" among their numbers and close with military costumes. The Rooneys and Maxmillian were on the Roof, No. 3, with their travestied and exposed magic, besides their idea of comedy and comedy makeup. The summertime can account for both, perhaps.

Homer and DuBard and Anthony Andre and Co., the last two acts of the first half (New Acts) wound up a very poor first section, followed by a long intermission, with the soft drink factory in the rear waiting for the rush that didn't happen.

Peppino and Perry, father and son, playing accordions and violin, opened the second part. They are the usual and would fit in No. 2 on the ordinary small time program. Stewart Jackson and Dorothy Wahl were next, with their own director in the pit, which was the class for the small time, where the audience did not know the director, who laughed at the couple or their talk. It's the same act Jackson and Wahl did on big time some time ago, and it is suitable easily for small time, although there yet remains opportunity for unlimited comment that would be of no value either way. Sims.

## ROYAL.

Monday night found a capacity house. Outside were the words "Request Week." Consideration that alighted the return to the Royal of several acts that have played the house, and resulted in some of the entertainers receiving applause when they walked out.

Manager Egan exhibited another bit of executive enterprise when he placed an illuminated water fountain in operation in the space in the auditorium just back of the last row of seats. Only an adornment and one that is portable, yet the effect was pretty and picturesque.

The bill was switched around from the original carded program and somewhat altered from the afternoon show. The night light found Al. Herman, the blackfaced comedian, closing the show. Al. was among a lot of his old pals up that Royal way—the answer was easy.

There were acts on the bill that would have put a more typical vaudevilian aspect to the program, but if Monday's bill is any criterion, than traditions are being courageously ignored at the Royal. Among the turns that could have fitted in nicely at the last point was Meehan's dogs, which appeared in "No. 3." The act was unusually well received.

Lawton opened the show. Just as he also caught his iron ball tossed high in the air on the back of his neck. If Lawton doesn't crack every strata of his neck vertebrae he ought to get a lot of work. Abbott and White, with songs and accompaniment by one of the boys, were successful. Big fellow tries hard for comedy, and was most effective with his Hawaiian burlesque at the close. Used "Yaka Hickey wula" as a song, and giving it their own twist. No patriotic song used.

After Meehan's dogs, appeared Aveling and Lloyd, who are "doubling" between the Colonial and the Royal. The alphabetical explanations and the talk about "Bill" received close attention, although the laughing returns were nothing like these young fellows have received on previous local occasions. The act was repeated so soon at the Royal. Mignon and her imitations followed. Mignon, according to the program, was to have offered a new act, but the only thing new in the turn is a variance of the persons imitated. However, she had several of her audience had not yet seen, so they all applauded.

Closing the first were Valerie Bergere and Co. in "Ambition," which sounded harsh and staccato as offered in long speeches. The loud tones made the characters seem artificial. Miss Bergere, however, working Trojanlike to make the scene where she makes her husband believe she has been poisoned, effective and natural. This climax saves the act from falling altogether from grace. It's mushy, wishywasby parlor melodramatics and doesn't ring true. The act is an appeal to do away with capital punishment. It's old stuff, and Miss Bergere does her best to give the dramatic angle vaudeville audiences relish in such short stage occupation.

After intermission Bradley and Ardine got along quietly until their lively dancing for an encore, which proved one of the biggest hits of the night. Act needs shortening and speeding up where necessary. Both hard workers, but attempt too much. Laurie and Bronson had no trouble in getting the laughs next to closing and held up their spot with laughing credit. Mark.

## FIFTH AVENUE.

The hit of the Fifth Avenue bill Tuesday night was easily captured by Rooney & Bent with their "News-stand" skit, which Pat Rooney called a "chestnut" in a neat little speech made after the loud applause at the conclusion of the act. During his talk Pat said it was the first time they had played the 5th Avenue in seven years, the last time as a part of an "Old Times" Bill," probably chosen, said Pat, for that program to uphold the name of his father. The Rooneys had thoroughly entertained the audience, but they started another act when finding act 3rd, in a stage box. Pater Pat and Junior, who was up for, the kid being in uniform, and the Rooney youngster answered "An American marine." Then Pat

brought his boy on the stage and the kidlet sang "Over There," following it with a dance that looked like a try to imitate his father. Marion Bent watched these proceedings with a proud smile and no one could blame her for that. The Rooneys had a bright-looking lad in their only son, and he certainly did disport himself on the 5th Avenue stage with the air of a veteran. He has grown up to be quite a kid, and if Pat doesn't watch himself, that facetious remark of his, "Old Man Rooney," will be accepted in good faith by those who see his boy. Pat, Sr., also announced that next season he and his wife will appear in a new act, "Rooney and Bent Up-to-Top." The Rooneys have been away for a long time, but they made the news-stand act stand up, with Pat's dancing and Marion's three changes of costume.

Just before them was Frank Mullane, who tells Irish and Jewish stories, besides singing "Tennessee" in Yiddish. Mullane says the latter is quite a feat for an Irishman. Mullane's stories brought some laughs, but the house liked him best when singing, and he sang mostly Irish songs, excepting his finishing number, when he took a roof note with "Sweetheart" the house gave him as much for it as though it had been McCormack.

De Lisle, juggling, opened the performance, doing some fast and funny work that carried him along, although he has the act stretched out a bit. Geo. and Lily Gardin were next with their xylophone, both players bobbing up and down when playing rags. Their music was greatly liked. Clara Howard (New Acts) did very well in the third spot, followed by The McKee Co. (New Acts) in a sketch, with Mullane next. After Rooney and Bent, Heras and Preston closed the vaudeville, doing a humpst act straight and with some variations in acrobatics. There are a few scattering laughs, but the best one at the opening with the bursting of the toy balloon. It would make a better opening than closing turn on the big hills. The Chaplin comedy wound up the show, which ran one or two acts short on account of it.

Before the vaudeville started a Keystone was shown, with Mabel Burke singing "Rolling Stones" for the ill animated number.

The Fifth Ave. has been dressed up for the summer and looks cool. It held a big attendance considering the weather. Sims.

## HARLEM OPERA HOUSE.

Despite the real summery Tuesday night the opera house held almost capacity. Perhaps it was because the new Chaplin "Emigrant" was being shown. The show was the usual seven-act bill, feature picture and the Chaplin comedy. The ill song was omitted. Charlie White, Brother, presented a comedy acrobatic turn, opened, and were followed by Shaw and Lee (New Acts), a couple of high hatted hoofers, who in turn made way for Mark Linder and Co. (New Acts) in a pro-tem offering. Then came the comedy picture, to a big reception.

The Shirley Sisters (New Acts) started the second section nicely, and Kennedy and Burt were entertained after the act once got under way. The opening was a little off and the audience did not seem to get the drift. But the act finished strong.

Bert Hanlon was the hit of the show in the next to closing spot, even without the use of "Over There," but when he pulled that number there was no end to the applause.

Hardeen was the closing vaudeville turn. Long Glauco in "Love or Justice," a Triangle feature, finished the show. Fred.

## JEFFERSON.

With an excellent American-Mutual five-part comedy drama, a Pathe Weekly and the current Chaplin release, the seven acts at the Jefferson made up an acceptable pop program. Business was rather light Tuesday evening, probably for the reason that the biggest card, the Chaplin comedy, was being shown all over the neighborhood at the same time and there was nothing else on tap worth playing up as a "draw."

The first vaudeville act was "In Old Madrid," a mixed quartet of operatic vocalists, with a special setting, who rendered gems from the familiar standard operas. All four sang well, but both women were constantly off key. They just missed being very good. Dotson, a colored man, sang a little, talked a bit, but scored on that his unique eccentric dancing. In that field he's extremely clever. His encore is the fastest bit of gyrating probably ever shown.

Bernard and Lloyd, two men, straight and "Yiddish," start off glibly, the straight feeding acceptably and the comedian with an excellent dialect, but peter out before the straight reaches his ballad; after which they redeem themselves partially with a travesty song duolog, along the lines of the former Mathews and Ashley turn. Then came the Chaplin two-reeler, "The Immigrant," followed by "The Lesson," the Geo. Kelly playlet, that did very well.

Kitty Flynn was the female single, one of those shouting and awaying females, whose lyricism is quite unintelligible, despite which she has a rather pleasing personality. Miss Flynn will have to give her best to distinctive enunciation before she can hope to qualify. The Hippodrome Four made laughs with its small time comedy.

The closing number was Collier and LeWald, roller skaters, very easy and graceful with a familiar routine, both man and woman being neatly attired. For the finish the woman strips to tights and discloses an attractive figure for a big woman. Jolo.

## WHO'S YOUR NEIGHBOR?

Hattie Fenshaw.....Christine Mayo  
Bry at M. Harding.....Anders Randolf  
Betty Hamlin.....Evelyn Brent  
Dudley Carlton.....Frank Morgan  
Hal. Harding.....William Sherwood  
Mrs. Bowers.....Glady Fairbanks  
Dist. Attorney Osborne.....Franklyn Hanne

At a private showing in New York the Master Drama Features, Inc., made its kowtow for feature film approval with a multiple-reel subject entitled "Who's Your Neighbor?" The film was written by Willard Mack and adapted and produced by S. Rankin Drew. Frank Lawrence is said to have had a hand in the picturization by editing the production. The film does not only tell a graphic story of everyday life in a big city but is splendidly staged and played by a very capable cast. To all appearances it is the best thing Drew has yet done in the way of film directing. There may be a few flaws, but they are short and barely noticeable, as the story is grippingly and capably narrated on the screen. The "Who's Your Neighbor?" question in a big city covers a multitude of answers. The film in making a vigorous reply stamps it in a plain A-B-C that a church pillar and reform crusader might live right next door to the most scarlet woman in the world. This film drives home a big, positive truth. It is virile and full of dramatic tenacity. The theme is nothing more than a visualized plea for the segregation of the bawdy house habitue and the street prostitute. The picture plainly, candidly, frankly and forcefully stands pat on the theory that the confinement of the lewd and dissolute feminine parasites should be in one herd—keeping the fallen women out of respectable neighborhoods. But irrespective of what influence this film may have for the subject advanced, it has a dramatic "punch" and a story that will carry it over as a box office winner. The photography, direction and acting are there. The entire story runs along in bulky stage fashion, the director hewing close to the mark and keeping the film within as natural bounds as possible. There isn't a weak member in the cast, the work of two men standing out all the way, with Miss Mayo leading the feminine contingent. There is a corking fight with a fight that runs consistently true, with the hold-em-tight meller stuff that makes film action worth while anywhere. Mark.

## LAND OF LONG SHADOWS.

Joe Mauchin.....Jack Gardner  
Jeanne Verette.....Ruth King  
Roul Verette.....C. J. Lionel  
Constable McKensie.....Carl Stockdale  
"Land of Long Shadows" is a five-part Esanay (K-E-S-E). It features Jack Gardner and was arranged and directed by W. S. Van Dyke. It is another of the melodramatic pictures that deal with the frozen town, the stailwart young trapper, the persecuted girl of the mining camp and the uniformed officer of the Northwest Mounted Police. In "The Land of Long Shadows" one watches the theme slowly bear fruit wherein the daughter of a saloonkeeper is forced to spend her time in the barroom ogling the customers into buying. During the earlier stages of the film has a drunken character easing into the different bars of the little mining town and being thrown out. About the only reason one figures he is in the picture is to give the film a supposed comedy angle. There appears to be considerable stalling in getting the action under way and there are times when film license is worked overtime. Trapper Mauchin, who grinned like a jackanapes at nothing and fell head over heels in love with Jeanne, gets into a tight hole when in self-defense he shoots down a saloon bum who suited his fair lady. He takes to the snow-capped hills to escape arrest, but in turn is finally rounded up, only to engage in a hand-to-hand fight that took on a different finale when wolves romped into view who are shown devouring the mounted policeman, who at the time the animals ran him down had taken to his heels to escape the wrath of Mauchin. Mauchin is supposed to give the imitation so clearly in answer to Jeanne's signal that the policeman has refused to forget the man who in turn had saved his life, that the wolves rally together and then charge direct for Mauchin's cabin. Different views are shown of the wolves romping across the tundra space. The photography carries out the frozen north idea quite realistically and the big scene—the fight in the cabin between Mauchin and McKensie—was splendidly done. Not a great feature but one that will fill in acceptably on the service program. Mark.

(Film Review continued on Page 22.)

Elsie Clarus, an actress, committed suicide by gas asphyxiation Wednesday, in a furnished room on W. Forty-seventh street. All efforts to revive the woman by a pulmonator proved futile.

# BILLS NEXT WEEK (JUNE 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.

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; "L," Marcus Loew Circuit; "Inter," Interstate Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "A H," Ackerman & Harris (San Francisco).

**SPECIAL NOTICE**—The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.

**New York**  
PALACE (orpb)  
Norworth & Lorraine  
Morgan Dancers  
White & Haig  
Bert Baker Co  
Misses Campbell  
Bert Flugelton  
Barnie & Baker  
Hirschhoff's Gypsies  
(One to fill)  
ROYAL (ubo)  
Lamb & Morton  
Florrie Millerlship  
Dancing Kennedys  
American Comedy 4  
Mercedos  
Regal & Bender  
Walter Brower  
Rooney & Bent  
RIVERSIDE (ubo)  
Julia Arthur  
Bernard & Curran  
Dorothy Toys  
Beaumont & Arnold  
Rockwell & Wood  
El Ray Sisters  
Meehan's Dogs  
(One to fill)  
H. O. H. (ubo)  
2d half (21-24)  
Natalie Sisters  
Texas 4  
Burke & Burke  
Holland & Pettler  
Frank Rae Co  
Bernard & Janis  
"Married via Wireless"  
1st half (25-27)  
Juggling De Lisle  
Olson & Burns  
Ethel Mae Barker  
"Race of Man"  
Leonard & Willard  
(Two to fill)  
2d half (28-31)  
Caroline Gates Co  
Marguerite Farrell  
"Flinging"  
(Five to fill)  
125TH ST (ubo)  
2d half (21-24)  
Laidlow  
Dunn Sisters  
Knapp & Cornelia  
Helen & Lavelle  
Harden  
B & H Gordon  
Seaburn & Shaw  
1st half (25-27)  
Francis & Ross  
Elgin & Waltham  
Baker Lynn Co  
Trovato  
(Two to fill)  
5TH AVE (ubo)  
2d half (21-24)  
3 Larneds  
Chapelle & Tribble  
"Crumb"  
Charlie Wilson  
Honey Boys  
Geo M Rosener  
Scotch Lassies  
1st half (25-27)  
Quinn & Lafferty  
Arthur Edwards Co  
Lil Herman  
Lunette Sisters  
(Four to fill)  
23D ST (ubo)  
2d half (21-24)  
Juggling De Lisle  
Zinka Panna Co  
Catherine Vaughn  
Lockett & Brown  
Richmond & Hudson  
Clara Howard  
T & C Breton  
Murray Bennett  
Bassett & Bailey  
1st half (25-27)  
La Belle Lillian  
Holland & Pettler  
Jos L Browning  
8 Types  
(Other to fill)  
AMERICAN (loew)  
Black & Milford  
Jewett & Pendleton  
Manning-Feeney  
Low Cooper Co  
Little Dot  
Congressman Kilty  
Sidney Falke  
Bary & Eary  
2d half  
Marshall & Welton  
Bernivill Bros  
Amoros & Jennette  
Memories  
Helen Vincent  
Chas C Kane Co  
Moss & Frye  
(Two to fill)  
LINCOLN (loew)  
B & A White  
Fraser-Bunce & H  
O'Neill Twins  
Mr & Mrs Thomas  
Frank Bush  
James & Johns  
Jewett & Pendleton  
Fred Rogers  
Sampson & Douglas  
Anthony Andre Co  
Bush & Shapiro  
TTH AVE (loew)  
Noack  
Marion & Willard  
Henry & Adelaide  
Cliff Dean Co  
Andy Lewis & Co  
The Randalls  
2d half  
DelGardio 4  
Mr & Mrs Thomas  
Sidney Falke  
Surprise Party  
GREELLEY (loew)  
Marshall & Welton  
Valentine Vox  
Stewart & Clifford  
Jackson & Wahl  
Bennett & Pierce  
(One to fill)  
2d half  
Paul & Pauline  
Moss-White  
James & Johns  
Howard & Sadler  
Manning-Feeney  
Betting Bettys  
DELANEY (loew)  
Dolly & Calame  
Belle Rutland  
Amoros & Jennette  
Shot At Sunrise  
Mumford & Thompson  
Bernivill Bros  
2d half  
Noack  
Wood & Halperin  
Quayle & Mick  
Valayda & Nuts  
Chas Relly  
Congressman Kilty  
NATIONAL (loew)  
La Belle Carmen 3  
Dotson  
Howard & Sadler  
Betting Bettys  
Jan Rubini  
(One to fill)  
2d half  
Dorothy Sothen 3  
Homer & DuBard  
Frank Bush  
CHZ Dean Co  
Nolan & Nolan  
ORPHEUM (loew)  
Dorothy Sothen 3  
Fred Rogers  
Moore & White  
Chas C Rice Co  
Brady & Mahoney  
Chyo & Chyo  
2d half  
N & S Kellogg  
Baker & Rogers  
Henry & Adelaide  
Manning Sisters  
Between Trains  
Low Cooper Co  
The Randalls  
BOULEVARD (loew)  
Frank Ward  
Sampson & Douglas  
"Days Long Ago"  
Bush & Shapiro  
Paul & Pauline  
2d half  
The Valdes  
Amoros & Mulvey  
Ward & Curran  
Jan Rubini  
Mans  
AVE B (loew)  
Kimball & Kennett  
Sullivan & Mason  
Jos Remington Co  
Stewart & Lewis  
(One to fill)  
2d half  
Vespo Duo  
Laughlin & West  
LaToy's Models  
Two to fill)  
Coney Island  
BRIGHTON (ubo)  
Flo Moore & Bro  
"For Pity's Sake"  
The Volunteers  
Laurie & Bronson  
H Du Kane Co  
Bernard & Janis  
Frank Crumit  
Alex Bros  
Ferry  
Henderson's (ubo)  
Albertina Rasch Co  
Montgomery & Perry  
Helen Vincent  
Cartrell & Harris  
Dunbar's Darkies  
3 Darling Sisters  
Merle's Cockatoos  
(One to fill)  
BRIGHTON Bk., N.Y.  
BRIGHTON (ubo)  
Ferry  
Bernard & Janis  
H Du Kane Co  
Volunteers  
P. Mool & Bros  
Frank Crumit  
"For Pity's Sake"  
Laurie & Bronson  
Alexander Bros  
Rockaway Beach  
MORRISON'S (ubo)  
(June 23-24 Only)  
Sophie Tucker Co  
Montgomery & Perry  
Toots Paka  
Morton & Glass  
Willie Weston  
Imperial Troupe  
Brooklyn, N. Y.  
LUSHWICK (ubo)  
Belle Baker  
Ragtime Kelly  
"Corner Store"  
Alfred White Co  
Browning & Denny  
McCormack & Wallace  
Sylvia Loyal  
Mang & Snyder  
Mahoney & Rogers  
HALSEY (ubo)  
2d half (21-23)  
Field & Taylor  
Natalie Morgan  
Arthur Edwards Co  
Greater City 4  
Frank Mullane  
Jackson Family  
Greenpoint (ubo)  
2d half (21-24)  
The Brightons  
Betts Chidlow & H  
Baker Lynn Co  
Marguerite Farrell  
Raymond & Caverly  
Heras & Preston  
Prospect (ubo)  
2d half (21-24)  
(Circus Bill)  
Faltchow & Princeton  
Nip & Tuck  
LaToy's Models  
(Two to fill)  
Payne & Nesbit  
Imperial 6  
Sullivan & Mason  
(One to fill)  
Albany, N. Y.  
PROCTOR'S (ubo)  
(Troy split)  
Paul Le Van & D  
Donald Roberts  
Lyndell Higgins Co  
Macart & Bradford  
Hong Kong Mystery  
2d half  
Those 5 Girls  
Arthur Whitelaw  
P J White Co  
Cummings & Shelly  
Boganny Troupe  
Allentown, Pa.  
ORPHEUM (ubo)  
Luddy & Luddy  
John W Ransone  
Lightner & Alexander  
Revue DeVogue  
2d half  
Paw & Flawn  
Arthur Haeul Co  
Reta Boland  
Petticoat Minstrels  
Atlanta, Ga.  
LYRIC (ubo)  
(Birmingham split)  
Hardy Bros  
Musical Hodges  
"Flirtation"  
Scarploft & Var Vara  
(One to fill)  
Atlantic City  
KEITH'S (ubo)  
Clark & Hamilton  
Nina Payne Co  
Arnaut Bros  
Savoy & Brennan

## The Professionals' Original Home CONTINENTAL HOTEL LOS ANGELES AND SAN FRANCISCO Shanley and Furness ("Fifty-Fifty")

3 Kitoras  
Fatima Troupe  
Caron & Farnum  
Berber's Arabs  
"Riding School"  
1st half (25-27)  
4 Chicks  
Leavitt & Lockwood  
Geo M Rosener  
(Others to fill)  
2d half (28-31)  
Quinn & Lafferty  
S Stanley 3  
Al Herman  
(Others to fill)  
DE KALB (loew)  
N & S Kellogg  
"How It Happened"  
Valayda & Nuts  
Between Trains  
Chas Relly  
Nolan & Nolan  
2d half  
Dolly & Calame  
Black & Milford  
"Belle Rutland"  
Andy Lewis Co  
Bennett & Pierce  
The Fritches  
Homer & DuBard  
Helen Vincent  
"Surprise Party"  
2d half  
Frank Ward  
O'Neill Twins  
Schwartz & Clifford  
Valentine Vox  
Mumford & Thompson  
"Days Long Ago"  
PALACE (loew)  
Vespo Duo  
Laughlin & West  
(Three to fill)  
2d half  
Kimball & Kennett  
Stewart & Lewis  
(Three to fill)  
PULTON (loew)  
DelGardio 4  
Amoros & Mulvey  
Lambert  
Senator Murphy  
Manning Sisters  
2d half  
Little Dot  
Frank Bunce & H  
"Shot At Sunrise"  
Brady & Mahoney  
Chyo & Chyo  
WARWICK (loew)  
Duval & Simons  
Birmingham, Ala.  
LYRIC (ubo)  
(Atlanta split)  
"Girl in Moon"  
"Young & Wildron  
Mayo & Tally  
(One to fill)  
Boston  
KEITH'S (ubo)  
Chas T Aldrich Co  
Conroy & Le Maire  
F V Rogers Co  
A F Steadman

**HOWATSON and SWAYBELL**  
"A Case of Pickles" LAUGH BROKERS

Emma Stephens  
Eadie & Ramsden  
Golet Harris & M  
Shayne & McNece  
5 Jozettie  
ORPHEUM (loew)  
Harlequin Trio  
3 Tivoli Girls  
Cook & Timponi  
Chauncey Monroe Co  
Add Hoyt's Min  
Julia Curtis  
Shelvey Boys  
2d half  
Kennedy & Kramer  
Marshall & Covert  
Her Case  
Rob & Robertson  
Old Homestead 8  
James Lichter  
(One to fill)  
ST JAMES (loew)  
Norton & Noble  
Marshall & Covert  
The Alibi  
Smith & Kaufman  
Gypsy Songsters  
2d half  
Orben & Dixie  
Elks Trio  
Chas Deland Co  
Willis Holt Wakefield  
Harms Trio  
Bridgeport, Conn.  
POLI'S (ubo)  
Allen & Francis  
Walter Ward & U  
Raymond Wylie  
Hoyt Manion & H  
Mr Inquisitive  
2d half  
Lowry & Lacey Sis  
Musical Britons  
Coats & Craker Jacks  
Lula Agnes Co  
Cole Russell & D  
Butte, Mont.  
PANTAGES (p)  
(20-23)  
Julian Hall  
The Gascoignes  
"Women"  
Lucy Lucier 3  
"Wanted—A Wife"  
EMPRESS (ah-wva)  
(24-26)  
Kartell  
The McFarlands  
Story & Clark  
Arthur LaVine Co  
Daisy Harcourt  
Roeder's Inventions.  
Calgary  
PANTAGES (p)  
The Lamplins  
Smith & McGuire  
Abrams & Johns  
"Mimic World"  
Joe Roberts  
Camden, N. J.  
TOWER'S (ubo)  
2d half (21-24)  
DeWitt Burns & T  
Billy Kinkard  
4 Rajahs  
Ernie & Ernie  
Douglas Family  
Charleston, S. C.  
PASTIME (ubo)  
(Columbia split)  
1st half  
Monde & Sells  
Warren & Frost  
Countess Verona  
5 Nelsons  
Chattanooga, Tenn.  
RIALTO (ubo)  
(Knoxville split)  
1st half  
Mile Paula  
Jack Barnett  
Lazar & Dale  
Spencer & Williams  
"Fashions a la Carte"  
Chicago  
MAJESTIC (orpb)  
Belle Story  
R Coghlan Co  
"In the Trenches"  
Artie Mehlinger  
Gue & Haw  
H & A Seymour  
Eddie Carr Co  
3 Vagrants  
Neeman & Anderson  
Cincinnati  
KEITH'S (ubo)  
(Sunday opening)  
Frank Wulber Co  
Dave Mauley  
"Girl from Milwaukee"  
Cotina's Circus  
(One to fill)  
Cleveland  
HIPP (ubo)  
Lola Selbini  
Sherman & Uttrey  
"Motor Boating"  
Singing Parson  
The Duttons  
(Two to fill)  
Columbia, S. C.  
GRAND (ubo)  
(Charleston split)  
1st half  
Le Clare & O'Connor  
Reed & Wright Girls  
A & G Falls  
(One to fill)  
Columbus  
KEITH'S (ubo)  
Shobard & Ray  
Henry Sterling  
Finn & Finn  
Gordon Highlanders  
Kahl Walton & H  
Neher & Cappe  
Dayton, O.  
KEITH'S (ubo)  
White Bros  
Pat & P Houston  
Bob Quigley Co  
Phina & Picks  
Denver  
PANTAGES (p)  
J & E Dooley  
Billy McDermott  
Eucellie  
"Uncead Girl Co"  
Reed & Hudson  
Detroit  
TEMPLE (ubo)  
Carus & Comer  
Boyanny Troupe  
Doc O'Neill  
Miniature Revue  
F & A Astaire  
Keno K & M  
Ward & Eves  
Vercl & Versl  
MILES (abc)  
Orrin Craig 3  
Dorothy Deschelle Co  
Cath Cameron Co  
Berquist Bros  
(One to fill)  
Duluth, Minn.  
GRAND (wva)  
(25-27)  
Mossman & Vance  
Davis & Kilty  
"Garden of Aloha"  
(One to fill)  
Easton, Pa.  
ABLE & H (ubo)  
2d half (28-30)  
Teddy & Teddy  
H & A Topplin  
Dave Glaver  
"Rubeville"  
St. Louis, Ill.  
ERBER'S (wva)  
The Larneds  
Odone  
Bobby & Nelson  
Wheeler & Dolan  
2d half  
Seabury Church  
Fairman & Patrick  
Lohse & Sterling  
(One to fill)  
Edmonton  
PANTAGES (p)  
Kane & Herman  
Nelson & Nelson  
"Birth of a Rose"  
Ahearn Tr  
Godfrey & Henderson  
Elizabeth, N. J.  
PROCTOR'S (p)  
2d half (21-23)  
Bennett & Richards  
Fred Flowers Co  
Steve Frede  
Elmira, N. Y.  
MAJESTIC (ubo)  
McRae & Clegg  
Those 5 Girls  
Chappelle & Vidoca  
Apdala's Animals  
2d half  
Clayton Conrad  
Johnson & Johnson  
"Garden of Mirth"  
Fred Corelli Co  
Fall River, Mass.  
BIJOU (loew)  
Kennedy & Kramer  
Rob & Robertson  
"Her Case"  
James Lichter  
Old Homestead 8  
Harlequin Trio  
3 Tivoli Girls  
Chauncey Monroe Co  
Julia Curtis  
Add Hoyt's Min  
Fargo, N. D.  
GRAND (abc)  
College Quinette  
Rosen & Ashton  
The Currillas  
Miss Elmira Co  
Lawrence Crane Co  
2d half  
B & B Hillard  
Clark's Gypsy Girls  
Senate Duo  
Ft. William, Ont.  
ORPHEUM (wva)  
(25-26)  
The Olmsteads  
June Miller Co  
Lillian Steele 3  
Dunedin Duo  
Grand Rapids  
RAMONA PK (ubo)  
Bert Leslie Co  
Kelso & Leighton  
Leah Nora Co  
Libonatti  
Pace Hack & M  
Wilson & Aubrey 3  
Great Falls, Mont.  
PANTAGES (p)  
(Sunday opening)  
(Same bill playing  
Anacanda 28)  
Holmes & LaVere  
"Breath of Old Va"  
Morris & Allen  
"Movie Girl"  
Rio & Helmar  
HARJAHURK, Pa.  
MAJESTIC (ubo)  
H & A Turpin  
Arthur Havel Co  
Reta Boland  
"Rubeville"  
2d half  
E & L Miller  
Revue De Vogue  
(Three to fill)  
Hartford, Conn.  
PALACE (ubo)  
Street Urchin  
Cole Russell & D  
John Stone  
Capes & Snow  
Lady Agnes Co  
2d half  
Jessel & Marlin  
Harry Cooper Co  
Bislett & Little  
Fern Biglow & M  
POLI'S (ubo)  
Pietro  
"Oh You Devil"  
Nelson & Castle  
Roland Bros  
Chappell & Tribbles  
2d half  
Sparks All Co  
Ruth Budd  
Murphy & Barry  
Resista  
Raymond Wylie  
Hawtson, N. Y.  
FEELEY'S (ubo)  
2d half (21-23)  
Lestr  
Senna & Weber  
William Cahill  
"Miss Matched Mjes"  
Helena, Mont.  
LIBERTY (ah-wva)  
(25)  
(Same show playing  
Butte 27-30)  
Wm De Hollis  
Sherwood & Sherwood  
Melville & Melvin  
Ned Nestor & S'hearts  
Henry Rudolf  
E & L Ford  
Hoboken, N. J.  
LYRIC (loew)  
Maybelle Best  
Imperial 6  
Payne & Nesbit  
(Two to fill)  
Seabury Church  
Wild Women  
(Three to fill)  
Indianapolis, Ind.  
KEITH'S (ubo)  
(Sunday opening)  
Alva & Pattern  
Dunley & Merrill  
Olga  
Cycling Brunettes  
(One to fill)  
ENGLISH O H (ubo)  
The Tryells  
Mitchell & Mitch  
"Fireside Reverie"  
Gen Plesano Co  
"Maid 7 Movies"  
Jacksonville, Fla.  
ARCADE (ubo)  
(Savannah split)  
1st half  
Strength Bros  
Chas Olcott  
Regal & Mack  
Shattuck & Golden  
Tate's Motoring  
Janesville, Wis.  
APOLLO (abc)  
2d half (28-30)  
La Palva  
Zeda & Hoot  
Cooper & Hickey  
Exposition 4  
Jersey City, N. J.  
KEITH'S (ubo)  
2d half (21-24)  
Ronald Ward Co  
E Ann Wellman Co  
Shirley Sisters  
Glenn & Burns  
Fred La Raine Co  
1st half (25-27)  
Great Johnson  
Caroline Gates Co  
Ed Lee Wroth Co  
Jimmy Lucas Co  
(Two to fill)  
2d half (28-31)  
Francis & Ross  
Coyle & Morrell  
Leonard & Willard  
Geo M Rosener  
(Two to fill)  
JOHNATOWN, Pa.  
MAJESTIC (ubo)  
(Pittsburgh split)  
1st half  
"M Washington Girls"  
Hampton & Shriner  
Pipfack & Panio  
Strand Duo  
Marvelous Colville  
Kansas City, Mo.  
PANTAGES (p)  
(Sunday opening)  
Military Elephants  
Francis Bonault  
John P Wade Co  
Wells Northw'th & M  
"Smart Shop"  
4 Chicks  
Knoxville, Tenn.  
BIJOU (ubo)  
(Chattanooga split)  
1st half  
Berger  
Norton Sisters  
Dave Roth  
Sig Franz Troupe  
(One to fill)  
Levittown, Mont.  
JUDITH (ah-wva)  
(28)  
Curtiss Canines  
Emily Darrell  
Nalo & Nalo  
Alice Nelson Co  
Bessie LaCount  
Willie Bros  
Logansport, Ind.  
COLONIAL (ubo)  
Boothby & Everdeen  
C Francis Reinsner  
3 Fishers  
2d half  
Dotson  
H & E Conley  
Wheeler & Dolan  
Los Angeles  
ORPHEUM  
(Sunday Opening)  
Evelyn Nesbit  
Callie Comant  
Leach Wallen 3  
Dorothy Brenner  
Ray Snow  
Olivetti Moffet & C  
Ray Cox  
Boyle & Brown  
PANTAGES (p)  
Jerome & Carson  
Stoddard & Haynes  
Freddie James  
Anderson's  
2d Jack Smith  
Capt Sorcho Co  
HIPPI (aah)  
Libby Blondell Co  
Henry & Moore  
Kublick  
Joij 3  
Alveretta Rego & S  
Russian Dancers  
4 Charles  
Louisville, Ky.  
FN FRY PK (orpb)  
(Sunday Opening)  
Jas P Thompson Co  
Adair & Adelphi  
Ethel McDonough  
Stewart & Kelly  
Carson Bros  
KEITH'S (ubo)  
(Nashville split)  
E. HEMMENDINGER 45 JOHN STREET  
NEW YORK  
Tel. John 971  
Jewellers to the Profession  
(One to fill)  
STAFFORD & Ivy  
Work & Ower  
Crossman Enterta's  
Les Copeland  
Potter & Hartwell  
Marshalltown, Ia.  
CASINO (abc)  
2d half (28-30)  
Remi Duo  
3 Anderson Sisters  
Frank Franc  
4 Bards  
Lawrence Crane Co  
Milwaukee, Wis.  
PALACE (wva)  
Kay & Belle  
Mack & Maybelle  
Izetta  
O'Neill & Gallagher  
Brenck's Models  
(One to fill)  
2d half  
Wanzer & Palmer  
Mystic Bird  
Mae Curtis  
Merlan's Dogs  
(One to fill)  
Minneapolis  
PANTAGES (p)  
(Sunday opening)  
Venetian Gypsies  
Edna Keeley's Act  
Claire & Atwood  
O'Connor & Dixon  
(One to fill)  
GRAND (wva)  
Kane & Wagner  
Mme Marion  
Cosmopolitain 3  
Sebastian Merrill Co  
PALACE (wva)  
5 Violon Beauties  
Dan Ahern  
1917 Girl Rev  
Moore Gardner & R  
Leon Sisters Co  
Montreal  
SOHMER PK (ubo)  
(Sunday Opening)  
Aerial Shows  
Cycling McNutta  
Barlow's Circus  
Louis Hardt  
(One to fill)  
Mt. Vernon, N. Y.  
PROCTOR'S (ubo)  
2d half (21-24)  
3 Larneds  
4 Chicks

**"THE CRUISE OF THE DOUGHNUT"**  
Written by, Copyrighted by and Presented by  
**BRADY and MAHONEY**



**Mr Inquisitive**

Bernard & Janis  
Joe Towle  
Page Hack & M

Nashville, Tenn.  
PRINCESS (ubo)  
(Louisville split)

1st half  
John Gedge  
Lawrence Reilly Co  
Ray L Joyce Co  
Zelder Cameron Co

New Haven, Conn.  
BIJOU (ubo)  
Four Newsoms  
Roth & Werner  
Venita Gould  
Musical Britons  
2d half  
Capes & Snow  
Geo Hussey  
Bon Voyage  
Street Urchin

New Rochelle, N. Y.  
LOEW  
Forest & Church  
Low Welch Co  
Gallagher & Martin  
2d half  
Duval & Simons  
Joe Remington Co  
Jim McWilliams

Norfolk, Va.  
ACADEMY (ubo)  
(Richmond split)

1st half  
Redding & Grant  
Klein Bros  
Clark's Hawaiians  
(Two to fill)

N. Yakima, Wash.  
EMPIRE (ah-wva)  
(24-25)  
(Same bill playing  
Tacoma 28-30)

Marle Genaro  
Dac & Melville  
Lew Hoffman  
Bijou Misses  
Roth & Roberts  
Radium Models

Oakland  
PANTAGES (p)  
Bevan Flint Co  
Queenie Dunedin  
Foley & O'Neil  
Harlan Knights Co  
Al Coleman Tr  
HIPP (ah-wva)  
Smilette Sisters  
The Balkans  
Skelly & Halt  
LeRoy & Harvey  
Fitch Cooper  
"Fashion Shop"  
2d half  
Zeb Zarrow Tr  
Nelson Sisters  
Keane & Foxworth  
J C Lewis Jr Co  
Adolpho  
Lucy Gillette

Ocean  
PANTAGES (p)  
(28-30)  
Le Hoen & Dupreese  
Weber Beck & F  
Bruce Duffett Co  
Adler & Arkin  
"Texas Round Up"

Pasadena, N. J.  
PLAYHOUSE (ubo)  
2d half (21-23)  
Herbert's Dogs  
Evans Zarns & D  
John Le Clair  
"Ankles"  
Harmen & White

Pawtucket, R. I.  
SCENIC (ubo)  
Landrey Bros  
Hamilton & Barnes  
F & L Bruch  
Billie Reeve Co  
2d half  
Hermer & Hine  
Bernard & Harrington  
Ed Morton  
Breen Family

Philadelphia  
KEITH'S (ubo)  
Cross & Josephine  
Nat Willis  
Jane Connolly Co  
Myland Singers  
Steindel Bros  
Nelson Waring  
Wm Ebs Co  
Nat Nazarro Tr  
Rice Elmer & T  
GRAND (ubo)  
The Sarvelles  
Bonner & Powers  
T P Dunn  
Aida Angeles  
Durkin Girls  
"Mar'd via Wireless"

Pittsburgh  
HARRIS (ubo)  
The Hennings  
Burns & Poran  
James Devlin Co  
McDermott & Wallace  
Green Miller & G  
Princess Mary Co  
Clarence Wilbur  
J & J Gibson  
DAVIS (ubo)  
Jos Santley Co  
Imhoff Conn & Co  
Wms & Wolfus  
Rosenley & Young  
Cello Trio  
(Two to fill)

**SHERIDAN (ubo)**

(Johnstown split)  
1st half  
"The Hibernian"  
Mabel Harper Co  
Raymond & O'Connor  
Oxford 3  
Marr & Evans

Portland, Ore.  
PANTAGES (p)  
Zartha's Dogs  
Antrim & Vale  
Three Romanoffs  
Schooner & Dickinson  
Singer's Midgets  
Stagpoole & Spier  
HIPP (ah-wva)  
(24-27)  
Blanche LaDuc Co  
Edna Reese Co  
Noble & Brooks  
Musical Lunds  
Pauline Saxon  
Mennetti & Sidell

Providence, R. I.  
EMERY (loew)  
Orben & Dixie  
Baker & Rogers  
Blake Trio  
Chas Deland Co  
Willie Holt Wakefield  
Harms Trio  
2d half  
Norton & Noble  
Cook & Timponi  
The Albi  
Smith & Kaufman  
Gypsy Songsters  
Shelvey Boys

Reno, Nev.  
T & D (a&h)  
(24-26)  
Myles McCarthy  
Low Fitzgibbons  
(27-28)  
Herbert's Seals  
Cook & Oatman

Richmond, Va.  
BIJOU (ubo)  
(Norfolk split)

1st half  
Gilmore & Castle  
Auger & King Girls  
"School Playground"  
Nellie Allen  
4 Danubes

Roanoke, Va.  
ROANOKE (ubo)  
Deher & Demmler  
Ernie & Harlan  
Mother Hayes & M  
(Two to fill)  
2d half  
Orli  
Solomine's Duo  
Felix & Dawson Girls  
Blins & Burt  
(One to fill)

Sacramento  
EMPIRE (a&h)  
(Sunday opening)  
Leonard & Louie  
Garry Sisters  
Morton Sisters  
Monte Carlo 6  
Dot Marsell  
Hayashi Japs  
2d half  
Van Pere & Van Pere  
Rambler Sisters  
Walter & Walter  
"Cloaks & Suits"  
Patricia & Myers  
Leon & Adeline Sis

Salt Lake  
PANTAGES (p)  
Kimwa Japs  
Knickerbocker 4  
Paul Decker Co  
Marconi Bros  
Chris Richards  
"Phun Phlends"

San Diego  
PANTAGES (p)  
Azard Bros  
Wilton Sis  
Barber Thatcher Co  
Roch & McCurdy  
"Girl From A'dam"  
Harry Sydel  
HIPP (a&h)  
Johnson & Wells  
Howe & Howe  
Jim Black Duo  
Douglas Flint Co  
Pollard  
Luxabde Dancers  
2d half  
LeVere & Palmer  
G & K King  
Miller Scott & F  
Rothrock & McGrade  
Carter & Water  
Alliston & Trucco

San Francisco  
ORPHEUM  
(Sunday opening)  
Markaret Anglin Co  
Willie Weston  
Asahi Troupe  
Jessie Busley Co  
Norton & Nicholson  
Clifford & Willis  
Vera Berliner  
Lowell & Lowell  
PANTAGES (p)  
(Sunday opening)  
Pederson Bros  
Killyama  
Stephens & Hollister  
Olson & Johnson  
6 Penches & Pear  
HIPP (a&h)  
(Sunday opening)  
Cosella & Verdi  
Smilette Sisters

**The Balkans**

Keane & Foxworth  
Nelson Sisters  
Etude Sextet  
CASINO (a&h)  
(Sunday opening)  
"Fashion Shop"  
Adolpho  
Zeb Zarrow Tr  
Fitch Cooper  
Skeele & Hart  
Leroy & Harvey

San Jose, Cal.  
VICTORY (ah-wva)  
(24-26)  
Zeb Zarrow Tr  
Nelson Sisters  
Keane & Foxworth  
J C Lewis Jr Co  
Adolpho  
Lucy Gillette

Savannah, Ga.  
BIJOU (ubo)  
(Jacksonville split)

1st half  
Musical Hunters  
Reed & Ward  
3 Stars  
Britt Wood  
The Maynards

St Louis  
FOREST PK (orpb)  
Gertrude Barnes  
Chas F Semon  
Hooper & Marbury  
Benny & Woods  
The Seabacks  
EMPIRESS (wva)  
Valentine & Bell  
Walters & Kantor  
Scott & Tierney  
Fairman & Patrick  
Arco Bros  
2d half  
The Larneds  
Harry Dohin  
Billy S Hall Co  
Bobby & Nelson  
Casting Lamsy  
3 Stars (wva)  
3 Xylophonds  
Mildred Hayward  
Will Stanton Co  
Van & Belle  
(One to fill)

2d half  
Broslus & Brown  
Ondone  
Bert Walnright Co  
Leta & Harlan  
Degen & Clifton  
SKYDOME (wva)  
Lohse & Sterling  
Lewis & Leopold  
Mareeno, Nevaro & M  
2d half  
Gerald & Griffin  
Walters & Kantor  
Van & Belle

St. Paul, Minn.  
PALACE (wva)  
Gypsy Meridith Co  
Florence Gladioli  
Col Girl Frolics  
Tower & Darrell  
(One to fill)  
2d half  
Takoyo Tr  
Connors & Huych  
Hayes & Ives  
G Immigrants  
(One to fill)  
Schenectady, N. Y.  
PROCTOR'S (ubo)  
(Syracuse split)  
Stuart Darrow  
Dobson & Richards  
Mme Beeson Co  
Cal Boys' Band  
2d half  
Helene Jackley  
Milo  
Kendall's Auto Girls  
Cal Boys' Band

Seranton, Pa.  
POLI'S (ubo)  
De Pace Opera Co  
Frabrito & Burns  
6 Jolly Tars  
Shepard & Ray  
2d half  
Kimberly & Arnold  
Kitar Japs  
Wyatts Lassies  
Billy Kilgard

Seattle, Wash.  
PANTAGES (p)  
Will Morris  
"Mr Detective"  
"Woman Proposes"  
Stuart  
Green McHenry & D  
HIPP (ah-wva)  
(24-27)  
(Same show playing  
Portland 28-30)  
Florence Duo  
Dorothy Hayes Co  
Beyley & Howland  
Witching Witches  
Eller's Novelty  
John A West

Spokane, Wash.  
PANTAGES (p)  
Howard Kibel & H  
"M. M. Hamlet"  
Lella Shaw Co  
Swain's Animals  
Klotz & Nash  
HIPP (ah-wva)  
Arnold & Pace  
Gruet Kramer & G  
Rodway & Edwards  
Fremont Benton Co  
C & M Dunbar  
Flying Venus

**2d half**

Harry Watkins  
Gerald Griffin  
Fields Keane & W  
Eubank of B'way  
Permane  
Don Robert Co

Springfield, Mass.  
PLAZA (loew)  
Walter Hayes  
Claire & Inness  
Milo Belden Co  
Lillian Watson  
Geo N Brown  
2d half  
Revolving Collins  
Taylor & Fields  
Lawrence Gordon Co  
Norma Phillips  
Fascinating Flirts

Superior, Wis.  
PALACE (wva)  
3 Kelleys  
Clifton & Cramer  
Jack Case  
Tom Brown Rev  
2d half  
Gypsy Meridith Co  
Alfred Tatell  
Hugo Lutgens  
(One to fill)

Syracuse, N. Y.  
TEMPLE (ubo)  
(Schenectady split)  
"Peacock Alley"  
Milo  
Warren & Conly  
Helene Jackley  
Richards E & M  
2d half  
Hong Kong Mysteries  
7 Bracks  
Allen & Francis  
Dobson & Richards  
Stuart Darrow  
CRESCENT (ubo)  
Tom Kuna  
Scott & Mark  
Coryle & Morrell  
"Garden of Mirth"  
(One to fill)  
2d half  
Lawton  
Apdals Animals  
Chappelle & Videoq  
McRae & Clegg

Tacoma, Wash.  
PANTAGES (p)  
D'Amour & Douglas  
Will & Mary Rogers  
University 4  
"Hello Japan"  
Alexandria  
Wm Schilling Co  
REGENT (ah-wva)  
(24-27)  
(Same bill playing  
Seattle 28-30)  
Kawana Bros  
Beslie Lester  
Selbie & Lillie  
Princess Ka  
Newport & Stirk  
R Harrah & Girls

Toledo  
KEITH'S (ubo)  
The Hawkins  
La France & Kennedy  
Chas Drew Co  
Francis P Bent  
3 Kane Bros

Toronto  
HIP (ubo)  
Wolford & Dog  
Holden & Graham  
Helen Moretti  
Hoadley Larne Co  
Weiser & Reeser  
"Miss Flirt"  
YONGE (loew)  
6 Impe & Girls  
Gerie DeMitt  
Jones & Johnson  
Frederick & Palmer  
Fred Weber Co  
Willie Solar  
Dream Garden

Troy, N. Y.  
PROCTOR'S (ubo)  
(Albany split)  
Kendall's Girls  
Burt Johnson Co  
P J White Co  
Cummings & Shelly  
7 Bracks  
2d half  
Novelty Clintons  
Donald Roberts  
"Peacock Alley"  
Lydell & Higgins Co  
Paul Levan & D

Vancouver, B. C.  
PANTAGES (p)  
Gillespie Girls  
"Madame Girls"  
Ed Blondell Co  
Miller & Lyle  
Gerard's Monkeys  
Victoria, B. C.  
PANTAGES (p)  
Alberto  
Mile Blanco Co  
Ed F Reynard Co  
Dorothy Vaughan  
Will Morrissey  
"Honey-moon Isle"  
Walla Walla, Wash.  
LIBERTY (ah-wva)  
(Same bill playing  
N. Yakima 28-30)  
Musical Birs  
Chadwick & Taylor  
Robey Trio  
4 Old Veterans  
Louis London  
Fred Zobedie Co

**Washington**

KEITH'S (ubo)  
Nora Bayes  
"Girl 1000 Eyes"  
Aveling & Lloyd  
Kouns Sisters  
Robins  
Hickey Bros  
Gustave (local)  
Sterling & Marguerite

Winnepeg  
PANTAGES (p)  
Curson Sis  
Moran & Weiser  
Devine & Williams  
Harry Coleman  
"Futuristic Revue"  
STRAND (wva)  
Lockhart & Laddie  
J & G O'Meara  
Morgan Fields & S  
Gypale Brigands  
2d half  
The Olmsteads  
June Mills Co  
Lillian Stelle 8  
Dunedin Duo  
Weemoocket, R. I.  
BIJOU (ubo)  
Joe Dealy Sis  
Ed Morton  
Breen Family  
F & L Bruch  
Hamilton & Barnes  
Landrey Bros

**Worcester, Mass.**

POLI'S (ubo)  
Ruth Budd  
Harry Cooper Co  
Bon Voyage  
Dean & Tatcher  
Lowry & Lacey Sis  
2d half  
Venita Gould  
Harry Fine & Girls  
Pietro  
Hymen Adler Co  
Chinko & Kaufman

PLAZA (ubo)  
Jessell & Marlin  
Geo Hussey  
Fern Biglow & M  
Bussell & Little  
2d half  
Nelson & Castle  
Rolando Bros  
"Oh You Devil"  
Chappell & Tribbles

Panda  
ALHAMBRA  
Orla (dope)  
Trio Masetti  
Samaroff 8  
Olga Morselli  
Minstrels Parisiens  
Clovally Girls  
Danas  
The Magleys  
2 Tomboys  
Carman Wildes  
Hamamura troupe

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Beauty Secrets Revealed.

If the railroads carry out their threat to charge for hand-baggage, it's liable to discourage those people who carry dogs "ad lib" in a tabloid dog house disguised as a handbag.

See that the United States is going to have thirty thousand airplanes. Looks like a great chance for acrobats to volunteer to teach the boys how to take falls.

We know this is sad news, but the fact still remains that there would be a lot more war songs written if the song-writers could find a word to rhyme with "khaki."

Mary had a little voice,  
She couldn't sing a "Rag,"  
But now her act's a riot,  
She sings about the Flag.

Many hotel managers are going to use girls in their hotels in place of bell boys. It looks like a big year for ice water.

Baseball players look much better acting as soldiers than they did acting as actors.

With everybody planting their own vegetables in the back yard, those "You must have dinner with us" invitations are more dangerous than ever.

The ex-Czar of Russia and the ex-King of Greece would make a good double act. Their opening song should be "Go Away Back and Sit Down."

There's going to be a lot of lonesome ukaleles next season.

**TOMMY'S TATTLES.**

By Thomas J. Gray.

Liberty Loan was over-subscribed by one billion dollars. Sound almost like a "money scene" in a burlesque show.

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TO SUBLET—7 ROOM APARTMENT (UNFURNISHED) FOR THREE MONTHS, FROM JULY 1ST. LONGER LEASE IF DESIRED. ELEGANT LOCATION. NEAR RIVERSIDE DRIVE. SUBLET AT A GREAT SACRIFICE. MARQUIS, 385 FORT WASHINGTON AVE., 17TH ST. (BROADWAY SUBWAY OR CAR), NEW YORK.

250 W. 30TH ST.—Two-Three rooms, complete housekeeping gas range, hot water, bath, linen. Courtleigh.

WANTED—A GENTLEMAN'S WARDROBE TRUNK; MUST BE IN GOOD CONDITION AND REASONABLE. IMMEDIATELY. TRUNK, VARIETY, NEW YORK.

WANTED GIRL—Good fancy dancer, cart-wheels, for standard vaudeville act. Based solid. Good salary, wardrobe furnished. Write stating height and weight. Miss J. Yorkly, Variety, New York.

WANTED—Girls for trapeze work and iron jaw. Weight about 115 lbs. Willing to travel. Write Alexander, Apt. 706-300 W. 49th St., New York.

WANTED—THEATRICAL CHILDREN FOR SCREEN TEST. BEST PRICES PAID. GOOD TALENT. RIVERS, ROOM 203, GAIETY THEATRE BLDG., NEW YORK.

WANTED—Two girls who can hang by teeth for aerial act. Aerial, Variety, New York.

YOUNG LADY—PIANIST WISHES ENGAGEMENT FOR SUMMER. CAN PLAY FOR PICTURES OR JOIN ORCHESTRA. MISS E. M., VARIETY, NEW YORK.

YOUNG LADY—Wishes partner, good comedian, must be able to harmonize, have good vaudeville act. R. G., Variety, New York.

YOUNG LADY—THOROUGHLY EXPERIENCED IN VAUDEVILLE BOOKING OFFICE. CAN TAKE CHARGE OF OFFICE AND BOOK ACTS. WISHES POSITION. ALSO STENOGRAPHER. MISS E. J., CARE VARIETY, NEW YORK.



## INCE AND SENNETT BOTH OUT; W. S. HART ALSO GIVES NOTICE

**Likely Trio Absorbed by Paramount and Artcraft. Lynch Still Uncommunicative and Apparently Anxious to Retire If He Can Get His Investment Back. Rumored Chaplin Will Return to Keystone.**

Following the official confirmation last week that Thomas H. Ince had withdrawn from Triangle, it is now authoritatively stated Mack Sennett had also severed his connection with Triangle.

W. S. Hart has also given in his notice to Triangle that he would no longer appear in their productions and is prepared to defend his withdrawal in the courts, alleging breach of contract, claiming his agreement calls for him to be directed by Thomas H. Ince, which is the same point raised by Douglas Fairbanks with respect to D. W. Griffith, and on which he was sustained by the courts.

Both Ince and Sennett have been dickering with all the important film corporations, but it seems to be practically a certainty both will sign up with Artcraft, if indeed they have not already done so.

On Wednesday rumor had it that Ince had already come to terms with Artcraft to supply them eight features a year, starring W. S. Hart, to be distributed on the usual 65-35 basis, with Artcraft advancing the manufacturing cost and guaranteeing a return of \$125,000 on each release, and furnishing a \$560,000 bond to insure the fulfillment of the agreement. Ince also stands ready to make other releases for Artcraft, or any other concern, at the rate of one a week, by hiring a number of directors and assuming a personal supervision of the entire output. For such releases he wants a minimum guarantee of \$40,000 each, with no obligation on his part to deliver specific stars.

During the early part of the week Sennett visited the Paramount offices several times and was in close conference with the powers, with every likelihood he would come to some agreement. He has been asking a guarantee of \$30,000 apiece for a series of his inimitable two-reel comedies.

Meantime S. A. Lynch, who secured control of the Triangle Distributing Corporation, has not been known to say one word for publication. Having paid \$100,000 for the southern Triangle exchanges, he came north some weeks ago and put up \$250,000 more for control of the entire distribution, in order to protect his original investment. That he would gladly quit and return to his own business if he could get his money out is no secret to the trade.

Triangle is abandoning its widely advertised bonding system for distributors and is going back to advance deposits.

One paper this week gave publication to a rumor Chaplin would return to Keystone at the conclusion of his Mutual contract.

### BALBOA WITH PARAMOUNT.

Something has happened between the Balboa and Pathe companies over the release of "Twisted Threads," with Balboa reported as severing all connections with Pathe and booking its new serial, "Twisted Threads," with Kathleen Clifford featured, with Paramount.

With the withdrawal of the "Twisted Thread" serial Pathe got busy Monday and Tuesday and arranged for another new serial to take its place, Pathe making the subject itself.

Carroll Fleming, former stage manager of the New York Hippodrome, has been engaged to direct the new

Pathe serial, with Sheldon Lewis as one of the likely principals.

The new Pathe serial will be named later and work will be started next Monday, by which time the entire cast will have been engaged. Arrangements are under way to rent a floor of the Norma Talmadge studio.

The taking of the Clifford serial from Balboa by Paramount means that Paramount has faith that the serial idea is still worth monkeying with, and will start a special publicity campaign on the "Twisted Threads" subject.

### THANHOUSER LEAVING PATHE.

Unless matters can be satisfactorily adjusted within the next few days the Thanhouser Film Corporation will cease to release any further features through Pathe, the exchange having registered an objection to the quality of the pictures submitted.

The Pathe people, it is understood, are dissatisfied with the quality and lack of stars in the Thanhouser features. The Thanhouser stockholders are reported to have submitted to Pathe a proposition to purchase the Edwin Thanhouser holdings and put W. E. Shallenberger in charge of future productions, but this has apparently not been favorably received.

Emil Chautard, who has been directing for Thanhouser of late, has withdrawn and signed with Lasky. He will direct the next picture to be filmed by Petrova.

### BID UP LAMBS' PROGRAM.

Rivalry or business feeling may have brought the large price to the Lambs' Club for its autographed program of the Gambol last Sunday night at the Manhattan opera house.

When the program was offered for sale at auction the first bid was \$1,000 from William Fox. Herbert Brenon made the next bid, \$1,500, when Fox countered with \$2,000, and Brenon, bidding \$2,100, secured it.

Brenon and Fox were very friendly while associated together in the Keller-mann film, "Daughter of the Gods," but had a falling out after that picture was completed, with Brenon leaving Fox, striking out for himself as a picture maker and director.

### WARWICK AND RAPF PART.

It was pretty definitely determined this week that Robert Warwick and Harry Rapf would part company, which would mean the disbanding of the Robert Warwick Film Corporation.

There is some likelihood that Pathe will take over the company intact and have its exchanges handle all future Warwick releases.

Rapf may also sell his "To-Day" film production to Pathe.

### CAST FOR "SEVEN KEYS."

The selection of the principals for the George M. Cohan-Artcraft filming of "Seven Keys to Baldpate" has been completed and is as follows: George M. Cohan, Anna Nilsson, Mrs. DeWolf Hopper, Coreene Uzzell, Joseph Smiley, Armand Cortes, G. Warren Cook, Purnell Pratt, Frank Losee, Eric Hudson, Carleton Macey, Paul Everton, Russell Bassett.

Hugh Ford will direct the picture.

### CHARLIE CHAPLIN IN WRONG?

That Charlie Chaplin has been called a "slacker" by his own English people in their native land has been an acknowledged fact for some time, but lately it has been bruited about the film comedian is also in conflict with the U. S. authorities.

One story is that Chaplin before this Government entered the war refused to pay an income tax on the ground he was an alien. The Government is reported to have notified Mutual, which employs Chaplin, to withhold the tax from the comedian's earnings upon pain of leaving itself liable for the amount.

The English War Office is said to have notified Chaplin to report to his native colors and Chaplin is reported to have refused, on the plea he was out of England and never expected to return.

Chaplin is said to have mentioned one evening he intended going to South America, that he has his wealth in gold and gold certificates and was indifferent about appearing before the camera in future. These remarks are said to have been communicated to Government officials, with Secret Service men placing Chaplin under surveillance. Officials are reported searching for Chaplin's property in safe deposit vaults and orders have been issued, it is claimed, if he should attempt to leave the country.

Chaplin has completed 10 of his 12 contracted-for pictures with Mutual. He is prohibited from engaging elsewhere until the Mutual contract has been fulfilled.

A press announcement sent out this week states Chaplin registered for the selective draft June 5 at Los Angeles.

### FILM CLUB CHANGES NAME.

San Francisco, June 20.

The recently formed Film Club has had its name changed to the United Motion Picture Industries of Northern California and incorporated under the state laws of California. It is understood the organization is endeavoring to raise money immediately to fight a number of evils which are about to arise and will affect the coast picture industry if allowed to go through. This includes the recently defeated state censorship and Sunday closing laws, which are about to be pressed to the front again. At a meeting held last week at Tait's, 35 exhibitors and every regular releasing exchange man was present. An appeal was made by Leo Steinhart, former district attorney, relative to purchasing Liberty Bonds, his address making a direct bid to the film industry.

### THE WORM HAS TURNED.

Some of the biggest film manufacturers in New York and vicinity are reported as not paying standard prices for photoplayers, using the alibi that inasmuch as the engagement at hand was for some weeks and the makers planned a wide publicity campaign that would give the players a lot of publicity and that they were getting a fat job by working for them at a certain salary.

A number of well known players in seeking work returned the info that they couldn't afford to live on the low scale of wages offered.

### JOE WELCH POSING.

Frederick Chapin, who does feature film scenario writing on the free lancing plan, has completed the scenario for a picturized version of Joe Welch's play, "The Peddler," in which Joe will be seen in his original role. Blache is making the Welch subject at the Solax studio and it will be a six-reel feature, released on the state rights plan. Chapin also wrote a special subject, "A Man's Man." The Chapin film will be entitled "The Turn of a Card."

### PICTUREMEN CO-OPERATING.

Albany, N. Y., June 20.

It is learned here today there would be six prominent men in the motion picture field named on the Governor's Emergency Committee, which is to form a sort of flying squadron to the State Resource Mobilization Bureau. Those named will be William A. Brady, Richard A. Rowland, Adolph Zukor, P. A. Powers, J. E. Brulatour, and Arthur James. The first work of the committee will be co-operating with Herbert C. Hoover, who is also a member of the committee on the food question.

Washington, D. C., June 20.

Herbert C. Hoover made announcement here he had accepted the patriotic offer of the National Association of the Motion Picture Advertisers to co-operate in his nation-wide plan for the saving of food. Mr. Hoover will deal directly with the members of the motion picture industry instead of through James R. Creel, which was desired by the latter.

### ILLINOIS BILL KILLED.

Chicago, June 20.

The Guernsey bill, which aimed at state censorship of films, was killed for the time being when it failed to get final action along with other legislation, before the state legislature ended its term on Saturday last.

Therefore censoring of pictures stays with the officials in the various Illinois cities which can afford such a bureau. Other cities follow the action of the national board of censorship.

### METRO SIGNS EDITH STOREY.

Edith Storey, who has been with the Vitagraph Company for a number of years, has finally been placed under contract by Metro, after an effort on the part of the latter lasting over two years. Miss Storey has a long term contract and will be starred in a number of the super productions which Metro is to produce.

### CAVALIERI WITH FAMOUS.

A contract entered into between Famous Players and Lina Cavalieri calls for the payment of \$3,600 a week for a period of six months to the celebrated operatic star. She asked \$5,000, but the first mentioned figure was finally agreed upon.

### FOREST HILL LOCATION.

Long Island has been the scene of numerous feature picture cameraing of late. In and around Forest Hills the Emily Stevens and Ann Murdock companies have been taking exterior and interior pictures.

One scene had Miss Stevens making a speech in panto on the square at Forest Hills, with Christy Cabanne directing. A church wedding scene was enacted for the Murdock film. Hundreds of Long Island school children took part.

### GIRLS ON STRIKE.

Chicago, June 20.

Girls employed as film inspectors in the various film exchanges have organized a union and last week those employed by Pathe and the World film went on strike, asking for a raise of salary. They have been earning from \$12 to \$14 weekly and demand an increase to \$17.50. Girls similarly employed in other exchanges are reported to have joined the movement. There was no disorder.

### Frieder Co. Active.

The Frieder Film Corporation, of which Orme F. Dowd is general manager, is releasing its first state right feature entitled "A Bit o' Heaven," which is founded on Kate Douglas Wiggin's story, "The Birds' Christmas Carol." The new company's studio is at Lankershim, Cal., where it is announced a number of other copyrighted novels are to be picturized.

## NEWS OF THE FILM WORLD

Work is progressing favorably on the new Liberty theatre in the shopping district of Youngstown, O.

Jules Raucourt has been engaged by Mutual to play in support of Mary Miles Minter on the coast.

Tom Moore, brother of Owen Moore, has been engaged as leading man for Constance Talmadge in her filming of "The Lesson."

The Screen Club is tendering a dinner and entertainment to S. L. Rothapel at the club headquarters Saturday evening, June 20.

Lew Fields is at work at the Peerless studios josing for a film version of "The Corner Grocer," to be released by World Film.

Antonio Moreno, the Vitagraph star who recently signed with Astra, will be one of the stars on the Pathe program.

Stewart Lithgow, who has been handling the advance duties for "Submarine Eye" on its southern route, is back on Broadway.

W. E. Lusk has been appointed manager of the Cleveland Exchange for the Mutual. He was formerly located in the home office.

Albert Capellani will direct the Julia Sanderson pictures to be screened by Mutual at the Empire theatre.

N. C. Granlund of the Loew publicity bureau is south, chaperoning Violet Mesereau on a personally conducted tour of the Loew southern vaudeville theatres.

Jury, Ltd., has purchased the United Kingdom rights to "The Whip" for a price said to be \$50,000. Jury, Ltd., is one of the largest distributing corporations of London.

William Alexander, who has been one of the Fox Film Corporation's representatives in England for the past year, is back in New York and will probably be retained in the New York offices of that concern for the present.

Arthur Blumenkrohn, business manager for Superlative Pictures Corp., was in New York this week, just long enough to complete negotiations with Harry Davenport to direct Irving Cummings in his first release for Superlative.

"The Mysterious Miss Terry," an adaptation of Gelett Burgess' story starring Billie Burke, has been completed at the Famous Players studio under the direction of J. Searle Dawley and is to be the first of Billie Burke's productions to be released by Paramount.

Leon J. Bamberger is not to be in charge of the export department of Goldwyn Pictures Corporation, or with the corporation, as announced in a brief note in certain of the trade papers. His announcement to that effect was premature.

The Master Drama Features, Inc., which produced "Who's Your Neighbor?" encouraged by the demand for its release in the different states, is getting ready to produce another big film, with the scenario cast practically completed this week. The owners of "Who's Your Neighbor?" are divided between two decisions—whether to sell the negative or state right their big picture. In event they decide on the latter they will place it in the Broadway for a run.

Managing Director Rothapel, who has been highly enthusiastic regarding "Parentage," since he first saw it screened, has booked that feature for his Rialto theatre for the week of July 8. This showing will take the place of a "run" on Broadway, as Mr. Seng believes that these so-called "runs" have lost their significance.

William Robert Coleman, formerly connected with Biograph, Selig and other well known producing organizations, has been engaged to direct the first of six productions starring Lois Meredith, and bearing the star's name as the brand of release. The story for Miss Meredith has already been selected and Mr. Coleman together with Marcel Morhange will start work soon.

The World-Picture to be published next will be Kitty Gordon's "The Beloved Adventurers." The play reveals the heart story of a young

woman who begins in the gay life of musical comedy in New York, undergoes a series of heart-breaking disillusionments, and finally, as a Red Cross nurse on the battlefield in Europe, lays down her life in rescuing the woman who hated her worst.

George Terwilliger had a film producing corporation all formed, with capital assured, and himself engaged as director at a salary of \$500 a week and half the stock. This was before the war broke out, and he had optional contracts on Blanche Sweet, H. B. Warner and other film stars. With the U. S. engaging in the fray the financial people decided to postpone operations. Since then Terwilliger has sold his auto.

M. F. Tobias returned this week from Chicago, where he completed arrangements whereby he will control the state rights sale for the United States and Canada of ten super-productions to be produced in the west by the Sunshine Film Corporation of Chicago, Ill. The productions will be of seven reel length, and will have as their stars well known artists of both stage and screen. The first of these will be ready for the trade about Sept. 15.

Judging from all indications the Exhibitors' League convention in Chicago is going to be flooded, deluged and swamped with picture literature, pamphlets, magazines, booklets, bulletins, cards, special trade journal numbers, press matter, leaflets, circulars, hand bills and what not, and if everything goes into the convention hall that is being planned there won't be sitting room for the delegates. Last year the delegates received their daily bundle of nondescript picture literature.

Joe Brandt, general manager of Universal, has been taking the rest cure, but found it impossible to find time to devote to the idea of keeping quiet as a mouse in one of New Jersey's country places. Joe tried it four days and then beat it back to New York where the noise of the subway explosions was music to his ears. Joe is getting ready to make his annual pilgrimage to Chicago for the League convention next month when he plans to spring a few advertising novelties at the Expo.

James Cowen, manager of the Grand, Toronto, is a practical joker, and he put over a joke on Eddie Lester recently that had Eddie beseeching the United States Consul and divers U. S. officials to hurry up and extricate him from the detention camp in Canada. Eddie landed there with "The Submarine Eye" exhibition and Cowen had the authorities put Eddie under surveillance and embarrassment to such an extent Eddie had visions of long confinement. Cowen forced Eddie to prove he was an American and Eddie had a high old time before he produced the goods. Meanwhile Eddie is back on American soil and "The Eye" is showing up that way with Emil Ankermiller doing the advance and Al. Laubrey managing. Incidentally Eddie Lester is praying for the day that Jim Cowen will make his first trip into the States.

## NEW INCORPORATIONS.

For Sale: A Woman's Soul, Inc., Manhattan, perform the play, name in motion pictures and theatricals. 500 shares common stock, no par value, active capital \$5,000; H. De Forest, J. A. Roberts, F. J. Hogan, 411 W. 45th St.

Pandora Producing Co., Inc., Manhattan, operate theatres, \$10,000; E. B. Slatell, B. Perkins, J. J. Lawrence, Jr., 2 Rector St., New York.

Mary's Anklet Co., Inc., Manhattan, produce the play "Mary's Anklet" in motion pictures, \$5,000; A. H. Woods, M. Herman, R. I. Kohn, 236 W. 42nd St., New York.

## CINCY SCREEN LEAGUE.

Cincinnati, June 20.

The Cincinnati Screen League of the Chamber of Commerce has been organized with the following officers: William C. Culkins, president; Mrs. Elmen G. Laurence, first vice-president; S. W. Hatch, second vice-president; Mrs. Clarence Mack, third vice-president; A. G. Hettessheimer, fourth vice-president; Mrs. John Withrow, corresponding secretary; H. Serkovich, recording secretary and treasurer.

## UNTRUE PRESS YARNS.

Tom Moore, the most eminent member of the popular quartet of brothers, all of whom are familiar to picture fans, will next appear as leading man for the new Lewis J. Selznick star, Constance Talmadge. Miss Talmadge's first Selznick-Picture is "The Lesson," under the direction of Charles Giblyn.

In the course of the picture Mr. Moore is called upon to operate a soda fountain, and serve Miss Talmadge and others with palatable beverages, which they drink in full view of the audience. This suggests two stories which the press agent did not write, as follows:

"As Mr. Moore was required to make drinkable soda water in his role in 'The Lesson,' the forthcoming Selznick-Picture, starring Constance Talmadge, and being such an artist that he always masters all details of a part, no matter what the cost, this popular player arranged with the manager of the Fountain to take a position behind the syrup bottles for two days last week. The incident was wrecked, however, when a young woman friend of Mr. Moore's happened in and recognized him. She phoned all her friends and the store was so mobbed by matinee girls that the manager had to fire his new help, to save his shop from being demolished."

And the other unwritten story is:

"In order to make the soda water scene perfectly realistic in 'The Lesson,' the forthcoming Selznick-Picture, starring Constance Talmadge, directed by Charles Giblyn, from a story by Virginia Terhune Van De Water, an expert mixer of soft drinks was engaged to coach Tom Moore, the popular juvenile leading man who plays opposite Miss Talmadge in the picture. (Note: The above sentence is not to be construed as suggesting that Mrs. Van De Water is an expert mixer of soft drinks.) When the mixer arrived at the studio, however, he was unable to make good, as Director Giblyn, always alert for the latest ideas in settings, had installed a fountain with an eccentric propeller shaft, a self-starter, a new-fangled gas-saver and a No. 7 periscope. The mixer, unused to anything later than a 1917 model, resigned and went back to Flatbush. So the scene was held up two days while Mr. Moore took correspondence lessons in soda-slinging by telegraph, from the manufacturers of the contraption."

Neither of these stories is true, except the part about "The Lesson" being the first of the Selznick-Pictures starring Constance Talmadge, directed by Charles Giblyn, from a story by Virginia Terhune Van De Water.

Besides Mr. Moore, in the supporting cast are Herbert Hayes, Walter Hiers, Joseph Smiley, Lillian Rambeau, Dorothy Green, Christy Walker, and the customary "others."

## LONG JUMPS TO GOLF.

The frequent business trips to New York, made by Aaron Jones, of Chicago, have been often disturbed this year so far by golf engagements made by Mr. Jones in his home town. He has left Chicago on a Wednesday, arriving in New York Thursday and being obliged to leave Manhattan Saturday to play golf in Chicago Sunday. Mr. Jones left New York last Saturday to make the golf course at the other end of the 20th Century, on Sunday.

The Jones firm (Jones, Linick & Schaefer) has picked up a selected assortment of feature films for the current and coming season. Mr. Jones took all the big ones of merit while in New York. He says there is no money in any but the best and the biggest.

## BIG HOUSE CUTS TO FIVE CENTS.

Seattle, June 20.

The Colonial theatre, at Westlake and Fourth streets, seating 1,500, with a pipe organ, orchestra, uniformed ushers and first run pictures, has cut its admission price to five cents.

Last week the house put up one of the most attractive electrical signs in the city.

The Colonial is said to be the best theatre on the Coast with a 5c admission charge.

## COAST PICTURE NEWS.

By GUY PRJON.

Players at the Keystone studio are considerably "up in the air" as a result of the unsettled conditions caused by the trouble between Mack Sennett and the Triangle. Contracts which expire in July have not been renewed and the holders of same have received no word from the chief. Consequently many of the actors expect to be let out.

Gene Crosby entertained twenty-five friends at her bungalow last week. Miss Crosby has resigned as leading woman at the Horsley studio.

Harry McCoy has leased a bungalow where he holds open house nightly.

Constance Crawley and Arthur Maude will produce pictures on their own hook. They have just completed the organization of a producing company and are now looking for a studio site.

Vola Vale has attained a cherished ambition—last week she was chosen to pose for a series of Fashion Show pictures.

Ruth Stonehouse has reached the stage of affluence whereby she drives her own automobile.

Dot Farley is now playing in Sunshine Comedy.

Alfred Vosburgh will remain with the Vitagraph as permanent lead with Mary Anderson. William Wolbert is directing the pair.

A couple of hundred Incevilleans met William S. Hart at the depot when the latter arrived Monday, completing his tour of the United States. The cowboys vied with a brass band in making it a noisy welcome for the star. Later in the evening at Clune's Auditorium Hart appeared on the stage and addressed three thousand people who gathered to see his latest release.

William Duncan has set a record at the Vitagraph studio for taking the most number of good scenes in the least possible time. Mr. Duncan left the studio at 5 A. M., motored to Elizabeth Lake, 100 miles distant, and returned at 9 P. M., having "shot" thirty-six big scenes in the day.

Colin Campbell, the Selig director, has returned from Chicago.

Ora Carew and Walter Wright have resigned as leading woman and director of Keystone.

Fritzi Brunette has started upon her first picture under her new Selig contract.

Jack Pickford and Olive Thomas, the latter who for several seasons was the queen of the Ziegfeld "Polites," are reported to have been married in January. Miss Thomas denies the report, but with a twinkle in her eye she admits her contract with Triangle contains a clause that she must not get married or announce a marriage during the life of the agreement.

Anita King is back from the east.

Tom Garrity, the Paralta scenario writer, has brought his family from New York.

Arthur Statter, who has been doing publicity for Universal, has been promoted to the scenario department.

Bernard McConville is writing exclusively for the Franklyn brothers at Fox.

Mary Pickford is filming in San Francisco.

Douglas Fairbanks took a run up to the Yosemite last week.

William H. Clifford will start work producing within a few days. He is now selecting his cast for the first feature under the W. H. Clifford photoplay brand.

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SUCCESSFUL TERM  
WILL  
EXPIRE AUG.



## THE HAUNTED PAJAMAS.

Richard Hudson.....Harold Lockwood  
Frances Kirkland.....Carmel Myers  
Jack Billings.....Ed. Sedgwick  
Judge Billings.....Lester Cuneo  
Francis Billings.....Paul Willis  
Jenkins.....Harry de Roy  
Elizabeth Billings.....Helen Ware  
Colonel Kirkland.....William DeVault

Here is one of the best pictures that has been released on the Metro program in some time. Not only that, but from an interesting story and comedy standpoint it is one of the very best features that has been marketed in a long, long time. Harold Lockwood is the star of the feature and he is giving one of the best performances that he has had screened in

considerable time. From this rave you can readily see it is undoubtedly some picture. It is just that and then some. The picture was produced by the Yorks, directed by Fred J. Balshofer from the novel entitled "The Haunted Pajamas," by Francis Perry Elliott. The photography was achieved by Antonio Gaudio. In the first place "The Haunted Pajamas" is a different type of a picture, a departure in direction and distinct in its class. It is one of those comedies which one usually sees on the stage and all of the stage ideas of having the audience in on the secret and those portraying the characters in the dark, are employed and to such effect that the audience will howl continually at the complications which arise during the enactment of the story. The audience is not asked

to accept the absurdities of the tale as the truth. There is a tit-bit which makes plain the fact that the picture about to be witnessed is to be a battle between old King Fiction and Plain Truth, and then the "dirty work" begins. The action revolves about a pair of beautiful aliken pajamas which are sent to a New York clubman from a friend in China. The pajamas are pink in color, but once donned and a certain string tied the pajamas turn black and the wearer assumes the shape of one who has previously worn them. The clubman tries them on, not knowing their uncanny properties, and assumes the form of the old Chinese conjurer who conceived them. Later a youth wears them and takes the form of a girl, a fat man turns out to be a double for a hunted murderer and so on, and the complications pile up constantly until an authority on Oriental subjects turns up and relates the true story of the pajamas. This cleans up the mystery, but the young clubman wins the hand of the girl, who appears in the pajamas when the youth ties the string and all ends happily. There is some very clever photography in the dissolves and the direction is flawless. As a feature "The Haunted Pajamas" is the goods with a capital G.

Fred.

tures starring Olive Thomas, the former Ziegfeld "Follies" beauty, variously reported as about to marry or married to Jack Pickford. In making her screen debut Miss Thomas does not display any great promise of ever really hitting the top of the ladder in popular favor. This is just as much due to the story in which she is presented as to her own lack of histrionic ability to create an impression. "Madcap Madge" was written by R. Cecil Smith, who evidently intended it for a comedy, but it fell short of his intentions, even though they were good. The picture was directed by Raymond W. West, and with the material he turned out a fairly good film. The tale revolves about the Flower family, a banker-father, socially ambitious mother, matrimonially inclined eldest daughter and the madcap, who is away at boarding school at the opening of the story. The boarding school is an opportunity for the director to ring in the old maidish appearing principal, the girl students having a pajama party, and the girl's gym. Mr. West didn't overlook a single one, and they are just as commonplace as they have been in scores of features in the past. The madcap, played by Miss Thomas, is finally dismissed from the school for her pranks and goes to Palm Beach, where her mother and older sister are wintering, in the hope that the eldest girl may capture a title. When she appears on the scene the madcap is forced to assume the clothes of a girl of 14 with her hair down her back, because sister is afraid someone will discover her real age and thus kill her chances in the marriage market. Finally both of the girls win husbands, the madcap securing a young man who is holding her father's notes and saving the day for the family. "Madcap Madge" is just a light, frivolous tale.

Fred.

## MADCAP MADGE.

Madge Flower.....Olive Thomas  
Earl Denham.....Charles Gunn  
Julia Flower.....Dorcas Matthews  
Mrs. Flower.....Aggie Herring  
Charles Lunkin.....Jack Livingston  
Earl of Laredale.....J. Barney Sherry  
Mr. Flower.....Frank Burke  
Letitia Jane Adams.....Gertrude Claire  
The first of the Triangle-Ince-Kay Bee fea-



# "Come Through!"

## The Photoplay that Startled N. Y. Dramatic Critics

"One is appalled by so much cleverness. . . . 'COME THROUGH' is all that is claimed for it—and then some. Audience kept on edges of seats for two hours."—NEW YORK "TRIBUNE."

"The Universal came through last night with 'COME THROUGH,' a thrilling seven-reel drama with a punch and dash that should make it a huge success."—NEW YORK "WORLD."

"Remarkably thrilling—wonderfully entertaining—the best suspense drama New York has seen in years, not forgetting a charming love story entwined throughout."—"ZIT," NEW YORK "JOURNAL."

"At the Broadway Theatre the latest and best crook play of the films is 'COME THROUGH.' It fairly vibrates with thrills."—NEW YORK EVENING "TELEGRAM."

"Vivid and thrilling screen story."—NEW YORK EVENING "WORLD."

"'COME THROUGH' is George Bronson Howard's greatest thriller, done in seven magic reels of the tensest kind of drama action you've ever witnessed on any screen."

## STATE RIGHT BUYERS

State Rights sale for "COME THROUGH" opened Monday, June 18th. Territory will be sold fast when State Rights men SEE THIS PRODUCTION WITH THEIR OWN EYES.

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## A ROADSIDE IMPRESARIO.

Giuseppe Franchini.....George Deau  
Francesca Franchini.....Jose Melville  
Adelaide Vandegrift.....Julia Faye  
J. Stewart Vandegrift.....Harry De Vere  
Craig Winton.....Harrison Ford  
John Slade.....Fred Huntley  
Gibbs, the butler.....W. A. Carroll  
Lizzie Cosgrove.....Adele Farrington  
Bruno, the bear.....By himself

The Pallas (Paramount) feature, "A Roadside Impresario," at the Rialto this week stars George Beban, who wrote the story which is directed for the screen by Donald Crisp. While the slides say it is an original story, and no doubt it is, still the plot runs so closely to what might be expected in a novel that the theme lacks the essence or originality, creation, and as pictured is merely an old tale told in a new way. Most of the new tales, however, are in the same class. The Beban picture is interesting enough, and has a touch of comedy, with the usual Beban pathos, making a nice weekly release that will bring neither recommendation nor condemnation. Mr. Beban adds some glory to his record, as the trainer of a bear, and the other roles are capably filled, with Mr. Crisp in the direction displaying an acute if not intimate familiarity with late hours at road houses. The opening scenes at Rumble Inn, near Monterey, where Gibbs, the butler, and Lizzie Cosgrove are winding up the night, were expertly staged, in Gibbs and Lizzie pantomimically expressing they were all in, without falling all over the place. The bear proved quite some actor, and just how the animal so easily adapted himself to Mr. Beban for the picture's run might be a point worth dwelling upon in the press matter. In the picture Beban is a road traveler with his trained bear. The story centres in Monterey, where there is a contest on for the mayoralty. Craig Winton is running on the reform ticket, pledged to close Rumble Inn, if elected. Opposed is the editor of a local paper, John Slade, who owns Rumble Inn. Winton is engaged to Adelaide Vandegrift, daughter of a magnate with a bug for bees. Slade frames Winton, through having Lizzie Cosgrove make a phony fall on the street, and Winton's butler, Gibbs, with his master, carry the woman into the house, when, as Winton is seated beside her, she suddenly throws her arms around the next Mayor and a flashlight gets the picture, which Slade's paper publishes the next morning. Lizzie, however, before entering into the frame, demanded a written guarantee of payment from Slade, which he gave, she returning it to him the next night while the conspirators were seated in a side room at Rumble Inn. Beban's bear, in their travels, invaded Vandegrift's garden, overturning the bee hives and causing the arrest of itself and its trainer. A judge sent the bear to jail for 10 years in default of \$100 to pay the damage. In looking about to secure the money to pay the fine, the trainer obtained a job as kitchen help at Rumble Inn. Hence he secured Lizzie's half burned agreement and turned it over to Miss Vandegrift, which vindicated Winton and brought to light that his fiancée was the animal trainer's daughter, lost to him in Italy 18 years before (as also pictured on the screen). The girl's foster father persuaded Giuseppe to keep on traveling without interfering with his girl's happiness, and he did, the last thing shown on the screen being the bear and his partner walking toward the setting sun. There is some comedy in the bee hive scene and some more vainly attempted by the Italian's broken English on the captions.

Time.

## WILD AND WOOLLY.

Jeff Hillington.....Douglas Fairbanks  
Neil Larrabee.....Eileen Percy  
Hillington's father.....Walter Bytell  
Hillington's butler.....Joseph Singleton  
Hotel keeper.....Calvin Carter  
Banker.....Forest Seabury  
Lawyer.....J. W. Jones  
Pedro.....Charles Stevens  
Steve.....Sam de Grasse  
Engineer.....Tom Wilson  
Douglas Fairbanks in his second "personally supervised" Artois production, "Wild and Woolly," by Anita Loos, directed by John Emerson, to be released June 24, is a riotously successful entertainment, if the laughter it elicited from the trade paper reviewers at a private projection room showing can be taken as a criterion. It is a typical Fairbanks role, provided one can stretch one's imagination to the point where "Doug" will be accepted as a grown up young man—the son of a New York millionaire—who believes the west is still infested with train robbers, stage coaches and every hour shooting affrays. But as it is farcical entertainment pure and simple, the depiction of a young man still carried away with dime novel ideas must be overlooked. Then it is redeemed by the farce developing into the real thing and the enthusiastic young easterner becomes a genuine hero, performing such stunts as lassoing a bad man escaping on horseback and firing innumerable revolver shots without ever hitting the hero. You've got to laugh when the hero rides into the midst of a bunch of drunken Indians, swings the girl on the back of his horse and makes a getaway without being shot. The plot to the five-reeler is that the boy's father sends him west to investigate a railroad proposition, and the natives, anxious to show him a good time, transform their ordinarily peaceful little village into a lawless community, loading the youth's guns with blank cartridges and permitting him to fire away at any and everything. It is all so utterly absurd that you must laugh in spite of yourself. And then, having done so, and come to a realization that you "fell for" it, it dawns upon you that you've enjoyed a very pleasant innocent hour, in spite of yourself. And that being so, it's a good picture.

Jolo.

## THE LITTLE ORPHAN.

Rene Lescere.....Ella Hall  
Emmeline Warren.....Gertrude Aster  
Mrs. Billy Hardwick.....Gretchen Lederer  
David Clark.....Jack Conway  
Dick Porter.....Richard Le Reno  
Jerry Mathers.....George Webb  
Henri Pelour.....George Hupp  
Jean Bourget.....Chandler House  
Ernie Shields

It's a Bluebird, with Ella Hall featured in the stellar role. The story is along the lines "Twenty-One," and has Miss Hall acting the

part of the mise, who growing from childhood brought out in stage form in "When We Were to a charming young woman finally marries the man who took her under his wing when she came into the United States via Ellis Island. Miss Hall is Rene Lescere, who with two other orphans, made parentless by the war, come to this country to find new homes. Three bachelors adopt the kids, the girl going to David Clark, while the two boys are taken in charge by Dick Porter and Jerry Mathers. It is quite a long story, with much play at comedy during the childhood days of the orphans, a goat and two kids furnishing several scenes that drew intermittent laughter. The subject is pretty tame, although well connected. The film has some handsome women in it, Miss Hall and Miss Aster being splendid film types. Miss Hall in particular cameras well and makes her "close-ups" far more attractive than many other feminine screen stars. She is a comely mise, handles herself well, and in the "Little Orphan" makes herself liked by her winsome ways and unaffected acting. The male roles are in the main capably handled, although no great action is required of them. The kid types were not exactly true to the nationality. There is good atmosphere to the picture and while it never makes any long leaps into the melior division it weaves a nice little story that has a pleasant finish. The film can go into any neighborhood and please, although it is not as vigorous a feature as one might wish for.

Mark.

## THIS IS THE WAY THE SUBMARINE EYE IMPRESSED THE DAILY NEWSPAPER CRITICS

**EVENING MAIL:** The picture aroused enthusiasm. Easily the motion picture novelty of the Summer season.

**ZIT, IN THE EVENING JOURNAL:** If you like thrills and heart-throbbing moments, you are going to get them in bunches. Needless to say, I am going to ask you to go and see it.

**EVENING WORLD:** One of the most thrilling spectacles shown in motion pictures. Banks with the super-features previously played at the Liberty.

**TRIBUNE:** This new submarine story is so far ahead of anything which has gone before it that there is no comparison.

**MORNING SUN:** "The Submarine Eye" packs a big punch. Worthy of individual investigation. The audience was stirred fathoms deep.

**BROOKLYN EAGLE:** The story is gripping in its tense moments, and is an example of the wonders and terrors of ocean depths. Is well worth seeing.

**EVENING POST:** It is an excellent photoplay.

**N. Y. TIMES:** A thrilling sea tale. An interest-compelling picture. Beautiful photography to recommend it.

**N. Y. WORLD:** This new submarine photoplay may be ranked among the best pictures yet produced. The film is certainly well worth seeing.

**N. Y. AMERICAN:** As full of glamour as "Treasure Island." Clever, unusual, intensely interesting picture.

**EVENING SUN:** Combines very happily entertainment and instruction of a unique variety.

**ROB REEL, CHICAGO AMERICAN:** Goes one better than "20,000 Leagues"—it's a Dardovill Thriller.

**W. K. HOLLANDER, CHICAGO DAILY NEWS:** Romantic blending of Stevenson and Verne—Photography a joy.

**MAE TINEE, CHICAGO TRIBUNE:** If you are not fascinated, I dare my guess—an intricate piece of work beautifully done.

**KITTY KELLY, CHICAGO EXAMINER:** A regular grown-up fairy tale—warmly recommended for a refreshing two hours.

**LOUELLA O. PARSONS, CHICAGO HERALD:** Forget you are a grown-up and go see it.

## IT'S NOW OR NEVER STATE RIGHTS BUYERS— YOU OUGHT TO REALIZE THAT NOW IS THE OPPORTUNE TIME TO MAKE MONEY WITH THE SUBMARINE EYE

FOURTH WEEK AT THE  
LIBERTY THEATRE  
NEW YORK CITY  
NOW PLAYING AT THE  
STUDEBAKER THEATRE  
CHICAGO  
READ! THINK! ACT!

**N. Y. DRAMATIC NEWS:** Held audience completely under its spell.

**N. Y. TELEGRAPH:** These wizards of the picture industry have produced the eighth wonder of the world. . . . Timely, a big drawing card, a genuine novelty in theme and photography.

**EXHIBITORS' HERALD:** The Williamson Brothers scored a scientific, entertaining money-making hit.

**N. Y. REVIEW:** The story is one of the most fascinating and dramatic ever conceived, and is developed with a keen eye to sustaining the suspense.

# JACK CUNNINGHAM

Scenario Editor  
Universal City



Looking  
for  
Stories  
To Fit  
Those  
Eyes

# WILLIAMSON BROTHERS

EXECUTIVE OFFICES: LONGACRE BLDG., NEW YORK CITY



## PAWS OF THE BEAR.

Ray Bourke.....William Desmond  
Olga Raminoff.....Clara Williams  
Harris Drakoff.....Robert McKim  
Curt Schreiber.....Wallace Worley  
General von Mittendorf.....Charles French

Another story of the war and its attendant intrigue in which the secret agents of the diplomatic corps of the various nations play important roles is all that "Paws of the Bear" carries as a feature picture. J. G. Hawks wrote it for the Triangle-Ince-Kay Bee people and it was directed by Reginald Barker, who turned out a very convincing picture, as far as it goes. The opening two reels are laid in Belgium at the time the German hordes swept through the country on their way to Paris. In a little inn a Russian girl is hiding and she takes a chance shot at one of the German generals and kills him. In the same inn there is a young American. He and the girl are captured and ordered shot. At the crucial moment an aeroplane drops bombs on the Germans and they retreat, leaving the girl and boy together. Months later they are destined to meet again. This time the young American is helping a young Austrian, a former college chum, who has dispatches to deliver to the United States. He is being followed by Russian secret service men, and Olga, who was with the American in Belgium, is one of the operatives. She and the American meet on shipboard and there is a happy culmination of the romance which began in front of a firing squad. The American promises the girl if she will marry him he will not be instrumental in delivering the dispatches in question and will inform her where they are three days after the wedding ceremony. When the time comes it is discovered the dispatches are safely on their way to Washington and that they contained nothing that would injure the cause of Russia. A weak story, the punches coming early in the picture, the interest not being sustained to the finish. Fred.

## COME THROUGH.

Velma Gay.....Alice Lake  
Archie Craig.....George Webb  
Mrs. Sylvester Van Hook.....Jean Hathaway  
Buck Linsay.....Roy Stewart  
Mrs. Stout.....Margaret Whistler  
James Harrington Court.....Herbert Rawlinson  
"Boss" McGlinch.....William C. Dyer  
John Lysaght.....Charles Hill Mailes  
Up to "Intermission," ingeniously arranged long before the seven-reel feature, "Come Through," was half over, very little happened that would give anyone the impression that it was other than a good program picture, well acted, directed and photographed. Whoever is responsible for such a state of affairs has a sense of dramatic values. The characters were introduced, properly and unmistakably labeled, and a conventionally regulation plot was revealed—that of a mine-owner who struck it rich in Montana, coming east, meeting the society girl who wants to marry him for his money, and awaking to the fact that she loves another. You say to yourself, "Oh shucks, he's going back to the west and marry the hotelkeeper's daughter who waits on the table," only up to that time no waitress has been introduced in the play. Then things begin to happen. It is the day before the wedding. The girl loves another man who, however much he reciprocates, prefers to marry a rich widow rather than to go to work. The westerner, looking out of his window, sees his fiancée leave a note in a tree. He reads it and finds that she desires to meet the other man at ten that night. He sees the back of the man as he comes for the note. That night a swell crook enters the house, and the westerner, believing it is the secret sweetheart of his fiancée (they are about the same size and height), at the point of a gun compels the burglar and his fiancée to marry. Immediately you say the situation is impossible for the reason there is no license, and that even if it was permissible without a license it could be annulled on the ground of duress. You also

object to the girl leaving the house with the burglar-lover, a total stranger. But you must remember she is proud and hurt, not to say bewildered. The burglar is a gentleman—that is, he is the hero. He takes her to her lover, who is attending a party at the widow's. Girl tells the story and the former lover waltzes, saying he can't help. Burglar waltzes him in the jaw and takes the girl home with him. Says to his wife: "I'll turn square. You were wished on me, but any time I'm in the way say the word and you're free." He goes straight but is hounded by a couple of plain-clothes men. Through an honest alderman they secure a job as "society dancers" in a swell cabaret, and do well. The westerner sees them and meantime has found out that he made her marry the wrong chap. He goes to their home, tells the girl of his mistake, that he still loves and wants her and that he'll buy off the other fellow. Husband enters and orders westerner out. Husband is told by westerner he can either take cash for his wife or face a ten year stretch for some previous "job." Girl's aunt pleads with her to accept the rich westerner's proposition, etc. Political complications then creep in, counterplot after counterplot arises, and it winds up with a corking free-for-all scrap in which the westerner, finding how game the young crook is, joins in and takes his end. The climax finds the crook in bed, bandaged but happy, his girl wife looking into his eyes, and the westerner headed for back home in Montana. Perhaps you could tear this yarn apart as inconsistent in many spots, but why do so? What good would that do you? If, being "wise," even you are absorbingly entertained by it, ask yourself how it will strike the average picture patron. The story is by George Bronson Howard, directed by Jack Conway. Universal is the manufacturer. Jolo.

## COMMUTING.

This is another of the series of Victor Moore starring comedies that are being marketed through the Paramount by Kieffer Komedies. It is a continuation of the tale that was started in the extremely funny "Bungaling" story that was turned out by Tommy Gray. This follow-up was written by Rex Taylor, and while it is not quite entirely as humorous as the release immediately preceding it, still it holds many a laugh. Moore seems to improve in his work right along, and in this release he gets laugh after laugh on his individual efforts. The family are still down at Bentwood when the picture opens. In fact it is the second day of their stay there. They have managed to

get partially settled and the opening scene shows them gather for the breakfast meal. There are a few laughs here. Later hubby starts to catch the train for the city. He manages to locate the station with the aid of a map, but arrives just in time to miss the only train of the day, and then starts to hoof it to town to the office. When he gets there he discovers he has arrived just as the last train is leaving. It is the first Saturday in June and the beginning of the half holiday period. Then he puts in a stretch of time at shopping and gets back to the station to miss the last train until night back to his home. But carrying all his bundles he bravely sets out to hit the home stretch. A hand car is finally used as a means of locomotion, and when it gets to Bentwood it runs right off the track and smack up the road into the bungalow, knocking the stove from its moorings and setting the place on fire. When the shack is burnt to the ground the tag is pulled by Moore to the effect that the joke is on the agent, for there have been but two \$1 payments made on the house. Fred.

## THE FRAME-UP.

Jeffrey Claiborne.....William Russell  
Avery Claiborne.....Harvey Clark  
Mother Moir.....Lucille Ward  
Jane Anne.....Francella Billington  
Bud Yeager.....Alfred Ferguson  
Jim Vance.....Charles Newton  
Michael Broderick.....Clarence Burton  
American (Mutual) has turned out a corking five-reel comedy melodrama in "The Frame-Up," with William Russell playing one of those Douglas Fairbanks-George Walsh characters that calls for the knocking down of innumerable gangsters, etc. Russell has the role of a millionaire's son with nothing to do but enjoy himself, so by the way of diversion he decides to go to work. His dotting father suggests he take a desk in his office, but Russell says he wants something in it with a "kick." While out driving with his father he rescues a girl from a lascivious chauffeur. She is the daughter of a woman who owns a number of taxicabs, and believing the youth is a chauffeur, offers him a job. He is stuck on the daughter and accepts the position by way of a huge lark, which involves him in a number of underworld complications, from which he emerges triumphant and wins the girl in the guise of a poor man. The melodramatic portion is breezily told in a comedy way, with a corking free-for-all scrap. The scenario is as good as most of the Fairbanks releases and capably acted and intelligently directed. As a program picture it ranks high. Jolo.

# "The GRAY GHOST"

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Based on the famous Saturday Evening Post Serial Story, "LOOT," by Arthur Somers Roche, the thrilling plot of "THE GRAY GHOST" is already familiar to, or has been read by over ten million (10,000,000) people. There is a ready made audience awaiting you among the thousands of Post readers in your section. Crammed with thrills, sparkling with swift and entertaining action, produced by STUART PATON, who produced the big dramatic spectacle, "20,000 Thousand Leagues Under the Sea," and featuring the four great Universal stars—

**Beautiful PRISCILLA DEAN**  
**Fearless EDDIE POLO**  
**Dashing EMORY JOHNSON**  
**Villainous HARRY CARTER**

This tremendous offering will prove the most profitable summer attraction now obtainable. Special paper, props, etc. Write for the big FREE to Exhibitors Advertising Campaign Book. Shows you how to put "The Gray Ghost" over. Ask any Universal Exchange or UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



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## "THE TRAIL OF THE SHADOW"

5 Acts of METRO wonderplay directed by Edwin Carewe forming a New Triumph for the fastest rising star in pictureland.

Released METRO PICTURES July 2nd

## HATE.

Ruth Shelton ..... Adelaide Holland  
Jack Bradley ..... Morgan Jones  
Tom Leighton ..... Norman Acker  
Howard Bradley ..... Jack McLean  
Big Jim Garvan ..... T. Henderson Murray  
May Garvan ..... Mae MacAvoy

"Hate," a seven-reel dramatic feature, bearing the trade-mark of the Fairmount Film Corporation, the picture being presented by William A. Mooney and Robert Bolling, was given a private showing in the Rialto's projection room Wednesday afternoon. "Hate" was written by J. Walter Meade and directed by Walter Richard Stahl. The cameraman was Robert Courdet, formerly with Pathe, and his work throughout should help the feature bring back some of the money invested in the film. On "exteriors" in particular Courdet has done himself proud, and some pretty, exquisite and picturesque views of Georgian outdoors are realistically produced by Courdet's lens. "Hate" is not a story out of the ordinary, but is pretty well told in the Fairmount production. Meade's story deals with the illegitimate birth subject and shows how hate is bred through a lack of the proper parental responsibility. This "hate" naturally begins when the betrayed girl, about to bring a life into the world, tells the man responsible for her condition, and he in turn casts her aside to get along as well as she can, and this "hate inbred" leads to deliberate and premeditated murder by the offspring when he learns the real state of his birth. A girl goes wrong and becomes the mother of an illegitimate child, both being taken to heart and home later by a good man who not only cares for her sincerely, but knows the conditions surrounding her earlier life. All goes well until the boy grows up and his real father comes into his life and he up and kills him in cold blood. The boy is acquitted by jury trial and, strange to say, the fact that his mother was the wife of a newspaper editor running for the senatorship gig and whose foster father was stripping a political giant of his power, said political chief being none other than the father of the girl he loves, did not keep the editor man from being elected. From time to time the photography shows some beautiful Southern scenes wherein a young couple are seen enjoying the quietude and grandeur of the atmosphere, the canoeing scene, however, giving the picture a chance to make a hero out of the boy by rescuing the girl of his dreams. Some trifling flaws in the film may pass unnoticed by the onlookers as a whole, but they are not serious enough to hinder the effect of the story. The political boss at times gains easy access to the home of the newspaper man he has sworn to revenge himself upon, and when election time rolled around the man who was elected spent his time getting the returns in front of a bulletin. Seems likely the editor of a big paper would have a private newspaper wire or use the A. P. if it was handling the election returns. During the election many straw hats are seen in one group, while another shows nearly every man wearing a derby, cap or felt hat. One time the first page of the paper run by Editor Jack Bradley is shown carrying war news from South America and seems a likely sheet, then later the election returns of the same paper shows it dwindled down to a two-column affair. There were other little defects, but the general impression of the story is threaded through some interesting incidents. Jack McLean makes the role of the illegitimate son an attractive personality and one couldn't blame the sweet-faced May Garvan for falling in love with him. However, at the finale May shows her true worth by consenting to marry the illegitimate offspring of a no-good, dramsop bum of a father, but who had a mother who was worth her weight in gold. It would have been better, perhaps, to have had May lose some of her makeup after that terrible drenching she got when the canoe dumped her into the water. There were no physical hand-to-hand fights, but the picture has a run fight in the cabaret dump that took on a melodramatic aspect. Once or twice it looked like the editor and the political power would come to blows, but all they did was glare at each other, with the editor ordering Garvan from his office at one time, and another time from his home. Murray makes an effective type of the ward leader and Jones enacts capably the role of Jack Bradley. Adelaide Holland makes a sad and pathetic looking character of the mother of Howard, while Mae MacAvoy was pretty and charming as the daughter of the political boss. Norman Acker was acceptable as the man who wronged Ruth and paid for his folly with his own life. The captions preach a sermon and use strong terms, but should come in very timely at present with New York City all worked up and shocked beyond measure at the Ruth Cruger murder. The Fairmount, by shooting out this picture and taking advantage of some of the editorials that have been printed in the New York morning and evening papers, will go hand-in-hand in making "Hate" demanded in all sections. Not that the cases are identical, but the theme of "parent responsibility" as advanced by Mrs. Humiston, the woman lawyer, who found the buried body of little Ruth, is coincidental with that propounded in the newspaper man's senatorial candidacy. "Hate" may not write the last word in feature film making, but it does tell a pretty strong truth that, no matter how many times crushed to earth, shall rise again. A lot of judicious advertising and delicate handling of the theme in the advance notices will go a long way toward making money for the "Hate" exhibitors. *Mark.*

## THE PRICE OF PRIDE.

David and William ..... Carlyle Blackwell  
Nan Westland ..... June Elvidge  
Jeffrey Arnold Black ..... Frank Mills  
Kathleen May ..... Evelyn Greeley  
Ben Richardson ..... George MacQuarrie  
Judge Endicott ..... Charles Charles  
Madge Endicott Black ..... Pinna Nesbit  
Practically everything ever done in drama in the past—only more so—is unfolded in "The Price of Pride," a Peerless (World) release, story by Milton Nobles, directed by Harley Knoles, photographed by Arthur Edson. We have had time and again a judge, separated for many years from his wife, called upon to sentence his own son, but in this instance he sentenced his innocent son, only to find, after suspending the sentence, that the criminal is his younger son by a woman to whom he was never married. There is the woman who goes wrong, leaves the father of her child to marry a western gambler, and meets her son when grown to manhood, in the role of a train robber. There is the husband, wrongfully suspected by his wife, who goes west and begins life anew, and so on. Quite ingeniously assembled into five very active reels, with the novelty of having Carlyle Blackwell play both sons. An excellent company and splendid direction. As a program feature it ranks high. *Jolo.*

## THE HIGHWAY OF HOPE.

Steve King ..... House Peters  
Lonely Lou ..... Kathlyn Williams  
"The Highway of Hope," a Morosco-Paramount feature, written by Willard Mack, is the first of the Howard Estabrook directed features. It classes with the second features of the Paramount product. As a story it holds no suspense, for the ending is in sight almost as soon as the film gets under way; but Mr. Estabrook turned out all that could be expected with the basis he had to work on as far as script is concerned. It is the story of a boy of good family, who is turned out by his dad because of his wild escapades, and who goes west to hide. He takes to booze and in a drunken moment marries the only straight girl in the Ace High Dance Hall. The reason that she is straight is because she is the slavey. Immediately after the marriage he receives a letter from dad, but instead of packing up and taking his bride with him and returning to the family residence he takes her off into the hills, prospecting. The night before he went broke playing the wheel, but the next morning he had enough to buy a couple of burros and an outfit with which to start into the hills, not forgetting several gallons of booze. He builds a great looking shack on the mountainside and starts digging for gold, and, of course,

strikes it. Then when Lonely Lou asks that he take her to a big town he mentally pictures the introduction of her to his folks and decides to take a great big long drink of nitric acid. This is after a night's souse, but before he can drink it in walks Lou and she picks up the cup. After smelling it she believes it was planted for her and stops drinking it and falling dead. Steve believing that she is in reality dead makes off, but instead of being the prodigal he continues to wander about the country a veritable tramp. Meantime a promoter sees the value of the claim he and Lou have started and undertakes to develop it for her. The result is that after five years Lonely Lou becomes a woman of wealth, position and culture, and while dining in a hotel sees Steve working as waiter. They do not reunite at this time as there would be only four reels of film, and the villain has only had one punch in the jaw thus far. It still remains for him to receive the choking that comes to every regular screen villain. So the picture runs along for another reel and Lou goes back to the mine. Steve does the same thing, only he goes there as a day laborer and she as the boss. Then the villain tries to get in his dirty work with the aforesaid choking as per schedule, when Lou and Steve get in readiness for the final clinch. There are some very good exterior scenes, but that is about all. *Fred.*



WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY  
Director-General.  
WORLD-PICTURES  
present

**ETHEL CLAYTON**  
in  
**"The Stolen Paradise"**  
Cast including EDWARD LANGFORD  
Directed by HARLEY KNOLES Story by FRANCES MARION

*Miss Clayton scores 100%.  
"The Stolen Paradise" will rank  
as one of our biggest money getters  
for the exhibitor William A. Brady.*

## A KENTUCKY CINDERELLA.

Windfield Gordon.....Harry Carter  
Henry Gordon.....Ruth Clifford  
John Silverwood.....Ruth Clifford  
Nannie.....Gretchen Lederer  
Mrs. Morgan.....Myrtle Reeves  
Rachel Gordon.....Aurora Pratt  
Mrs. Gordon.....Emory Johnson  
Tom Bolling.....Eddie Polo  
Ed. Long.....Frank Lanning  
Frank Long.....Zoe Rae  
Zoe.....Lucy Harris  
Aunt Chlorindy.....Lucy Harris

Bluebird has extended itself in the matter of detail, in its effort to visualize a story,

partly laid in a California mining camp and the remainder in Kentucky, in the days of slaves and hoop skirts. It's screening of "A Kentucky Cinderella," from a story by E. Hopkinson Smith, scenario by E. J. Clawson, directed by Rupert Julian, photographed by Steve Rounds, with an exceptionally effective cast, makes for a very fine program feature. An extended resume of the plot would give one little idea of its value, as it would sound exceedingly trite. Two partners are doing placer mining in California. One has a little daughter. The father is killed and the surviving partner sends the child to her uncle in Kentucky (the dead man's brother), and continues the work with the child his partner.

In the absence of her uncle, who had married a widow with a grown-up daughter, the little girl is abused, but through the clever manipulation of an old mammy the orphan is thrust before the rich young man, who passes up uncle's stepdaughter for "Cinderella." Needless to add the miner appears upon the scene with wads of wealth and there is a happy conclusion. There is a load of comedy perpetrated by a quartet of pick-aninnies, oodles of pretty heart interest, the titles are very good in their respective vernaculars and the whole thing makes for good comedy-dramatic entertainment. But one thing mars the production, easily remedied—the letter inserts are totally illegible. Jolo.

## BIG TIMBER.

Stella Benton.....Kathlyn Williams  
Jack Pyfe.....Wallace Reid  
Walter Monahan.....Joe King  
Charlie Benton.....Alfred Paget  
Linda Abbey.....Helen Bray

From a pictorial standpoint "Big Timber," a Mosasco-Paramount production, is a corker; the same can be said for the greater part of the production, with the exception of one final touch, the rainstorm. That is the one flaw, but in view of what has preceded it one is quite ready to forgive this slip. Wallace Reid and Kathlyn Williams play the principal roles in the piece, which is just what the title implies, a story of the big timber country, with its logging camps and woodmen. There is a love tale enacted in these surroundings that is at once compelling and holds the interest. All is superbly acted by a cast that is excellent throughout. Naturally there is a triangle. A young society girl goes to join her brother, who has acquired a section of timber land and is developing it. The family has undergone financial reverses, but there is money in sight for the boy providing he delivers the footage he has contracted for. In a neighboring camp there is another young lumberman, and the third tract of woodland is owned by a Lumber King, who has as his partner a young man who has "a way with women" and develops to be the villain of the tale. The girl, to escape the drudgery of the cook house on her brother's land, consents to marry the neighbor, but tells him it is without love and just to escape hard work. Later there is a baby and this acts as a holding link when the villain appears and begins to pay court to her. Finally the child is killed through an accident, and the wife immediately starts to go to the arms of the one she believes she really loves. Before she falls there is an awakening, but her pride keeps her from returning to her husband, until she hears he is in trouble, and then her true love asserts itself and she goes back to him in his hour of trial. The trial is that all of his timber land is burning up, due to fires set by the villain who has lost out, and as husband and wife clasp each other the rain comes pouring down saving the day. This is the one weak touch and brings a laugh from most audiences. But the picture is a corking feature that will pull attendance. Fred.

## LOVE OR JUSTICE.

Nan Bishop.....Louise Glaum  
Paul Keeley.....Jack Richardson  
Jack Dunn.....Charles Gunn  
Winthrop Haines.....J. Barney Sherry  
Phyllis Geary.....Dorcas Matthews  
Judge Geary.....Charles K. French  
There is one thing about Louise Glaum, when it comes to characterizing an underworld heroine, there isn't another picture star glittering in the constellation that can outshine her. In "Love and Justice" she drives this home with a wallop that is almost too realistic. Miss Glaum has created a following herself among the film fans for that sort of work. As an underworld story "Love and Justice" stands out as a corking melodrama carried along by the star. Lambert Hillier wrote the yarn and Walter Edwards directed it, his only faults being the handling of the crowds in the court room scene. Miss Glaum has the role of the top notcher working with a gun mob. Hanging around one of the better class joints her mob frequents there is a young lawyer, who has fallen for the coke and snuffed away his practice. She takes him in tow and the two live together; he is cured of the drug habit, and utilizes his legal mind to direct the operations of the gang so as to keep them out of the clutches of the law. A chance comes for the lawyer to return within the pale of society and the girl renounces him, sacrificing her love on the altar of his ambition to win a place for himself. He is willing to "go through" for her and makes an offer of marriage, but she leads him to believe that she cares naught about him and returns to the gang for a short time and then slips out of sight entirely. For hers it is the "straight trail," and later when she becomes involved in a murder trial she tries to confess so that she will add to her lover's record of convictions. That's going some. But the real culprit is brought to justice and she and the lawyer are reunited and married. There is one weak punch in the story and that is in one of the sub-titles, when the heroine scorns the offer of marriage and says: "If I can't hold you without the aid of the law, then I don't want you." She should have added, "but all I'd like to see you do is try to get away." But as a feature "Love or Justice" is there with all that is necessary for a successful picture, one possible weakness being the title, which does not suggest for a moment the type of story shown. Fred.

## Maine Exhibitors' Association.

Bangor, Me., June 20.

At the recent meeting of the Maine Exhibitors' Association held in this city the following permanent officers were elected: Alfred S. Black of Portland, president; James W. Greely of Portland, vice-president; Fred W. Engley of Westbrook, treasurer. Nine new members were admitted at this session.

# "Redemption Movie sold out. Hundreds turned away"

—New York World

Julius Steger's Production of

# "REDEMPTION"

with EVELYN NESBIT  
and her son RUSSELL THAW

A story from life depicted with relentless truth  
Now playing Fifth Week in New York to full capacity  
At Dollar Scale of Prices

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Exhibition rights for the State of Illinois—Bought by  
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Exhibition rights for Eastern Pennsylvania and Southern New Jersey  
Bought by STANLEY V. MASTBAUM

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Putnam Building

1493 Broadway

Sixth Floor

# HATER OF MEN.

Janice Salsbury.....Bessie Barriscale  
Phillips Hartley.....Charles K. French  
Billy Williams.....Jack Gilbert

C. Gardner Sullivan turned out a cute comedy-drama with an underlying lesson to women when he wrote the "Hater of Men" in which Bessie Barriscale is starred. It is a Triangle-Ince-Kay Bee feature produced under the direction of Charles Miller. Those who know court procedure and the newspaper trial will readily admit the director knew his business from the manner in which he staged the early scenes. The star is a woman sob-squadder on one of the big dailies. She is assigned to "cover" a very notorious divorce trial, involving people of social prominence and half of the chorus beauties of the Bright Lights. Miss Sob-squadder is engaged to a reporter who is also covering the trial, and as the case proceeds the lady writer begins to have doubts as to whether or not it is advisable for her to marry. She is self-supporting, has her freedom, can come and go as she pleases—then why tie herself to a man who no doubt will turn out as bad as the male principal in the divorce action is painted? Finally she comes to the conclusion that a state of single blessedness is preferable, and she returns her engagement solitaire to the youth who wanted to marry her. Then follows a period of true Bohemianism, the girl keeping open house for the boys on "the Row." They are welcome at all times to come and eat or drink, and they manage to do the latter to perfection. But in time the deference which the boys held for their little playmate wears away and they will even go so far as to tell a "story" in her presence. During this time she has an elderly friend who is her adviser, but who is secretly trying to effect a reconciliation between the girl and the boy by bringing out that the girl's ideas are "all wrong" as she applies them to life. This is demonstrated at the opening night of the opera season, and when the adviser finally brings the pair together she is ready to accept as far as to tell a "story" in her presence. It is an interesting feature, well played and will prove entertaining, with a laugh here and there during the story.

Fred.

# THE IMMIGRANT.

There's no two ways about it—Charlie Chaplin is funny. If, perchance you are a grouch and resolutely set yourself in the mental attitude that you won't be amused by his nonsensicalities, go to any theatre where "The Immigrant" is being shown and, in spite of yourself, you'll be carried away by those about you. The surprising thing about it all is that nobody ever thought of placing him on board a ship as one of a load of immigrants. Now that it is brought to your attention it is as obvious as the historical story of Columbus and the egg. The two-reeler opens up showing Charlie leaning over the rail apparently seasick. It develops he is fishing and lands a one-pounder in mid-ocean. Then he is seen shooting crabs and going through all the gyrations of a baseball pitcher every time he "shoots" the bones. The rocking and pitching of the vessel furnishes unlimited opportunity for his style of comedy. Incidentally there is a little heart-interest story, when he befriends a young girl and her mother who have been robbed of their small home. Later—all too soon, however—he is seen in New York, broke. He spies a quarter on the street and enters a restaurant to eat. There he meets the girl he befriended on shipboard. She is also down and out, her mother having died. The lone quarter has disappeared through a hole in his pocket and the stunts through which he goes, artistically "fed" by Eric Campbell, elicit what are colloquially described in show business as "billy laughs." Just how he emerges from his dilemma it would be sacrilege to attempt to describe. The \$670,000 a year funny man is still "there." The extremely limited number of titles speaks volumes for the pantomimic art of the comedian.

Jojo.

Arrangements are made to continue stock at the Trent, Trenton, N. J., all summer, but the first real hot weather may force Earl Sipe, manager, to change his mind.

# 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.

F following name indicates postal, advertised once only.

Reg following name indicates registered mail.

**A**  
Abbott Annie  
Adams & Murray  
Adonis W H  
Alberts Nat  
Aleva Duo  
Allen Frederick  
Almond Mrs T  
Alvares Gene  
Amedie (C)  
Amina & Waldon  
Anderson Margaret  
Anders Glen  
Andrews Mrs W P (C)  
Aracaro Antonio  
Armando Pete  
Armin Walter  
Ashley L  
Atkinson John

**B**  
Barnett Zoe  
Barr & Everett (C)  
Barrison Philip  
Barry Arthur  
Bassett Jack  
Bassford James (C)  
Bauman Chas  
Bays Miss A (C)  
Beaumont Frank  
Bell Norma  
Bentley Billy B  
Berlin Miss L  
Bicknell Mrs O M  
Blinn Mr & Mrs Geo  
Bjorge Betris  
Black Betty  
Blanchfield Miss A  
Bolton Nate C

**C**  
Bonner Betty  
Boorum Mattie  
Borg Mrs August  
Boylan Miss Cecil  
Braase Stella  
Brendel Ed  
Breton Mrs Ted  
Brewster Betty  
Broderick Jerry  
Brooks Harvey  
Browning W E  
Browning Beale (C)  
Brown Six Brothers  
Brown & Kennedy (C)  
Brown Tom Minstrels (C)  
Brown Elinore  
Bruce Madge  
Burkhart M  
Burnett Blanche  
Burnett Geo  
Burns & Burns (P)  
Burrows A B (C)  
Burton Richard  
Buskirk Musical  
Burton Richard

**D**  
Cagwin Jack (P)  
Cabill Vivian (C)  
Carlin Bob  
Carroll Madam  
Carson Cora Y  
Cartrell Beale  
Castle Louise  
Challis & Lambert  
Cooksey & Maxwell  
Copeland Mrs S (C)  
Cortese Nick  
Crawford Edw H

**E**  
Edmund Grace (P)  
Edwards Madelyn  
Edwards & Ward (C)  
Eldridge Barlow & E  
Elliot Billy  
Emmett Grace  
Emmet Michael  
Empress Marie  
Errington Miss U  
Evans Joe (C)

**F**  
Falls Wm A  
Fatima  
Faust Victor  
Fay Miss Billie (C)  
Faye G H  
Fay Anna E  
Fay Blide  
Ferry Mrs Wm  
Fisher Eleanor  
Fitzgerald Jay (C)  
Fleming Kathleen  
Follette & Wicks (C)  
Folsom Bobby (C)  
Fonthine Beale  
Fontaine Ewan B  
Forbes Marion (C)  
Fotis Antonio  
Fox B E  
Frances Beverly  
Francis Miss Billy  
Francis Milt  
Franklin Florence  
Fraser Alex  
Friend Jimmie (C)  
Frink Chas R  
Fuller Lois

**G**  
Galvin Jimmy Jr (C)  
Garbell Albert (C)  
Garcinetti Joe  
Gardner Frank (C)  
Gardner Fred  
Garrett Lloyd  
Gates Earl  
Geolet Billie  
Gibson Mrs  
Gillman Mrs S (C)  
Goldsmith & Pinaud  
Gorraine Winifred  
Gould Mrs  
Grace Florence  
Gray Mrs Chris  
Gray Dolly  
Gray Nellie A  
Gray Roger  
Greatwood Lisette  
Greenwood Geo B  
Gregorys The (C)  
Grey Clarice  
Guertle Laura  
Guest Alfred

**H**  
Hadge J C (C)  
Hall & Le Roy  
Hall Jane  
Hall Marshall  
Hall & Wright (C)  
Halle Eunice (C)  
Halperin Max  
Hamilton Kitty  
Hanson Dean & Hanson (C)  
Hanson Herman  
Hanna Florence  
Hanson Harry L  
Hardy Adele  
Harmon Mrs  
Harper Neal  
Harper Pearl (C)  
Harrington Miss Joe  
Hart Mr Hall (C)  
Hart Ruby  
Hayes Dorothy  
Hazard Grace  
Heath Frankie  
Heck C W (C)  
Henderson Clarie  
Hennequey Helene  
Hergott F  
Herrera Chas  
Hicks Mrs Wm M  
Hollis Frank W (P)  
Hollister Leonard  
Hopper Perry  
Howard & Fields  
Howard Sisters  
Howard Henry  
Howe Bert  
Howland W G  
Hughes Walter W  
Humphries Harry  
Hurst & De Var (C)  
Hymen John B

**I**  
Ingram Helen  
Irwin Chas T

**J**  
Jackson Miss Billie  
Jackson Thomas  
Jacobs Julia  
Jewels The (C)  
Jewels Mo (C)  
Jones Sydney Mrs  
Jordan Earl  
Judge Patsy (C)

**K**  
Kaufman Leo (C)  
Kauffman Oscar (C)  
Keane Miss P (C)  
Kearney John  
Keedwell Norval  
Keeley Helen  
Keller Terry B  
Kelly Billy  
Kelly John M  
Kelley Joe  
Kennall Kuy  
Kennedys Dancing (C)  
Kennedy Mayme  
Kin Kald Billy (C)  
King Julia (C)  
King June & May (C)  
King Laura Bell (C)  
King May  
Kinkley Geo  
Kirby Wm T  
Kirkegrade Letta  
Knight Al H  
Knudson Eveta  
Kouns Sisters (C)  
Kunia Tom

**L**  
La Argentine  
La Coete Warren  
Lambden Elwood  
Landau Max  
Landolf B  
La Pine Lyle  
La Pollita Miss (P)  
Las Espanozos (C)  
Laurel May-Stan (C)  
Lauri Roma  
Laurson Ben  
La Yonna Trio (C)  
La Verne Evelyn  
Le Hart Rose  
Leewood H  
Leonard Oro  
Leonhardt Al  
Le Roy & Hall  
Lostrange Katherine  
Lewis & Felber  
Lewis A  
Lewis Chas E  
Lewis Craig E (C)  
Lewis Sid  
Lindsay Jonathan  
Linn Frank  
Lippincott Jane  
Lockhart Roba M (C)  
Loftus Chas & A  
Long L C  
Longfeather Joe (C)  
Loomis Lewis  
Lorimer Lew  
Louden Jane (C)  
Lua Pale K

**M**  
MacField J  
Mackeand J L  
Malore Edith  
Mandeville Marjorie  
Mann Sam  
Mantell Ayers L (C)  
Marion Miss Cecil  
Marley Jack  
Marston Miss R  
Martini & Maximilian  
Martini Bob  
Martin Jonnie  
Marvin Earl  
Marvin Geo  
Mason Pauline  
Mathews Don & Jane  
McBard & McBard  
McCart & Bradford  
McCready D (C)  
McDonald Ida  
McGarry Billy  
McKnight Thomas  
McLaughlin Nettie  
McLean Pauline (C)  
McWatters & Tyson  
Melrose Helen  
Merle's Cockatoos (C)  
Merrill Bessie F  
Messier Marie (C)  
Metro Five (C)  
Millard & King (C)  
Miller John  
Miller Rita  
Miller Thos H  
Mittells Aerial (P)  
Montrose Camillo S  
Moore Edna  
Morehouse D (C)  
Morgan Chas A  
Morin Sisters  
Morris Mrs Ray  
Mowatt Florrie  
Munson Harriette  
Murdoch Miss Jap  
Murphy & Kline  
Murphy Frank P  
Musette  
Myers May (P)

**N**  
Nasser Mrs Sparkle (P)  
Natters Frank E  
Neale Arthur  
Neary Tommy  
Neilson Mae  
Neville Frank (C)  
Newell Tom (C)  
Newman L & J (REG) (C)  
Newman Mrs W H  
Nichols Miss  
Nichols Clyde  
Noll Agnes  
Noll Fritz  
Oakland Dagmar  
Olcott Chas  
Oliver Belle  
Oliver Dore Devill (P)  
Oliver Miss Triz  
Oltz Edna  
O'Neill Denny  
O'Neill Miss Dixie  
O'Neill Eva  
Orville & Mandeline  
Ostman Chas  
Padden Sarah  
Palen Le Roy  
Palmer Frank (C)  
Parr Lena (C)  
Patsy Miss Leah (C)  
Payne Miss P (C)  
Pearl James & I  
Peel Jas H  
Perley Frank (C)  
Perkins Daisy  
Perry Ben  
Pierce D H  
Plant Vic  
Pollard Freddie B  
Potterly John  
Price Lew  
Proctor W L  
Pulitzer Miss B S  
Quilts Crazy

**R**  
Rackard Orrin E  
Rader John (C)  
Ramos Gregorio  
Raskin Samuel  
Rawson & Clare  
Rayfield Florence  
Raymond Geo R  
Rehan Adrietta  
Reyes C E  
Reynick Gladys  
Rice & Newton (C)  
Rice True Mr & Mrs (C)  
Richardson Grace  
Riggs Chas  
Robbins & Lyons (C)  
Robertson Helen  
Roberts Joseph H  
Robinson Ethel (C)  
Rochester Claire  
Rodgers Clara  
Rodriguez Troupe (C)  
Rodgers Hans (C)  
Roehm Will  
Rose Sadie  
Rosa Edna  
Rovane James (C)  
Royal Gacovnes (C)  
Rutkins Thelma  
Ryan Jack

**S**  
Sahaya  
Sahyo Juno

**T**  
Talliferro Harry  
Tanner Julius (C)  
Taylor Fred W  
Tenny Bob  
Thurston Miss Leslie  
Tilford Lew (C)  
Tipton Ted  
Todd Edna (C)  
Tufford Ruth (C)  
Turner Jeanne C  
Tyler Adele  
Tyrrell Ned (C)

**V**  
Van Berken Martin  
Vernon Walter  
Vespo Duo

**W**  
Wadsworth F W (C)  
Walker Herbert (C)  
Walrod & Zell  
Walker Annetta (P)  
Ward Arthur F  
Wasson Grace  
Webb Chas T  
Webster Nellie  
West May (C)  
Weston's Models  
Weston Miss Eddie  
West Eddie  
West Edgar H  
West Irene  
Wheeler Bert  
White Mr  
White & Brown (C)  
Wilbur Bunny (C)  
Williams M L  
Williams Max (C)  
Williams W J  
Willard Janet (C)  
Willis Robert L  
Wilson Al G  
Wilson Harry (P)  
Wilson T M (C)  
Winlow Wm  
Wood Emil (C)  
Woodward Edw  
Worth Muriel (C)  
Wyatt Winne  
Wylie & Blackburn

**Y**  
York Ena  
Youna (P)  
Younger Jack  
Young & Moore  
Young Geo

**Z**  
Zuhn Billy (C)

# CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Ernest Hare has arrived in town, being general understudy for "The Show of Wonders."

Boyle Woolfolk is to produce a tab with Roberts, Stuart and Roberts, which will be built around the trio's present act.

# CORRESPONDENCE

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

## A NEW OFFERING

KATHRYN

BILLIE

MARGARET

# O'GORMAN

IN A MILITARY MELANGE

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**F. ZIEGFELD, JR.**

Manager

**MAX HART**

Guardian

agree with the

**PRESS and PUBLIC**

that

# EDDIE CANTOR

is an unqualified hit

with

## "The Follies of 1917"

N. B.—The gag referring to a "Jewish Submarine," used by Mr. Cantor in the Follies, was originated by him and is his sole property. All infringements will be prosecuted to the full extent of the law by  
SAMUEL J. BUZZELL, Attorney.

## ANTHONY ANDRE

Starring in "The Beggar Man"  
Now Playing Loew Time

The National closed Saturday night last but will reopen in August.

The first tab of the coming season is the "Twentieth Century Whirl," which opens in Danville July 12 and then plays south. It is one of Woolfolk's.

The Columbia opens Columbia Wheel burlesque season here Aug. 5, the first attraction being the "Star and Garter" show. This show moves to the Star and Garter theatre the following week.

Harold Atteridge was in town to settle up his mother's estate. He was accompanied by Jos. Eccles, whose father was one of Ned Wayburn's backers when the latter produced the ill-fated "Town Topics."

Lou Houseman, who returned this week from a fishing trip, was the subject matter for K. C. B. in his daily "line" story one day last week. Lou's wife thoughtfully bought 200 copies of the paper, which he mailed out upon his arrival.

Johnny Simon leaves for a vacation this week upon the return of Bert Cortelyou. After taking a slant at the Times square "boardwalk," Johnny will inspect Atlantic City's boardwalk and then spend a month at Paul Smith's place in the Adirondacks.

The probable affiliation of the Burns and Kelly string of houses with the Ackerman-Harris time was indicated after the visit here last week of Eddie Burns of Seattle. The Burns and Kelly agency book eight or nine theatres in the northwest.

Phil Duggan, property man at the Plaza theatre, has begun suit against Frank Fisher, manager of Riverview Park, asking damages to the extent of \$10,000. It seems that when Duggan was taking care of "Rapid Gorge" at Riverview lately, he had an argument with Fisher over salary, resulting in a fight from which Duggan came away with a broken nose.

Menlo Moore and Boyle Woolfolk will soon begin work on their first dual production, it being a girl act called "The International Revue." There may be further co-operation between the two later on, but for the present both plan to adhere to their present fields of activity, i. e., tabloids by Woolfolk and girl acts by Moore. The latter abandoned a tab route to co-produce "The International Revue."

One thousand seven hundred and fifty dollars was invested in Liberty Bonds by the Majestic theatre stage hands, led by Abe Jacobs, of bowie knife fame, who took \$300 personally. This liberal investment was commented upon by speakers last week in their speeches in the theatres. The sick committee of local No. 2 of the I. T. A. S. E. invested similarly to the amount of \$3,000.

The benefit at Cohan's Grand last week for the fund to provide for dependents of those in the navy, netted around \$7,000. Of that sum Doraldina collected almost \$4,000. One of her collections was made on the Chicago Board of Trade, the members contributing \$1,900 for a single box. In addition she appeared in the benefit, giving both her Hawaiian and Indian numbers. There were 19 acts in



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Winter  
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Glove  
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West of  
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**"MY SWEET EGYPTIAN ROSE"**

**"LILY OF THE VALLEY"**

**"IT TAKES A LONG TALL BROWNSKIN GAL TO MAKE A PREACHER LAY HIS BIBLE DOWN"**

**"MY PRINCESS OF THE WILLOW TREE"**

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all, the last being the combined naval bands, numbering 160 men. They completely filled the stage, making a pretty picture, and were led by John Philip Sousa, now a lieutenant. Fred C. Eberts was in charge of the Sousa section; George Kingsbury was stage director and Frank Craven was the announcer.

Frank Gordon was here trailing the act known as Gordon Brothers and Boxing Kangaroo, Frank claiming the animal belongs to him. He exhibited a bill of sale and says the brothers are illegally using the kangaroo. It seems that there was no trouble about possession of the animal until the act left a circus

in August of last year and began playing vaudeville again. Frank Gordon sued in the New York courts and apparently won his case. Justice Clarence J. Shearn having appointed a receiver who put up bond to the amount of \$3,000, having the power to pick up the animal wherever found. The claimant avers that the act has made \$2,500 since the trouble and that he had not received any part of it. The Gordons and Kangaroo played the Palace, Milwaukee, last week.

The laugh of the week was furnished those who lamped the "Chicago Defender," a new weekly paper edited by and for colored people. The sheet held a yarn on the acquittal of ex-Alderman Oscar De Priest, who was charged with being mixed up with political graft and

with "collecting" from gambling houses within the Second Ward, which comprises Chicago's "black belt." It attacked Edward Wilson, a colored attorney, who prosecuted De Priest at the trial, saying: "Edward Wilson, who has been with the state, disgusted all members of the race when he referred to the Second Ward as 'Crapville,'" and that such a statement coming from one of their own was "the height of 'niggerism.'" Wilson's remark was probably aimed at the number of dice games supposed to have flourished during De Priest's incumbency. The paper further advanced the fact that perhaps Wilson was thinking of moving to Sheridan Road.

COHAN'S GRAND (Harry J. Ridings, mgr.)—"Turn to the Right" (23d week).

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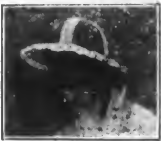
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COLONIAL (Norman Fields, mgr.).—"On Trial" (2d week) (film).

GARRICK (Sam Gerson, mgr.).—"The Pawn" with Frank Keenan (4th week), first week at this house; moved up from Princess Monday.

HAYMARKET (Art H. Moeller, mgr.).—"Famous Follies," with Arthur Lanning (burlesque).

ILLINOIS (R. Timponi, mgr.).—"Dew Drop Inn" opened Sunday.

IMPERIAL (Will Spink, mgr.).—"Polly of the Circus" (tab).  
OLYMPIC (George Warren, mgr.).—"The Bird of Paradise" (9th week).

PALACE (Earl Stewart, mgr.).—"The Show of Wonders" (5th week), big business.

PRINCESS (Will Cinger, mgr.).—"Dollars and Sense," with Alan Brooks (3d week), moved from Garrick Monday; change not to advantage and continuation problematical.

VICTORIA—"School Days" (tab).  
WILSON AVE. — Lieb-Harris players (stock), "The Misleading Lady."

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum—Rehearsal 9.30).—With the headline divided by two dancing acts—Carl Randall and Ernestine Meyers, and Alice Eis and Bert French et al.—It would seem that the bill was overloaded with terpsicore. But such was not the case, even though there was a conflict between the two turns, since both had portions of barefoot dancing and a gen-

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erous display of bare skin as well. The acrobatic stepping of James C. Morton might be figured in the dancing section, but, nevertheless, the show was a worthy one, running fairly fast and productive of generous applause throughout, there being at least four bits registered on Monday night. It is, perhaps, not the easiest thing for the Majestic booker to frame his shows in the summer time, for in addition to the fact that many standard acts lay off, comparatively few turns are nearby or returning from the Orpheum. This means that a percentage of the bill must come here specially from New York, and it means, too, that conflicts and other faults are hard to overcome. The most interesting act was that of Randall and Meyers, since it is brand new. A brief but fancy billing meant nothing but the work of the pair did, and their offering went over with a bang. They open in "One," spending six minutes there, the best being Randall's song and dance, "He's the Nijinski of Ragtime." It might be mentioned that Randall's parents

conducted schools for dancing in a number of places, and if he is a sample of their tutoring, he is a great "ad" for them. In the full stage Miss Meyers gave a classical barefoot number. It was unprogrammed, maybe by design. But the punch of the turn came at the finish, both in barefoot and Miss Meyers in a during costume. The number was called "How the Egyptians Might Have Dosed the Fox Trot." It was a choice burlesque bit but artistically done. Liborati, on sixth with his raktime xylophone, came very near stopping the show. The more he played the more they liked him, which is only fair, since there are few who can do him. Billy Halligan and Dama Sykes, who of "confectionery" good looks, were on third with their "Somewhere in Jersey," and planted themselves firmly. There must have been a delegation of "real eaters" in the house, for frequently their jokes were punctuated by applause. But the rest of the good house laughed quite freely, too. The Eis and French turn, "Halloween," in which they are assisted by Joe

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eph Neimeyer and a ballet, was shown in seventh position, three turns after the Randall-Meyers appearance. In spite of that and helped by the effective settings and lighting, the act made a good impression. Jim Morton, assisted by Mamie Diamond, appeared in number five, working as hard as ever and obtaining good returns. "Blackface" Eddie Ross was next to closing, and after picking on his banjo, which he calls his "African Harp," he won considerable laughter with a rambling monolog, which, because it is different, tickled the house and easily held up the allotted position. Ross has been in Nell O'Brien's minstrels for the past two years. Leah Nora did quite nicely on second. They liked "All the Comforts of Home," but with "Poor Butterfly" her pleasant voice was even more to advantage. Montambo and Wells, comedy acrobats, won excellent results in the opening spot. They have a good finish trick, a sort of variation of the falling table stunt. King and King in hand-balancing act, tickled the bill, the novelty of the turn being the appearance of an agile girl as top mounter.

GREAT NORTHERN HIPPODROME (Andy Talbot, mgr.; agent, W. V. M. A.)—It was not until Dooley and Nelson appeared on fifth in the day shift of the early part of the week that anything like a hit was recorded during the third show on Monday afternoon. These neat young men turned the trick with a ver-

satile offering that included dancing, singing, lariat manipulation and an imitation. It was a comedy finish that won out for them, that being a burlesque Hawaiian song and dance, one of the team using a grass skirt over his trousers. This same chap gave fairly faithful imitation of Bernard Granville in the latter's "souse" dance. The Tokio Troupe, a quartet of very neat working Jap equilibrists, closed the show strongly. One of the little men's head-balancing on a trapeze was exceptional. The final feat, that of sliding backwards down a rope stretched from the top boxes, had the audience directly underneath rather anxious lest the man fall off. At that it is a thriller. J. C. Nugent, who recently appeared at the Hipp with his playlet "The Squarer," was on next to closing with a monolog. Mr. Nugent has some bright material, but it seemed too quiet for the house. Those down in front seemed to pay more attention to him, and most of the appreciation came from there. Bill Kirkland started out all Scotch, including costume, stage dress and bagpipes, but he came on playing an Irish tune. His is a juggling turn, part of which he devotes to the "apple" and fork stunt and later to "cannon balls," the work being rather well liked. Alfred La Tell with his dog imitation was on fourth, there making an impression and winning laughs, something that the show was shy of. Karlton and

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Klifford, with transparent painting, the men working in the back of their easels, interested in the opening position. They were followed by the Lyric Duo, whose music was perhaps too classical for the Hipp crowd. Two song numbers by the girl and a piano solo by the man, let them out, though it seemed as if they were encouraged enough for another number.

RIALTO (Harry Earl, mgr.; agent, Frank Q. Doyle).—A rather good bill, this week judged from the seven acts during the early shows Monday. Although not included in the original booking, Herbert Brooks toted his steel trunk "stolen from the Egyptian conjurer," etc., his playing cards and his running fire of good natured talk, all to the amusement of a house well filled considering the season. The Four Halloways, who close the first show and gave the house a thrill or two with their clever tight wire offering. The finish feat, that of "mounting" vertically a triplet bicycle, was well worked up by the girl of the act. A new comedy playlet that should have no trouble in scoring in the pop houses as it did here, was "Your Own Bed," contributed by Ralph Kettering. The plot lies about a gossiping wife who invades her neighbor's apartment and nearly succeeds in getting the husband of that establishment in wrong with his trusting mate. Three persons are concerned and they handle a number of bright lines to effect. Tom Mahoney had little opposition with his comic monolog, and they liked him all the way through, but the thing that sent him over very big was a patriotic song at the finish. Axel Christensen, who has a string of ragtime schools in various cities, won good returns too. He started off with a rag and "jazz" piano playing, then changed pace by doing James Whitcomb Riley's "That Old Sweetheart of Mine" as a planolog. An imitation of Bert Williams was liked too. Belle and Mayo made themselves favorites, the second show with a routine of talk and songs. The material was not exceptional yet there was no doubt about the house liking it. The three Dixie Girls, a straight singing act, went fairly well. Also on the bill were the Nude Truth girl, a Hawaiian Dancer and Beatrice McKenzie.

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"Pany's Particular Punch," was well received. Jack Clifford and Mirlam Willis flashed a surprise by stopping the show. Of the holdovers Milton and Delong Sisters, Calliste Conant, Ray W. Snow and Evelyn Nesbit and Jack Clifford repeated their success of the previous week. Miss Norton and Paul Nicholson not only got a nice reception but proved very entertaining all the way. Their turn gave big satisfaction. Vera Berliner put a lot of zest into her fiddle and bow and hauled down big applause. Her routine of numbers, especially the topical medley, was surefire. The Flemmings were not listed on the program, but showed, and in the closing spot got over very well.

PANTAGES.—Al. Golom and his peppery band of acrobats showed surprising cleverness and proved one of the best closing acts the house has had in a long time. Harlan E. Knight and Co. blended comedy and pathos interestingly. The Ten California Dancers proved an irresistible feminine combination. Queenie Dundin and her trick cycling opened nicely. Alexandria and his xylophone won applause. Foley and O'Neill, entertaining pair. The audience liked Stephens and Hol-

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lister immensely, and this engaging duo shared top honors.

HIPPOTRONE.—Cook and Oatman worked hard to please, applauded. De Velde and Zeldi did fairly well in the opening spot. Seymour and Williams put forth their best efforts pleasingly. Janis and West hit it up nicely and went big as a result. Downey Willard and Irwin did passably well, while the Taketa Japs, in the closing position, offered an interesting routine.

CORT (Homer Curran, mgr.).—"Very Good Eddie" registering fair business on its second week's stay.

COLUMBIA (Gottlob & Marx, mgrs.).—Henry Miller and Ruth Chatterton offering "The New York Idea" for first time in stock here, drew well and registered satisfaction.

ALCAZAR (Belasco & Mayer, mgrs.).—Business not as good as expected; the Richard Bennett stock now in its third week.

CASINO (Robert Drady, mgr.). agents, Ackerman & Harris and W. V. M. A.).—Vaudeville.

WIGWAM (John F. Bauer, mgr.).—Del Lawrence Co. (tent week).

PRINCESS (Bert Levy, lessee-mgr.; agent, Bert Levy).—Vaudeville.

PRINCESS.—The single outstanding feature of the program was Ed Morton, who for the first time tried out some brand new material recently prepared by Herbert Moore. Morton's material registered innumerable laughing results, and shows promise of landing him somewhere. While his turn and talking were a bit crude, probably through unfamiliarity with his dialog, his material is of the highest order, and together with some corking songs runs through a single turn of considerable merit. Johnson and Rollison (colored) opened the show, while Maude Still, "The Aviator Girl," closed with every house light out and gently rode over the heads of the audience in her miniature aeroplane. The attendance was above the average. A feature, "The Easiest Way," besides a two-reel installment of "The Great Secret," were in the

bill, and a woman also sang a few published numbers aided by slides thrown upon the screen.

Rosaline Lee has joined the Orpheum Players, Oakland.

Augustus Thomas is here staging "Rio Grande" to follow "The Cinderella Man" at the Alcazar.

When Henry Miller returns to the Columbia in his second production, "The New York Idea," the cast will be chosen from both the "Come Out of the Kitchen" and "The Better Understanding" companies.

William Klein has taken over the five-year lease from David Solari held upon the Grand, Stockton, and will play A. H. vaudeville three days (Friday, Saturday and Sunday), showing pictures the remainder of the week. The house has been a sort of an in and out for some time, having played vaudeville at different intervals and feature pictures.

Considerable dissension bobbed up in "The Masked Model" company upon its departure from here. The show has evidently fallen behind in the expected receipts and it would not be surprising to hear of a number banding in their notices during the Los Angeles engagement.

Prior to the arrival of Dustin Farnum, Winifred Kingston and Director Richard Stanton, from their Los Angeles studio, to take a number of scenes for a forthcoming patriotic picture, Clifford Ellett, co-director, was kept busy engaging a number of people to make a trip by boat to Portland. The company will then return to the southern studio to complete the picture.

The Kingston Ebnr Comedy Players have returned from Alaska, the sudden closing being brought about by poor business.

The Garrick will again be given a chance to return, this time the lease for the coming year having been taken by Harry Lefkowitz, who, it is understood, promises to install a musical comedy company.

# Percy Hammond on NUGENT

In a notable article answering the New York critic, Burns Mantle, Mr. Percy Hammond, of the Chicago "Tribune," who is said to be the severest analyst of the West, gives as his five favorite plays during the past year:

"Justice"  
"The Boomerang"  
"Good Gracious Annabelle"  
"Seven Chances"  
"Turn to the Right"

and his five favorite actors

John Barrymore  
Arthur Byron  
Frank Keenan  
Frank Craven  
Barney Barnard

Mr. Hammond then adds, naively, "Mr. Mantle perhaps will disdain to favor me with a roll of his vaudeville ideals, but the Vaudeville Managers' Association may be interested to know what I like since they think they like nothing. Therefore—

Julius Tannen  
J. C. Nugent  
Tully and Mayo  
McIntyre and Heath  
The Sharrocks  
Edwards Davis

With Mr. Tannen rumored as leaving vaudeville, and Mr. Nugent as entering the monologue field, after a notable career in his own playlets, this would place J. C. Nugent well toward the top of the vaudeville world from the standpoint of the critic of the Chicago "Tribune."

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Frank Vack has joined Jim Post at the Plaza Airdome, Fresno.

Dick Arnold and Paul Robinson will soon start out in a new act.

Wilfred DuBols underwent an operation for ear trouble immediately upon his return from Australia.

Rex Carter will join the Alcazar Stock for a short period.

## BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Julia Arthur proved a whale of a drawing card. The present patriotic enthusiasm is responsible for her act. This is Julia Arthur's home city and she has a wonderful personal following. The remainder of the bill is acceptably light, especially for the first hot weather week. The Gladiators opened with a fair act, followed by Frits and Lucy Bruch in straight violin and cello. Frank Burt and Ed Johnston in their burlesque oddity, "Bluff," woke the house up. Irwin and Henry got over neatly. Dorothy Toy's act has changed but slightly since last shown here, but she went as big as usual. Lydell and Higgins won usual laughs, and "The Volunteers" did very well. The Four Boles closed.

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, U. B. O.).—Pop and pictures. Good.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop and pictures. Fair.

LOBBE (Frank Meagher, mgr.; agent, Loew).—Pictures. Fair.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Pop and pictures. Excellent.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop. Good.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Pop. Excellent.

PARK (Thomas D. Soriero, mgr.).—Pictures. Excellent.

FREMONT (John B. Schoffel, mgr.).—Fifteenth week of "A Tailor-Made Man," featuring Grant Mitchell. Still going strong and expected to be a Broadway surprise next fall. It opened here for a two week try-out and has remained here nearly four months.

PARK SQUARE (Fred E. Wright, mgr.).—

"Fair and Warmer" on its 20th week to corking business. Is apparently a contestant for the theatrical record of Boston for a straight run.

WILBUR (E. D. Smith, mgr.).—"Mary's Ankle" picking up nicely on its third week.

CASTLE SQUARE (John Craig, mgr.).—"The Blindness of Virtue" by the Craig Players. Fair.

COPLEY (George H. Pattee, mgr.).—"The Man Who Stayed at Home" going big on its second week and is expected to play well into July. This will be the last production by the Henry Jewett Players this season.

HOWARD (George E. Lothrop, mgr.).—Strouse and Franklyn stock burlesque holding up fairly well, although hit hard by this week's weather. Will not play beyond next week, judging from present indications.



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**BUFFALO.**

BY W. B. STEPHAN.

SHEA'S (Henry Carr, mgr.).—Excellent bill with Nat Wills carrying of headline honors, and "The Futurist Revue," singers, well featured, heartily welcomed; William Ferry, novelty; Emmie and Edna Elliott, do well; Kelson and Lightner, good; Fred and Adele Astaire, well applauded; Ray Samuels, big hit; Gurlan and Newell, fair. Pictures.

OLYMPIC (Bruce Fowler, mgr.).—Well assembled bill with Rapoli headline; Les Valadons; open well; Norwood and White, big; Five Violin Beauties, pleasing; Mott and Mack, clever.

LYRIC (Chas. Bowe, mgr.).—Jack X. Lewis Players offering "Beware of Men," a strong production, with the attendance showing slight decrease over the previous week.

ACADEMY (Jules Michael, mgr.).—House stock presenting "Under the Lilac Tree" to highly satisfactory attendance. Feature pictures in connection and specialty nights as added attractions.

HIPPOTRONE, FAMILY.—Pictures.

Ada Hayman and Jimmy Slater are at the Park Hof.

The Buffalo Cafe has one of the best dance floors in this part of the country.

Satisfactory weather has caused a decided jump in the attendance at all of the summer resorts around Buffalo, just in time to keep several from going under.

**LOS ANGELES.**

By GUY PRICE.

Harry Ham has left for New York to join the army.

A Red Cross benefit was given at the Majestic by Kolb and Dill.

Julian B. Dillon, picture actor, arrested at Long Beach under an indictment naming him and two others as conspirators in a scheme to use the mails to defraud in connection with the operation of a society and club magazine, is out under \$3,000 bail.

Mary Thurman won first prize, Priscilla Dean won second and Jessie Hallett third in the annual Venice bathing suit parade.

Al. Nathan, recently made manager of the Superba, has installed a jazz orchestra and other innovations.

Harry Caulfield, owner of the Garrick, is back from New York.

Berthal Fitts has opened a booking agency in Blanchard Hall.

Bert Levey, San Francisco agent manager, was in town conferring with S. Morton Cohn, lessee of the Burbank. Levey books the acts there.

Al. Matthews is here to direct the orchestra for Morosco's new musical play, "What Next?"

Elmer Harris, the author, has bought in the feature film produced recently by a group of San Francisco society women.

Nancy Fair, the Morosco's new ingenue, was well received by local critics.

James Reese has resigned as manager of the Burbank. It is understood he will go in pictures.

Ed Oliver, of the Mason box office staff, has returned from San Francisco. He was accompanied by his wife and Mabel Guthrie, also of the Masons.

**NEW ORLEANS.**

By O. M. SAMUEL.  
SPANISH FORT (M. S. Sloan, mgr.).—Paoletti's Band and Dancers.

DIAMOND (R. M. Chisolm, mgr.).—Pictures.

COLUMBIA (Ernst Boehringer, mgr.).—Tabloid.

ALAMO (Will Gueringer, mgr.).—McCor-mick and Winehill's Revue.

K-E-S-E and Metro have moved into new quarters here.

The "States" carried a story the Orpheum Circuit has secured an option to purchase the Greenwall, contending they would exercise it in the event Marcus Loew entered New Orleans.

Business has improved at Spanish Fort with the approach of warm weather.

West End Park has just unfurled a mammoth fountain that sprays to a height of over fifty feet. At night two electricians throw colored lights on the water, the effect produced being very beautiful.

Allan Morris, manager of the local Fox exchange, leaves for New York next week to confer with the principals of the company.

Work of demolishing the buildings occupying the site upon which the new Orpheum will be built began June 15.

Ernst Boehringer, who operates the Green-wall and Columbia, has been ill with rheumatism.

Active work on the new Liberty, next door to the Orpheum, began last week. It is planned to have the theatre completed by the fall.

Several of the local theatres are having an advertising argument as to just which is the coolest. One theatre contends it might be cooler if it subjected its patrons to draughts.

George Ernest Reams is now leading the orchestra at the Globe.

Jimmie Brown, who produced the revue at the Alamo, accompanied by Mrs. Brown, left

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for his summer home at Jacksonville last week. Brown's cottage is known as Jackson villa.

**SEATTLE.**

By WALBURT.

METROPOLITAN (George T. Hood, mgr.).—Return engagement of "The Birth of a Nation" for week; good patronage. "The Boom-erang" 18.

MOORE.—Dark, Undergoing renovations prior to reopening as the new home of the Orpheum circuit in this city about Sept. 1. The WILKES (Dean Worley, mgr.).—The Wilkes Players opened 10, after two weeks' vacation, following 60 weeks' run at the Orpheum in a delightful comedy, "The Misleading Lady." Alexis Luce and Inez Regan leads; George Rand, Richard Vivian, Addison Pitt, V. T. Henderson, Norman Feuser, John Sheehan, Harold Burdick, John Nickerson, Jane Darwell, Fanchon Eberhart, Madeline King and Cornelia Glass in congenial roles.

TIVOLI (E. F. La Montagne, mgr.).—Sunday, 10, second week musical comedy under able management of Mr. La Montagne, business improved 50 per cent. Dick Lonsdale Players in "Ole's Baby Incubator." Lonsdale in Swedish character and a riot; Frank Kelley as Dinty Moore, good Irish; "Billy" Defty, soubret, danced her way to number of encores; Hilda Brosche pleases with several numbers. Capacity business.

LYRIC.—Burlesque and vaudeville to fair business.

PALACE HIP (Joseph Muller, mgr.).—J. C. Lewis & Co. heads new road show; a splendid offering. Adolpho, accordionist, different. Zeb Zarrow Troupe, good. Misses Nelson sing, dance and play acceptably. Keene & Foxworth, clever. Lucy Gillett & Co., good juggling.

PANTAGES (Edward G. Milne, mgr.).—"Honey-moon lads." Ed. R. Reynard, ventriloquist skill, high class. Mme. Bianca, classic dancer, is assisted by a company of good terpsichorean artists. Dorothy Vaughn sings well. Will Morrissey & Co., pleasing. Alberto, dancing xylophonist. Capacity business.

MISSION (Jensen & Von Herberg, mgrs.). LIBERTY (Jensen & Von Herberg mgrs.). COLISEUM (Jensen & Von Herberg, mgrs.). STRAND (Wm. H. Smythe, mgr.). REX (John Hamrick, mgr.). CLEMMER (James G. Clemmer, mgr.). CLAS A. COLONIAL. CIRCUS. MAJESTIC. MADISON. PRINCE OF PICTURES; good business, according to reports of the managers.

Dick Hyland has joined the Dick Lonsdale Musical Comedy company at the Tivoli.

Phyllis Gordon and Jessie Reed, former members of the Monte Carter Players, are at the Lyric, Portland, Ore.

Scenic artist Ed. Leach is back from an extended trip to Vancouver, B. C., where he went to install the scenery for the new Pantages

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theatre in that city. Mr. Lesch provides the scenic equipment for all houses on the Pan circuit.

Paul Isaman is the treasurer at the Tivoli under the new regime.

Jack Cusick, assistant treasurer of the local Orpheum, is on the road with the "Intolerance" film.

Manager Dean of the Crystal, Astoria, died last week, following an operation for appendicitis.

W. H. Myers, one of the owners of the Colonial and Arcade theatres in La Grande, Ore., is convalescing in a hospital in that city.

The Orpheum, 84 and Madison, for years the home of the Orpheum vaudeville circuit, reopened Sunday, under the management of Eugene Levy, former manager of the Grand, on Cherry street. This theatre becomes a link in a chain of 33 houses, comprising the new popular priced vaudeville circuit noted in VARIETY. The Affiliated Booking Com-

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THOMAS SCHAEFER, originator and producer of "FOLIES D'AMOUR," will be under new management in July. Also the sole owner and originator of the original "AURORA OF LIGHT."

pany, Chicago, will handle the bookings, and a split week policy will be in vogue. A number of houses on the old S. & C. circuit will be included on the route sheet. The Fisher houses in Montana, Idaho, Washington and Oregon, with the Bert Levy time in California, will take the acts west and south from the present western terminus of A. B. C. circuit. Phil Levy, of Butte; Eugene Levy, Seattle; Bert Levy, San Francisco; S. Morton Cohn, Portland and Los Angeles; Edward J. Fisher, Seattle, and Fred Lincoln, Chicago, will head the new vaudeville association.

The All-Star Trio—Lorraine, Manning and Thomas—are proving popular at the Tivoli

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theatre with a well-selected repertoire of vocal numbers.

Harry Fisher, son of the partner of the former vaudeville team of Fisher and Carrol (now in New York), died at the Good Samaritan Hospital Wednesday, as the result of an auto accident.

Inez Regan, a leading woman well known on the Pacific Coast, has joined the Wilkes Players at the Wilkes theatre, Westlake and Pine.

## PHILADELPHIA, PA.

KEITH'S (H. T. Jordan, mgr.).—This theatre is running up a record for itself among the institutions which have been aiding in recruiting money and men for the war. Scarcely a movement has started in this city but what the theatre has played an important part through the activity of Harry T. Jordan, who has been a central figure in all the principal events. In addition to some splendid work done for the marines, this

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house was a most active spirit in boosting the Liberty Loan, and through the effort several thousand dollars worth of bonds were subscribed, the house employees being among the subscribers. Many of the most prominent men in Philadelphia spoke from the stage during the week. Ex-Governor Stuart, E. T.

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Stotesbury, Dr. Edward Cattell, Judges Bonnell and Rodgers doing a "single in one" for the Liberty Loan, and getting it over like a headline offering. This week the Red Cross is being boomed, and several special nights were arranged, the First Regiment N. G. P. band giving a concert Wednesday night and Friday being "Navy Night." The first real warm spell of the season was felt, but a big show was billed for the current week, and it played very well before a well filled house Monday afternoon. The absence of Williams and Wolfus, whose baggage did

not arrive in time to permit them giving the untimed, robbed the bill of a big laughing hit, but there was plenty of show, and with Gene Greene singing an extra song or two, there was nothing lost from an entertainment standpoint. Paul Dickey and Co. in "The Lincoln Highwayman" were the headliner, and with a lot of flare and noise it furnished quite a thriller. It is the best thing Dickey has ever done in vaudeville and suggests something worth building up for a three-act drama. In the latter the story could be filled in with some exciting moments to hold in-

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to the  
South African  
League

Umpire, PETE MACK

terest, but in the vaudeville sketch the "punch" is too long coming to get the desired results. From the time Dickey dashes on stage in a big red racing car and starts to strip it to deceive the police, who have been following him, things pick up and there is plenty of tension right up to the finish. The only savior for the first few minutes is a clever bit of work contributed by Inez Plummer, who also participates in a pretty little bit of love-making with Dickey. However, Dickey and the big racing car, with the title, gives vaudeville a big "name" feature which will be readily accepted. Charles T. Aldrich's appearance in the first half of the show was a big boost for this section. This is Aldrich's first vaudeville appearance here in several years, and his act was a real novelty much appreciated. He is getting quite a lot of the rapid changes and it is too good to be followed by his old tramp stuff with the trick handkerchief finish. Since the days of the Great Lafayette vaudeville has missed this sort of work, and Aldrich proves himself a past master of the art, particularly in the changes behind the paper. The Fonzillo Sisters, Carmela and Rosa, have a high class singing turn which scored a big applause hit. These Italian girls go in strong for stage presence, and aside from the fact that both use identically the same gestures with their songs, they win a lot on general appearance. Both have good voices and have selected their numbers with care. It's been some time since Gene Greene was heard here and the Chicago boy cleaned up a nice big applause hit. He might brush up his stories with some new ones, for Gene is one of the best "niggers" on the stage. He has a bunch of good songs and does everyone of them well, winning a big share of the show's honors. In the closing position the Royal Hawaiians did all that could be expected of them following a bill so full of music. Pretty stage setting helped. The tenor should choose a new ballad, slow delivery and two verses taking a lot out of his chances so late in the show. There is a man who does a dance with a girl at the finish, and the boy is some wiggler. Ward and Van, in the character of street musicians, did very well with their music, but could brush up their comedy, which gets them little. The prettily staged hand-balancing act of McClure and Dolly furnished a very good opener. The Pathe Weekly pictures were up to the average.

NIXON'S GRAND (W. D. Wegfarth, mgr.).—Emily Smiley and Co. in "A Chorus Girl's Love" is the feature of the week's bill. Others are Stanley and Co., Ed. and Lew Miller, William Sisto, the Parvells and motion pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—

Emmett Welch's Minstrel Revue is the headliner. Others are: the Great Howard, Odra Almslee and Co. in "Kiddie," Jean St. Anne, Steen and Stein and motion pictures.

KEYSTONE (M. W. Taylor, mgr.).—"A Kentucky Cinderella," a five-reel feature picture, and "The Breakers," a tabloid musical comedy, divides the honors this week. Others are: Harrison, Webster and Girard, Bronte and Atwell, Harry and Myrtle Gilbert, Scranton, Bell and Scranton.

GLOBE (Sabloskey & McGuirk, mgrs.).—"The Honeycombers," a tabloid musical offering headlines the bill. Others are: Joe Horitz's Minstrels, Wood, Melville and Phillips, Gilmore and Peyton in "Every Woman's Problem." Motion pictures.

CROSS-KEYS (Sabloskey & McGuirk, mgrs.).—First half—"The Black and White Revue" is the headliner. Others: Irene Law, Ford, Gardner and Powers, "The Master Work," a novelty sketch, "The Girl in the Moon," Harry Sykes. Last half—"The Suffragette Revue," Joseph K. Watson, Burns and Quinn, Barney and Garry.

Jules Aronson, who has been manager at several theatres in New York and Philadelphia, most recently the Alhambra here, has been appointed manager of B. F. Keith's Garden Pler theatre at Atlantic City.

One of the biggest disappointments of the season is the announcement that "Made in Philly" will not be produced this summer at B. F. Keith's theatres. The revue, originated by Manager Jordan, ran four weeks last summer, playing to big business throughout the run.

Brook O'Donnell, formerly of the Orpheum, Brooklyn, who has been at Keith's for several weeks now "learning the ropes," is in line for a manager's job. He has made many friends during his stay here.

Herbert Williams was very funny making his excuses for the non-arrival of his baggage Monday. He didn't mean it, but he was.

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FEET  
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"You've Got to be American to Feel That Way"

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IN ANY SPOT

**PARISH & PERU**  
ARE A CONSISTENT HIT.  
DIRECTIONS: FRANK EVANS

ALWAYS WORKING

**WE ARE GLAD--**  
THAT WE ARE LIVING--

And we are glad we're well and strong--  
But--appending our healthy appetites  
Makes our bank roll look all wrong.

Merrily Making Millions.  
(Bluff Stuff)  
Yours truly,  
**VESPO DUO**  
ACCORDIONIST and SINGER  
Direction, BESSIE ROYAL

**THE BRADS**



Direction, H. B. MARINELLI

THE FINEST PAIR

**JOE LAURIE and ALEEN BRONSON**

HAVE YOU EVER SEEN  
Ed. Cantor clean up with the Follies?  
Rock and White clean up with Hinky Koo?  
Belle Baker clean up at the National?  
Van and Schock clean up at the same place?  
Harry C. Greene's moving X-Ray pictures?  
John Fenton's motorboat?  
Gene Hughes' garden?  
Harry Brown's poems?  
The Milford Club's wonderful crew?  
If you did so, WELL!



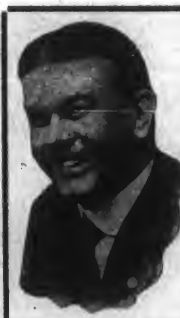
**Cole, Russell and Davis**

Playing U. B. O. and Orpheum Circuits  
Direction, MAX GORDON

**BOWMAN BROS.**

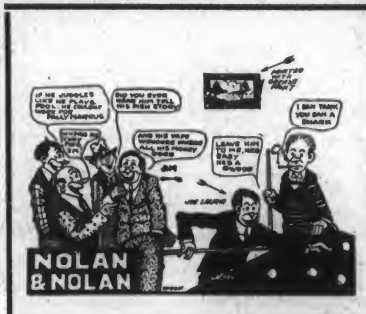
"The Blue Grass Boys"

Direction,  
**Harry Weber**



**BILLY BEARD**

"The Party from the South"  
Principal Comedian  
**AL G. FIELDS'**  
MINSTRELS  
Seasons 1917-18  
Opening in August  
Eastern Representative, PETE MACK  
Western Representative, SIMON AGENCY



**NOLAN & NOLAN**

IF YOU HAVE  
A FRIEND IN THE  
LEGITIMATE WHOSE  
NAME IS 'HAMILTON'  
IT'S VERY UNCLUB-  
LIKE TO CALL HIM  
'HAM' OR 'HAMMY'  
FOR SHORT

**EDWARD MARSHALL**  
CHALCOTHE  
FLIRTING WITH BUSY JOHNNY (COLLINS)  
'SEVENTEEN'  
**ALF. TWILTON** MATCHMAKER

**"Mr. Manhattan"**

Fred Duprez Says:

There are at present two  
meatless and five potatoless  
days in England. When one has  
meat, one may have no potatoes  
and when one has potatoes one  
may have no meat. Will one  
please tell one what one is to  
do when one wants Irish stew?  
No, this is no relation to the  
"apple-sauce" gag.

Author  
Representative, **SAM BAERWITZ** 1400 Broadway  
New York

**BILLY Newell and ELSA MOST**  
with Monte Moore's  
"JOY RIDERS"  
W. V. M. A.  
and U. B. O.




**HOWARD LANGFORD**  
Address FRIARS' CLUB,  
New York.  
Direction, Chamberlain Brown

**MARTYN and FLORENCE**  
Vaudeville's Best Opening Act  
**LEST YE FORGET**  
2 of the best.  
Personal Direction, MARK LEVY

Playing Vaudeville at  
Maryland Theatre, Bal-  
timore, This Week  
Playing Golf at Mary-  
land Country Club  
this week also

**Jim and Marian Harkins**  
Personal Direction, NORMAN JEFFERIES

Leopards Can Change Their Spots  
Acrobats Are Not So Fortunate

**Like Y's**

At Benefits They Still Continue  
To Pay You Off In Sandwiches

**FORREST and CHURCH**  
Sum Akt - Ask Annie Body.  
Loew Time. Direction, MARK LEVY

FREDDY JAMES PRESENTS

HARR Y RRAH

DEE L

Pantages Time.  
Next Week-Denver.  
Direction, MARK LEVY


THEATRES WE HAVE PLAYED




PALACE, CHICAGO  
**FENTON and GREEN**

**CHARLIE HOWARD**

Management, MAX HART



**HOLDEN GRAHAM**  
ARTISTIC BITS OF  
VERSATILITY  
Direction, NORMAN JEFFERIES



**Kenny and LaFrance**  
Vaudeville's Premier Dancers  
NOW PLAYING LOEW TIME




**Hurrah!**

My rifle got here  
to-day.  
Understand Good  
Gardner has been  
kneeling 'em. I  
know him! He has  
more "BULL" in  
him than I have.

OSWALD.  
Asterade, L. L.

P. S.—One thing  
nice about Great  
and that's Mark.  
"BOMB GIRL."



Summer has come,  
Winter has flew,  
Favorite colors are  
Red white and blue.

Walter Werns  
East again.



ST. JENKS AND VICTORIA ALLEN  
N. Y. A.



IN "RUBE-ISM"  
BOOKED SOLID  
ON THE  
LOEW TIME  
BLACKFACE

**EDDIE ROSS**  
Permanent Address, VARIETY, New York



**PAULINE SAXON**  
SAYS  
I like to go to cafeterias and  
watch my hungry fellow  
creatures feed.  
I think I'll take this life as  
they take lunch—just choos-  
ing the experience I need.

**STEWART and DOWNING CO.**  
A NEW ACT  
**SECOND SERIES**  
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The Slim Jim  
of Vaudeville  
**CHAS. F. SEMON**  
Playing U. B. O. Time  
Representative, FRANK EVANS



# FRED and ADELE ASTAIRE

## HERE'S THE PROOF !!

CHICAGO "AMERICAN," SEPT. 12, 1934

### Astaires Score in Dance at Palace

Despite the fact that some of the best head-line talent in vaudeville is showing at the Slinger playhouse, a pair of youngsters really carry off the honors. They are Fred and Adele Astaire, billed as brother and sister, and looking the part in every way. Their dancing is a real treat. They are youthful, and bring to vaudeville freshness and ability that even the hardened Monday nighter appreciates.

"GLOBE-DEMOCRAT," ST. LOUIS, MO.

### Adele Astaire, Youthful Dancer, Furnishes One of Four Attractive Acts

Adele Astaire contributes the charm of youth and prettiness to this week's vaudeville bill at the Columbia Theatre. Ann Pennington has a rival in this very attractive young dancer, who also sings acceptably with Fred Astaire, her brother.

ST. LOUIS "REPUBLIC"

### Nat Wills and Dancing Act Columbia Headliners

From the sublime to the ridiculous fully describes the two acts which are the headliners on the bill at the Columbia this week.

Fred and Adele Astaire (a youthful brother and sister), in new songs and distinctive dances, represent the sublime, while Nat Wills, the same old happy tramp, brings his usual amount of ridiculous chatter.

### Song and Dance Stunt by Fred and Adele Astaire Called Efficiency Marvel

By Mattland Davies

Although lacking in variety, the bill at the Orpheum this week is a good one. There is really only one offering that is below par, and some people liked it. There are seven new numbers on the program and the best one is a song and dance stunt by Fred and Adele Astaire, and although we have been done to death with this type of offering recently, it is one in a hundred. These young people are quite the most attractive performers of their kind that have brightened an Orpheum bill in many moons. Adele is pretty, wears adorable clothes, dances like a fairy and uses her voice so attractively that she makes you forget she hasn't any. Fred is plentifully supplied with magnetism, is a clean-cut, wholesome-looking chap, full of pep, and his work has a faint tinge to it that removes it far from the ordinary. The team work of the pair is a revelation in efficiency. There is a perfect understanding—a sort of melting into each other's business—that is a delight to see. They are the real headliners of the newcomers, and it is safe to say that no act at any time this season has received the hand that falls to their portion at every performance.

### Fred and Adele Astaire Head Program at Vaudeville House with Clever Affair

By George St. George

There is an awful lot of singing and dancing at the Orpheum this week; but most of it is so good that one can almost forgive the overfullness of the portions distributed. The audience is treated to one of the most attractive singing and dancing acts that vaudeville has put forth in ages. It is presented by Fred and Adele Astaire, and their work is so fresh, dainty and finished that it is a treat to watch it and listen to it. Neither of the pair pretend to be singers—they just sing as an excuse to do something else immediately afterwards; but every song they sing is a winner, and it is a winner because they sing it. Paradoxical? Yes, if you like; but see if you don't agree with me when you see this pair. Both of them are splendid dancers and the variety of their work is infinite. Their feet scarcely seem to touch the floor and there is a snap, go and personality in everything they do. It is a long, long time since an act of this kind has appealed so strongly to me, and it must have appealed to the audience quite as strongly, for they gave them more applause than any other number on the bill.



NEW ORLEANS "STATES"

### Astaire Dancers and Cressy Win

The rather clever character work of WM Cressy, with Blanche Dayne and Marion Rodgers as his foils, and the nimble, lithe and graceful dancing of Fred and Adele Astaire lift the new bill at the Orpheum above the mediocre.

It has been a long time since so graceful, sprightly and peppery a pair of young dancers as Fred and Adele Astaire have been seen at the Orpheum. The terpsichorean art seems inherent in them—"comes natural"—there being no evidence whatever of effort in their whirlwind and entirely pleasing work.

DETROIT "JOURNAL"

By Ralph Holmes

Fred and Adele Astaire, youth and maiden of tender years and refreshing presence, carried off the bulk of the afternoon's applause with a singing and dancing act. They really are exceptionally good and should be top-notchers some day.

### YOUNGSTERS WIN POPULAR FAVOR AT ORPHEUM; DOCKSTADER IS FUNNY

It would be nice to say that Lew Dockstader, veteran minstrel man, was the popular favorite at the Orpheum last night—it would be nice but it wouldn't be true. This honor went to

Fred and Adele Astaire, a youthful brother and sister, whose act would have been ordinary but for the personality of the peppery little pair. Their songs and their singing are fine and they show individuality in their dancing.

PORTLAND, ORE.

### Young Dancers Remarkable

Fred and Adele Astaire, two young dancers, are by all odds the feature of the Orpheum show, which opened yesterday, and if they stay together, they will in a mighty short time be the feature of any show anywhere. Their work is not alone excellent, but their steps are original, which is saying a whole lot.

Vancouver, B. C.—Orpheum

Fred and Adele Astaire easily outshone anything of the kind in their newest dances and songs. Miss Adele is a personification of grace and youthful sprightliness, and Fred is in a class all by himself as a step dancer. It was a delightful act.

### Orpheum Theatre, Denver

Flo Ziegfeld, picker of winners for the "Follies" series and his "Midnight Frolics," is overlooking a pair of young dancers who would make "Diamond Jim" Brady and Heywood Brown proclaim them aloud to satiated New Yorkers. This pair is at the Orpheum this week and permission is hereby given them to clip this out and send it to Flo with the compliments of the season. Fred and Adele Astaire are as bewitching and original a pair of dancers as the Follies of any old year ever boasted. Adele is as dainty a piece of work as ever twinkled a toe, and Fred is built for dancing and nothing else. They have excellent songs, and put them over, particularly one about a sweet tooth. But their dancing is perfection, and better work of this kind was never shown to Ned Wayburn in his palmiest days.

DENVER "TIMES"

### Orpheum Offers One of the Season's Best Bills

Whenever Freddie and Adele Astaire make up their minds to it, they're going to be top lined. They dance spiritedly and skillfully, and she, well—there is no more bewitching miss in vaudeville.

SAN FRANCISCO "CHRONICLE"

Refreshingly youthful and distinctly classful, Fred Astaire and his sister, Adele, registered strongly in new songs and dances. This pair of kids went about their work with plenty of vim and vigor and justly earned the solid applause which greeted them. They have a bright future and are comers.

Calgary, Alta.—Orpheum

By Everett Marshall

Then came Fred and Adele Astaire, who are billed as brother and sister, and by the way Fred pulled her off the stage by the hair I am inclined that is right. But the audience felt inclined to pull the other way, for they were quite popular in their songs, and Adele is a beautiful dancer, and little brother Freddie still preserves a waist line and a general lack of avoirdupois which enables him to step some himself.

SEATTLE "TIMES"

What makes the entertainment so much better than the average is the distribution of quality all through it. Take, for example, two of its acts—Fred and Adele Astaire and Cressy and Josephine. Both are singing and dancing acts. They show class at every moment; there are good songs, good dances, good clothes and not a particle of suggestion at any point. These are ideal Orpheum vaudeville acts. If Beck could only find a few hundred more like them he could keep J. P. Morgan waiting in the outer office for a booking and Carl Reiter could buy up the White River Valley and turn it into a private golf links.

### WHAT HAS THE EAST IN STORE FOR THEM?

This Week (June 18)—Shea's, Buffalo

Next Week (June 25)—Temple, Detroit

Direction, MAX HAYES

TEN CENTS

# VARIETY

VOL. XLVII, No. 5

NEW YORK CITY, FRIDAY, JUNE 29, 1917

PRICE TEN CENTS

**Pictures**

GORDON DOOLEY

GORDON DOOLEY

**Dramatic**

**Variety**

RAY DOOLEY  
OF  
RAY & GORDON DOOLEY

WM. J. DOOLEY

JOHNNY DOOLEY

EDGAR M. MILLER N.Y.

# ROUTE No. 1 - 1917-1918

## HIGHEST JUDGES

### OF

## HIGHEST CLASS VAUDEVILLE

### HAVE AWARDED BOOKINGS

# JIMMIE

# LUCAS

## AND CO.

### *Member National Vaudeville Artists*

Week (1917)	Theatre	City
Sept. 3	Keith's	Philadelphia
" 10	Colonial	New York City
" 17	Orpheum	Brooklyn
" 24	Keith's	Lowell
Oct. 1	Keith's	Portland
" 8	Proctor's	Schenectady
	Temple	Syracuse
" 15	Proctor's	Albany
	Proctor's	Troy
" 22	Orpheum	Montreal
" 29	Temple	Hamilton
Nov. 5	Columbia	Grand Rapids
" 12	Majestic	Chicago
" 19	Keith's Hip	Toledo
" 26	Keith's Hip	Cleveland
Dec. 3	Hippodrome	Youngstown
" 10	Davis	Pittsburgh
" 17	Keith's	Cincinnati
" 24	Keith's	Indianapolis
" 31	Keith's	Louisville

Week (1918)	Theatre	City
Jan. 7	Keith's	Dayton
" 14	Keith's	Columbus
" 21	Shea's	Buffalo
" 28	Shea's	Toronto
Feb. 4	Colonial	Erie
" 11	Temple	Detroit
" 18	Temple	Rochester
" 25	Alhambra	New York City
Mar. 4	Keith's	Providence
	Proctor's	Yonkers
" 18	Bushwick	Brooklyn
" 25	Maryland	Baltimore
Apr. 1	U. B. O.	South
" 8	U. B. O.	South
" 15	U. B. O.	South
" 22	U. B. O.	South
" 29	U. B. O.	South
May 6	U. B. O.	South

As Joe Hall said, after the race—  
"I told you so."

Direction HARRY WEBER Office

# VARIETY

VOL. XLVII, No. 5

NEW YORK CITY, FRIDAY, JUNE 29, 1917

PRICE TEN CENTS

## BRITISH RECRUITING MISSION ROUNDING UP ENGLISH ACTORS

**Have List of Over 600 English Members of Profession in U. S.  
—All British Subjects Within Age Limit and Eligible  
for Service—Publicity Abroad to Shame Slackers  
Into Duty.**

The British Recruiting Mission, which has its headquarters located at 280 Broadway, is to make a special drive against the English actors in this country to get them recruited into the service.

An attaché in the office of Capt. Sizé, director of publicity for the Commission, stated that there was a list of 600 names of English actors now in this country of eligible service age and these would all be looked up by special investigators of the Commission.

The list is being so compiled that those who refuse to do service will be marked for special notice in the English papers at home.

The same official admitted that a number of English actors in New York had visited the offices during the last two weeks and while some had enlisted the majority were looking for "soft snaps" in the service that would keep them out of the "ditches." One actor, a star, now playing in New York in a musical comedy, has been appointed as a clerk in the offices of the British Consul in New York. The greater number, when they discover that they will have to take their chances with the rank and file, very conveniently disappear from the office without signing up.

### ALL-STAR SUMMER SHOW.

Harry Benrimo, Harrison Rhodes, Jack Welch and Ralph Herz have formed a producing company to turn out immediately a summer show for Chicago. The show is to have seven stars and a chorus of eight and is to be of the intimate revue type. Engagements Tuesday included Ralph Herz, Lina Abarbanell, Valli Valli, Frank Lalor, Elizabeth Murray, Carter De Haven.

### LIBERTY BONDS FOR POPULARITY.

When Charles Baker's "The Tempers," takes to the American burlesque route next season Baker has a scheme in mind whereby he will equal his popularity contest conducted last season on the road when he gave away diamond rings to the three girls receiving

the highest numbers of votes on the season.

Each week he will give away a \$10 Liberty Loan bond to the girl voted by the audiences where the show is playing as the most popular in the company.

Cards, bearing the photograph of each girl and numbered accordingly, is passed out, marked and handed back as the person leaves the theatre.

Last season Rose Chapman, Evelyn Madden and Frances Lockwood were the lucky ring winners.

### NOT WILD OVER TABS.

The Poli Circuit has not gone wild over the reception accorded the tabloid productions it has substituted so far in some of its houses for the regular vaudeville bills.

Poli's Scranton, played three tabs; Hartford and Worcester two each. Next week "The Night Clerk" plays Hartford and Worcester. If the returns there are not better than before, Poli will discard the tab experiment for this season.

### LOEW CHANGING TO STOCK.

Boston, June 27.

It is authentically reported here that Marcus Loew's Globe on Washington street, seating 1,700, and now playing Loew's pictures, will be leased for stock productions next season.

So far as known no lease has as yet been passed by the Loew people, who have several other Boston theatres with their pop vaudeville or pictures.

### WRITING NEW CENTURY SHOW.

Victor Herbert and Guy Bolton are collaborating on the production to be presented at the Century next season. Victor Herbert is at present at one of the Philadelphia parks with his orchestra and running over week-ends to New York for discussions.

It is reputed the new show at the Century will open the first week in October. The report is Conroy and LeMaire to be one of the features of the Century production.

### \$1,000,000 AS PROFIT MARK.

William Harris, Jr., has set \$1,000,000 as the mark of profits he wants to get out of "The 13th Chair" before he releases it for road rights.

There are to be four companies next season, one for Chicago, another to divide Philadelphia and Boston, while the two remaining are to play the week stands.

This leaves the smaller towns out of it. Several offers have been made for the one night territory, but they were turned down with the information that the million dollar profit mark has been set.

### COHAN-ZIEGFELD REVUE.

The revue by George M. Cohan, supposed to have been his firm's, Cohan & Harris', venture for next season, will, it is understood, be jointly produced by Mr. Cohan and Flo Ziegfeld, Jr.

The revue is due for about October. Its book will be by Cohan, while Ziegfeld will engage the company and produce the show.

### PRODUCTIONS OUT FOR MATERIAL.

The three large Charles Dillingham productions to be organized for next season are out for material and want considerable of it from vaudeville, without reporting any success so far in their search.

The shows are the Fred Stone production, at the Hip and at the Century.

### 48 ACTS CANCELED.

Canceled acts to the number of 48 is Willie Edelsten's trouble for this summer. That number of turns was booked by Mr. Edelsten for European engagements, principally in England, before the "ruthlessness" of the German submarine and the declaration of war by us against Germany.

Mr. Edelsten has secured the postponement of the engagements in each instance, to the same dates in 1918.

### POLI'S BIG ONE IN BRIDGEPORT.

Bridgeport, June 27.

In addition to the Lyric purchased by S. Z. Poli, a plot alongside that theatre has been secured, and when the Lyric has been demolished, there will be a site ready for the pop vaudeville theatre of 3,500 capacity. Poli intends building here.

Thos. W. Lamb has been commissioned to draw the plans.

### SOAP ADVERTISING SHOW.

The manufacturers of Babbitt's Soap are using the peach orchard scene from "Turn to the Right," and the title of the show, with a two-line doggerel under it in all of their street car advertising throughout the country. (John L. Golden wrote the doggerel for the company without extra charge.)

### SUMMER OPERA.

Chicago, June 27.

What is said to be the only summer opera company in America operating this year, begins its initial season at Ravinia Park, Chicago, Saturday, when "Pagliacci" will be sung, with Edith Mason of New York making her local debut. It will be a double bill with Carolina White, recently engaged by Louis Eckstein, president of the Ravinia company, singing in "Jewels of the Madonna."

On Sunday "Lucia" will be given, with Florence Macbeth in the title role. This opera will be repeated Tuesday with Salvatore Giordano in the tenor role, his debut.

For the Fourth, a patriotic concert is scheduled for the matinee with "Cavalleria Rusticana" the opera for the evening. "Thais" will be given at the end of the week.

There are two conductors, both from New York. Gennaro Papi will conduct the Italian operas while Richard Hageman will conduct the French school and also the Wagnerian concerts, of which there will be a number.

There is to be an orchestra of 50 picked from the Chicago Symphony Orchestra organization. Soloists include Frances Ingraham, Henri Scott and Sig. Bonfiglio.

### BALL PARK'S BIG TIME.

Pittsburgh, June 27.

John Harris is arranging to play a big time vaudeville open air show of at least 10 acts in the Pittsburgh National League ball park, which can seat between 20,000 and 25,000.

One show nightly will be given at a popular admission scale.

It is three or four years since night shows in ball parks throughout the country were tried, without any degree of success at that time, the weather counting too seriously.

### WALKER FINDS A WINNER.

Indianapolis, June 27.

Stuart Walker, who is presenting a company at the Murat, found what looks like a winner in a new play by Booth Tarkington called "Seventeen." It was first produced last week, getting \$4,500 on the week, considered excellent since the prices are scaled low.

Mr. Walker is considering the piece for Broadway production in the fall. The piece has been held over for a second week, something rare for stock in this city.

The company is partly made up of the Portmanteau Players with Gregory Kelly playing the leads.



## LONDON'S SELF-DENIAL ASSN. PLACES BAN ON THE THEATRE

**Wants Public to Forego Pleasures and Donate Money Saved to War Charities—English Profession in Arms Against Proposal—Latter Have Been Liberal With Cash and Services.**

London, June 27. A Self Denial association is being organized here, the purpose of which is to have folks deny themselves certain pleasures and to donate the money that would thus be spent upon some worthy war charity.

Among other things, the promoters of the new fund suggested that the public refrain from attending the theatres, and this has aroused the ire of artists here, who object to the instigating of any movement to prevent them from earning their livelihoods.

The English theatrical profession have been very liberal in their war charity contributions, not only in cash, but in giving their services for all sorts of benefits, in addition to which they have furnished entertainment to wounded soldiers and others in camp.

The proposed heavy theatre tax enactment has been laid over until Oct. 1.

### "LADS" REVUE—BEST.

London, June 27. "Lads of the Village" at the Oxford is the best revue produced recently, full of humor, bright music, good singing, plenty of khaki, excellent chœurs and individual singing.

### JACK SILVANO KILLED BY BOMB.

London, June 27. Jack Silvano, comedy cyclist, was killed by a bomb in the air raid on London June 13. He was riding on an omnibus at Stratford.

### CLOSES FOR THE SUMMER.

London, June 27. The Queens, Savoy, Prince of Wales and Strand closed their doors for the summer June 23.

### SIR GEORGE ORDERED TO REST.

London, June 27. Sir George Alexander has been ordered by his physician to take a complete rest owing to a slight breakdown.

### "INTOLERANCE" OFF.

London, June 27. "Intolerance" was withdrawn from the Philharmonic Hall, after a brief engagement, having failed to attract sufficiently to warrant an extended run.

### OPERA DRAWING.

London, June 27. Both Carl Rosa and the Beecham opera companies are playing to full houses, bearing striking testimony to the popularity of opera in London during the heat wave, which depleted most of the houses.

### REVIVAL IS SUCCESSFUL.

London, June 27. The late Captain Marshall's play, "His Excellency the Governor," was successfully revived at the New theatre with Allan Aynesworth, Dion Boucicault, Fred Kerr and Irene Van Brugh scoring strongly.

### "Abe's Lottery Ticket" Playlet.

London, June 27. James R. Waters' new sketch, "Abe's Lottery Ticket," was well received last week at the Shoreditch Empire.

### Sir Herbert Tree's Slight Accident.

London, June 27. Sir Herbert Tree met with a slight

accident through falling to his knee. An operation was successfully performed and rest is essential.

### "HUMPTY DUMPTY" DISAPPOINTS.

London, June 27. H. A. Vachell's modernized version of "Humpty Dumpty," at the Savoy, is disappointing. It is the feeblest effort from that author.

H. B. Irving is altogether unsuited to the leading role.

### INSIDE LIFE, OPERA'S PLOT.

London, June 27. Grossmith & Laurillard have secured "Paulette del Baye," a new comic opera, for production at the Shaftesbury in the autumn.

It is founded on the private life of the Countess de Brioude.

### KARNO'S "THREE BITES."

London, June 27. Fred Karno produced at the Hippodrome, Boscombe, a new revue entitled "Three Bites."

### Withdrawn After 500 Performances.

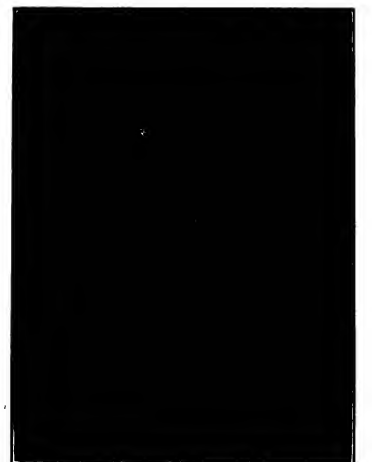
London, June 27. "Daddy Long Legs" was withdrawn from the Duke of York's after a run of over 500 performances.

### Re-engaged Daphne Pollard.

London, June 27. Albert de Courville has re-engaged Daphne Pollard for the next revue at the Hippodrome, to be produced around Christmas. Meantime "Zig Zag" is going strong.

### "Under Cover" Going on Tour.

London, June 27. "Under Cover" was withdrawn from the Strand June 23. Matheson Lang will go touring with the piece.



VAN HOVEN

When I was a little kid going to school, I had two pals, and any guy in school caught playing with us received a whipping. Oh, we were pleasant little children. One of the pals is now a wealthy physician and the other is a big cattle man. But one of the "goody" boys is serving four years for robbing his uncle's bank, two others are doing two years each for selling "boozie" in dry states and other little things, and the real nice boy that had me expelled from school is a chorus man with a musical comedy. His first name is Clarence. I don't think his children will ever bother mine.

### PALACE HAS HIT.

London, June 27. "Airs and Graces" was produced at the Palace June 21, revealing splendid scenes, dainty dresses and sparkling music. With the injection of more comedy the show is certain to prove a typical Palace success.

Great credit is due the producer, William J. Willson.

Gertie Millar was the chief score. Gracie Leigh received a warm welcome on her appearance. John Humphries, Betty Balfour and Fred. Groves were excellent.

### "BUBBLY" BIG.

London, June 27. Andre Charlot's revue "Bubbly," at the Comedy, is a big success.

### COMEDY FROM A SKETCH.

London, June 27. "Invention," a new Scottish comedy, was produced at the Duke of York's, founded on a sketch originally played by Walter Kemp and Co. at the Chelsea Palace.

### Arthur St. George Afflicted.

London, June 27. Arthur St. George, actor-vocalist, has been paralyzed in both legs, and has started lyric writing in collaboration with Denham Harrison.

### Violet Van Brugh in New Playlet.

London, June 27. Last week at the Grand, Birmingham, Violet Van Brugh presented a new playlet by Michael Orme, entitled "The Woman on the Window Sill."

### J. L. Sacks Coming Over.

London, June 27. J. L. Sacks proposes sailing for America to arrange for the production there of "Three Cheers" and to secure American production for England.

### Gresham Singers on Stoll Tour.

London, June 27. The Gresham Singers are touring the Stoll houses.

### WOODS HAS TWO SHIPMAN PLAYS.

The Sam Shipman play, "The Man Pays," on which William A. Brady held an option, has been taken over through the mutual consent of all concerned by A. H. Woods, who is now rehearsing another Shipman piece, "The Target." "The Target" may be first shown in New York at the Astor. Tentative arrangements were under way early this week looking to that end. The show opens out of town July 16, and will be played on Broadway in September.

Leading engagements for "The Man Pays," under the Woods direction, are George Probert, Emma Polini, Olive May.

### INA CLAIRE'S PLAY NAMED.

Ina Claire, now under contract to David Belasco, will make her dramatic stage appearance around the end of August, when taking the title role of "Polly With a Past," by George Middleton and Guy Bolton.

### OVER AFTER "CHIN CHOW."

Sailing from New York June 21 for London were Frank McCormack, general stage director for Comstock & Gest, and F. Newton Lindo, who formerly represented the Drury Lane interests of London over here, and who for two seasons has been attached to the managerial forces of C. & G. They left for the other side to arrange to bring the "Chu Chin Chow" production to New York. This show will be seen at the Manhattan Opera House by Comstock & Gest, following the four weeks' engagement there of "The Wanderer," opening the season.

Ivle Sweet, now in London, the general director for Oscar Asche, who produced "Chu Chin Chow," is coming to this side early in September to stage the Manhattan production.

### MARIE BLANCHE MARRIES.

London, June 27. Marie Blanche retired from "High Jinks" at the Adelphi to marry E. Lewis Waller, son of the late Lewis Waller. The ceremony took place last week.

Miss Blanche will return to the stage in August to appear in C. B. Cochran's production of "Carminetta."

The bridegroom was formerly a lieutenant in the Naval Brigade and served in Antwerp and Gallipoli. He was invalided out and is now a variety agent.

### BOURCHIER IN NEW SKETCH.

London, June 27. Arthur Bouchier appeared at the Coliseum last week in a new sketch, called "Abstols for Two," supported by Kyrle Bellew.

### JEROME'S "COOK."

London, June 27. Jerome K. Jerome's new farce, "Cook," was successfully tried out at Eastbourne.

### South African Women in Musical Act.

London, June 27. At the Pavilion the Carmels, four South African women, presented an artistic musical act which should become popular.

### Ellaline Terriss Popular.

London, June 27. Ellaline Terriss reappeared at the Coliseum in a single turn. Her rendition of Kipling's four sea songs, "Fringes of the Fleet," proved exceedingly popular.

### Successful Debut.

London, June 27. Nina Boucicault made a successful variety debut at the Victoria Palace June 25 in "When the Clock Strikes Nine."

### Fred Duprez Popularizing Himself.

London, June 27. At the Garrick Fred Duprez is constantly developing his part and is becoming one of the big favorites of London.

### ELIZABETH MURRAY'S APPEAL.

Detroit, June 27. Elizabeth Murray, playing at the Temple, stopped in the middle of her turn last Saturday night and said: "This is our appeal to the boys of this nation. My own dear boy marched off to service last night. I'm a mother and my heart goes out to you mothers here tonight. But I wouldn't hold him back and you should not hold back your sons, no matter how much you love them, and God knows what it means to a mother's heart for a boy to go to war. But it is up to us to give our best, for it is a great big cause." Her son, George Murray Fassnacht, has joined a New York regiment.

### PRIVILEGES OF ALIENS.

The Department of Justice at Washington, June 22 authorized the following statement in response to a number of inquiries regarding the sphere of effectiveness of alien enemy permits: "A permit granted to an alien enemy by a United States Marshal confers upon the holder of the permit the privilege to move at will in the district of the marshal by whom the permit is signed, but does not grant either general or specific privileges outside of the particular district. Enemy aliens desiring to travel in two or more Federal judicial districts should obtain permits in each of the districts in which they will travel."

### Montgomery Play for Sidney.

James Montgomery is writing a play for George Sidney to star in next season.

## IN THE SERVICE

W. Ewing, stage hand, of Troy local No. 29, has enlisted in the army.

Barney Toy (Toy and Danner) is a sergeant in the 23rd New York Infantry.

William Mahlon, who formerly managed Keystone Park, Waverly, Mass., has joined the army.

Jim Baltus (Baltus Trio) has enlisted with the engineers corps, sailing soon. Baltus will act as interpreter.

A. Vinson, secretary of the Portland, Ore., picture operators' local, has gone into the service.

Fred Ward has been mustered out of the service with the National Guard of N. J. because of his recent illness, which unfitted him for further duty.

George Carson MacDonald (Charles and Sadie MacDonald) is in the First Reserve Reg., Engineers, at Ft. Totten, N. Y.

Lowell Moore, brother of and assistant to Menlo Moore, has enlisted in the American field ambulance corps, sailing for the war zone shortly.

Robert Napelbaum, who enlisted June 18 as a yeoman in the navy, has reported for immediate service in Newport News.

Raymond Leveen, assistant manager of Proctor's 125th Street, has enlisted in the quartermaster division and is assigned to the state arsenal at 7th avenue and 35th street, New York City.

Max Halperin, who was released from his army enlistment (several years under the enlistment age) has come to New York to locate permanently.

Al. Carr, of VARIETY's New York office staff, who enlisted in the navy immediately after the declaration of war, has finished his training period at Newport and will be assigned to one of the ships of the fleet this week.

George Hayes, a member of Sir Herbert Tree's Company during the last engagement in New York, has joined the British Army and is in Toronto at present.

Roy C. Wilcox, who married Diantha Pattison of "Our Bidders" two weeks ago, is to go to France in the ambulance service. His bride is to accompany him for Red Cross work.

Victor Turnbull, assistant to Cal Griffiths in the Chicago Orpheum office, has gone to Allentown, Pa., there to join an ambulance corps, which sails for the war zone, in about six weeks.

Al. Duchmien, of English birth, ahead of "Experience" last season, has offered his services to the English recruiting officers now lining up English subjects in New York.

Charles A. Benton, with the Robert Campbell production of "Peg o' My Heart" last season, has enlisted in the British service and leaves for Canada this week.

Norman Trevor, who appeared in "A Kiss for Cinderella" and "The New Word," was accepted for military service by the British Recruiting office in New York, and expects to be ordered into training soon.

W. J. Gores, interested in several coast theatres and a graduate of Leland Stanford University, is with the American Field Ambulance corps and is now in Paris. He is a brother of Paul Gordon (Gordon and Ricca).

James Connors, for four seasons property man with "Everywoman," and a member of Springfield, Ill., No. 138, I. A. T. S. E., has enlisted in the navy. He is now stationed at U. S. Naval Training Station (Main Camp), Norfolk, Va.

Hector Turnbull, for several years the head of the scenario department of the Lasky Company, and whose play "The Cheat," is to be produced by William A. Brady next season, enlisted

last week in Battery F., First Field Artillery, N. Y. N. G.

Douglas and Jack Burley (Burley and Burley) upon applying to the English Recruiting Mission in New York for enlistment, were rejected for physical disability. Val Trainor, applying to the same Mission, was also rejected for the same reason.

Four English soldiers, who have done their "bit" in the European trenches, Alfred Barclay, 7th London regiment; Frank Moore, Royal Canadian regiment; Albert Forrest, 10th Canadian troops, and Stewart McKay, Argyll-Sutherland Highlanders, are appearing in the "Somewhere in France" act.

Three sons of the late Ned Harrigan (Harrigan and Hart) are now wearing the colors. The oldest, William Harrigan, who was with George Tyler's show at the Criterion last season, is a captain at the Plattsburg training camp. Phillip, aged 22, and Solan, 23, just graduated from Princeton, have obtained lieutenant commissions in the army.

### PASSPORT REGULATIONS.

Robert Lansing, Secretary of State, has issued an announcement stating that, owing to the war, the Department of State finds it is necessary to make stricter regulations governing the issuing of passports.

In the future applicants should send their applications to the department three weeks before the date of sailing, so that a full investigation can be made by the authorities.

No passports will be issued to naturalized American citizens within a period of six months after they have become naturalized.

### CHARLIE STEVENSON RECOVERED.

Charlie Stevenson, after an absence of six years from New York, is expected back here in the fall, fully recovered from an attack of ill health that obliged him to go west.

Mr. Stevenson has been most of the time in Denver, but lately went to California to visit his folks and has returned to Denver where he will remain until starting east.

When Mr. Stevenson left New York he was among the most popular of the younger set of vaudeville booking men, and although long away, has not been forgotten. Much pleasure is expressed by his multitude of friends upon his complete recovery.

### DARLING'S COAST VACATION.

Tomorrow (Saturday) Eddie Darling, the Keith booker, starts on his vacation, going to the Pacific Coast for the first time.

Mr. Darling will remain away during July. In his absence Frank Jones will look after the Darling-booked theatres.

### OH, YOU MERCEDES!

Mercedes, headlining at the Royal this week, startled his audience Monday night when he ran excitedly down a side aisle and addressing the entire house claimed he had been insulted by an auditor who had asked him to play a selection and upon being refused had branded Mercedes as a fakir.

The telepathic "genius" in a cleverly arranged speech, apparently inspired through one of his occasional arguments at the Friars on metaphysics with Sammy Shipman, intimated the patron had called for the German national anthem and declared it would never be played by Miss Stanton, his accompanist. He then asked all those who had previously requested selections to raise their hands and tell the house if they were his confederates.

### \$10,000 REVUE ACT.

The restaurant revue at Henderson's, Coney Island, costing \$10,000 to place on the floor for its summer run of 14 weeks, will probably become a vaudeville act after the Coney Island season.

Carlton Hoagland, who manages Henderson's for his uncle, Fred Henderson (now on the Coast) "plunged" on the production end of the revue for this season, also with principals, the revue carrying more recognized leaders than any similar show presented in New York since the restaurants became places of entertainment. Besides the principals are 12 chorus girls, who make eight changes of costume in the 50 minutes actual running time of the revue.

Henderson's gave its first floor show last summer. Its success prompted Mr. Hoagland to go the limit for this season. It has justified his judgment through the restaurant running ahead so far on its gross receipts over last summer, although the weather so far this season has been against big seaside business.

### TILLIE ZICK'S DIVORCE GRANTED.

Chicago, June 27.  
Sybil M. Borach, once known to the stage as Tillie Zick, was granted an absolute divorce last week from Lewis Borach by Judge Thompson. The court upheld the wife's charges of cruelty.

Lewis Borach is the Lew Brice of the stage. At the time of the starting of the suit this fact was confused and it was supposed that Borach was a business man.

The couple was married twice. Once they eloped to San Antonio, but the bride's mother had the marriage annulled. Later they re-married but separated ere long.

Miss Zick has also been playing in vaudeville as Murial Worth.

### SUMMER BOOKINGS.

Over 40 theatres are now being booked weekly in the big time department of the United Booking Offices. It is a large number of big time houses to be open at this season of the year.

### BRAND NEW GAG.

Eddie Cantor is having trouble at his home because his kiddies insist on becoming too affectionate with his colored chauffeur, believing he is their dad in his usual stage blackface.

Eddie says that a white chauffeur will have to be the answer.

### BERT MELROSE'S TWO-ACT.

Bert and May Melrose will be the title of the two-act Bert Melrose and his wife intend doing. In it Mr. Melrose, who has been a pantomimist, alone, heretofore, will sing and dance, also juggle with barrels, without the use of tables as before.

### BARNES WITH SHUBERTS.

The Shuberts are planning to star T. Roy Barnes next season in a musical version of "The Third Party," a farce by Mark Swan in which Taylor Holmes appeared for a brief time last season.

### HIP OPENING AUG. 20.

The opening date for the new "U. S. A." show at the Hippodrome is set at present for Aug. 20. Rehearsals are called for July 9.

Claire Rochester has been engaged for the prima donna role in the new show.

### LEW KELLY'S ACT.

Next week will see a revival by Lew Kelly of an act he formerly played in vaudeville, for a spell. It is called "Imaginary Dave." Vic Cassmore will be of the supporting company of two people. Thos. J. Fitzpatrick is booking it.

Mr. Kelly last season was with "Hello New York" (burlesque).

### N. V. A.'s SUSPENDED.

Fourteen members were suspended for 60 days from the National Vaudeville Artists' Club this week, charged with playing cards with a limit exceeding the amount set by the club officials.

Several weeks ago the officials placed a limit on all card games and this being the first violations, suspensions were meted out immediately. The suspended members are barred from all privileges of the club rooms and organization during the period of suspension.

The annual election date of the N. V. A. has not yet been set, although at first planned for July. It may occur later.

### ALL-ALLIES BILL SERVES.

The first All-Allies' bill framed up for vaudeville, the idea for which was suggested by William Morris, was given at Proctor's, Newark, the first half of the current week and was accorded a most enthusiastic reception.

It consisted of the Kanawaza Troupe (representing Japan); George Lyons (Italy); Chinko and Minnie Brul (Belgium); Tommy Haydn (England); Wyatt's Lads and Lassies (Scotland); Mils. Jeannette Martine and M. Dupont (France); "The Spirit of '76" with Brenda Fowler (America); Frank Mul-lane (Ireland); Horelik Family (Russia).

The feature picture for the occasion was "The Mystery of the Double Cross," the overture "Hearts of America" and the exit march "Where Do We Go From Here."

### PLATTSBURGH'S WEEKLY SHOW.

Harry Cooper is arranging to stage a vaudeville show once weekly at Plattsburgh, N. Y., for the officers' reserve corps stationed there. Cooper took the first show to Plattsburgh last Sunday, the bill carrying, besides Cooper, Violsinsky, Willie Smith, Andy Rice, James and Agnes Duvac, Harcourt, Bissett and Bestry, and Harry Ellis. The second show will leave today (Friday), returning to New York Sunday. All expenses are paid by the officers.

Major Barlow, formerly of "Old Lady 31," built a stage and theatre at the camp capable of seating 5,000 people, and completed the job in 19 hours. There are a large number of Plattsburgh officers who went there direct from theatricals, many from vaudeville.

### BAYES' NEW ACT.

Washington, June 27.

Nora Bayes is displaying a new act this week at Keith's. In her company of two are Irving Fisher and Robert Golde, the latter a pianist who formerly appeared with Misha Ellman.

Jack McGowan, in "The Midnight Frolic," on the Amsterdam Roof, has replaced Irving Fisher in Ziegfeld "Follies" in the Amsterdam theatre.

### WILLARD SUED.

Jack Curley, former manager for Jess Willard, is suing the heavyweight champion, alleging a breach of contract, in connection with the Wild West recently purchased by Willard.

When Willard, who was traveling with the tent show at a salary and percentage of the receipts, took over the show himself a few weeks ago, he placed the management in the hands of Melville B. Raymond, who has since been traveling alternately ahead and back, endeavoring to get matters adjusted to suit his principal.

The Curley suit has brought to light that the Arlington interests, from whom Willard bought, are paying \$5,000 annually as royalty for the use of the "Buffalo Bill" name. The title is owned by H. H. Tammen, of Denver, who secured it from William F. Cody for a \$20,000 debt.

# WHITE RATS' FINAL MEETING IN NATURE OF "WHITEWASH"

**Board of Directors Probably O. K.'d All Actions of Rats Officers. Preparing Against Future Contingencies. Meeting Held Yesterday. Auditing of Finances Completed.**

The White Rats Actors' Union held its general meeting yesterday (Thursday). They were to have met in the Church Alliance building at 1.30 p. m. While it was a general meeting at which all White Rats willing to admit themselves such could be present, it is said the main object was to gather the Board of Directors, to become a whitewashing committee and O. K. the acts of the White Rats up to the time of its death, which occurred in the public eye when the Rats was obliged to leave its clubhouse on West 46th street. That clubhouse has since remained empty although it is reported having been taken care of by lease almost immediately after the Rats were virtually evicted from it.

The sanction of the Rats meeting yesterday is reported to have been wanted by some of the Rats as a sort of "clean slate" for the organization to defend itself against the charges of Bessie Pendleton of Boston, now in the courts. Miss Pendleton alleges the Rats' fund were improperly disbursed. She also asked the court to compel the Rats to produce its books of accounts.

Several Rats were said to have been holding almost daily meetings of late in a Columbia theatre building office. These were among the last of the Rats when the order quit in its recent attempt to precipitate a vaudeville strike. Those attending the meeting were the ones, according to report, who appeared before the American Federation of Labor Council in New York last Saturday, in an endeavor to persuade the A. F. of L. not to revoke the Rats union charter. They also met, it is said, to prepare a routine for the general meeting yesterday and arrange what the members, if any, present should hear or be told.

The Thursday meeting, if accounts are true, may mark the last of the Rats' title with the "Actors' Union" attached that it has held since granted a Federation certificate of alliance. The general impression about seems to be the Federation will revoke the charter unless the Rats found a way to prevent the action between its meeting yesterday and tomorrow (Saturday).

The Rats leaders are reported to have been annoyed through their plans being interfered with by the formation of a couple of societies, one in New York and another in Chicago, without either having obtained the approval of the Rats, principally Harry Mountford, who spent his time playing golf near Junie McCree's Long Island home after the Rats' fluke. Of late Mountford is reported to have been in New York more frequently, making his daily headquarters in the rooms of a union on the upper East Side, this union having been affiliated with the Rats.

What the former officers may be trying to do in the way of holding themselves in the good graces of their adherents or in an attempt to make the Rats believe there will be a revival doesn't appear to have the president of the Rats, James W. FitzPatrick, interested in it. Mr. FitzPatrick as far as has become known has remained at his home in Waterbury, Conn., with those who would like to keep up White Rats activity the same little clique that formerly surrounded Mountford and saw the Rats go down to defeat twice under his and their leadership.

These Rats believe they have some

"faithful" still left, and these are said to be principally with circuses. In several of the circuses now out on the road the performers are showing "gold" Rat cards as indicative that they came across with Mountford's levy order, which is one of the matters, it is claimed, Miss Pendleton is most anxious to secure information about, she wanting to know how the levy payments if they were made to the Rats were handled, and by whom.

Auditing of the Rats' accounts in its New York, Boston and Chicago offices is said to have been made, with the long delayed Rats' financial report in readiness for submission to yesterday's meeting.

Meanwhile the Vaudeville Managers' Protective Association is "keeping tab" on all the former Rats' actions and also the moves made by such groups as formed the two societies Mountford is said to have objected to.

A number of White Rats who had an important part in the recent fiasco appeared in person before a sub-committee of three members of the executive council of the American Federation of Labor last Saturday morning at the Continental Hotel, New York, and endeavored to show why in verbal appeals the Rats should retain its A. F. of L. charter. The sub-committee listened but made no open comment. After the argument they took along their suggestions and recommendations to Washington, D. C. where the executive committee returned the first of the week to carry on their present meeting. Sometime this week probably Saturday, the executive council will make known the future of the Rats or least what "future" it may have as an affiliated body of the A. F. of L.

The Federation through its executive council session at the Continental also discussed the Actor's Equity Association and its proposition to accept a charter without affiliating with the White Rats. The Equity can receive no definite answer until the Rats status has been clearly defined as the latter is recognized and will be until the Federation swings the axe.

The status of the present muddle is expected to be cleared before another ten days when another organization, representing the acting fraternity in general, may start out on new lines, with new leaders, with men who will work for harmony and peace, and be familiar with the working of the A. F. of L., and this organization may be given the charter now held by the Rats. The Harry Deveau organization is also after such a A. F. of L. charter.

The executive council came to New York last week and Friday sent word to the Rats, also to the Equity, to send representations down whereby each could take up the charter matters with the sub-committee. Saturday the council as a whole appointed three vice-presidents to the sub-committee, Duffy, Green and Perham, to hear further arguments upon the status of the Rats. The sub-committee was sworn to secrecy and instructed to make no open comment until the matter had been officially reported to the general council.

It is understood that the sub-committee listened closely to what Secretary Bohn, of the Central Federated Union, New York, and Hugh Frayne, general organizer of the A. F. of L. had to say. These men kept close tab

on the Rats from the time they started until they fell with a thud under Mountfordism, and they were enabled to tell the committeemen some straightforward facts about Rats conditions in general.

Regarding the Actors' Equity Association and the granting of a separate charter to it, nothing tangible resulted from the executive council session here although the matter was discussed from different angles in secret session. Representative Frayne denied he had made any attempt to keep Equity representatives from attending the special session. Frayne avers he made an effort to reach Secretary Kyle personally but that the latter was in Boston and could not be reached.

A VARIETY representative saw Mr. Frayne at his 23rd street offices. He admitted the Rats' matter had been officially taken up.

Mr. Frayne has tried for years to clear up the Rats' mess through certain lines of procedure sanctioned by the Federation but it is spread on record that Harry Mountford turned a deaf ear on it and willed that he go it alone.

Mr. Frayne seems personally convinced there should be an actors' organization affiliated with organized labor.

He declined however to say which faction he favored but intimated that indications pointed to a complete reorganization of the actors' union but upon lines that would be laid out by the Federation and be followed to the letter. Frayne declared the council's finding upon the suggestions and recommendations made by the sub-committee would be final.

In connection with other artists' societies, there was a story around during the week that the Actors' Social Club, recently formed, had accepted the resignation of one Bert Scott from its membership, after Scott had been among the first to join, but upon Scott making application to rejoin, the club had asked him \$6.50 extra. Ike Wahl and Joe Golden were reported accepted to membership in the Social Club at its last meeting, while a layman, a printer, did not have his application passed upon, the club seemingly believing, it was said, the layman was an emissary of the vaudeville managers. While it was stated at the meeting several resignations had been received, the Social Club officers did not read off the names and prolonged action until a future meeting.

## STATELAKE, CHICAGO'S NEW ONE.

Martin Beck announces the name of the new theatre to be built this fall in Chicago at the corner of State and Lake streets for the Martin Beck, C. E. Kohl, Morris Meyerfeld, Herman Fehr and Mort Singer interests, is to be that of "Statelake."

The plans for the house are being drawn by G. Albert Lansburg, of San Francisco, and Geo. L. and C. W. Rapp, of Chicago. Work on the building will begin shortly after Aug. 1.

The house when completed will combine a 12-story office building with a theatre having the largest seating capacity of any in Chicago, which will be devoted to popular priced vaudeville.

## Artists Lease Summer Park Theatre.

Knoxville, Tenn., June 27.

The Vick Brothers, known in vaudeville as Morris and Parker, and Billy Morris, of Morris and Sherwood Sisters, have leased the Chilhowee Park theatre here for five years and are running a three-act vaudeville bill with pictures.

The park is expected to remain open to Sept. 15, according to business.

## Summer "Sundays" Off in Boston.

Boston, June 27.

As usual the Sunday performances at Keith's over the summer will be discontinued with this week, not resuming until September.

## V. M. P. A. REJECTING APPLICANTS

The Vaudeville Managers' Protective Association has a list containing over a dozen applicants for membership, which in all probability will be rejected for various reasons, the applications being among those received during the current week.

Some time ago the V. M. P. A. issued a call for members, advising those on the outside to join immediately or take chances of being admitted later on. With the strike crisis passed a number of independent managers evidenced a desire to become members and, while many were passed, the executives of the organization have decided now to accept only those applicants considered worthy of representation in the Association.

With the opening of next season it is understood the V. M. P. A. will maintain a strict watch on non-members and refuse to give engagements to those acts playing for managers not represented in the Managers' Association. In this move the V. M. P. A. will have the co-operation of the National Vaudeville Artists, with the membership of the latter organization restricted from playing for non-members of the Vaudeville Managers' Protective Association.

Chicago, June 27.

Through not being members of the V. M. P. A., the Dusenbury Brothers, controlling the Olentangee Park, at Columbus, O., gave up the idea of giving vaudeville there. Several acts booked in were notified by the managers association regarding the standing of the Dusenburys, and the number of cancellations caused the brothers to give up the vaudeville idea.

## OTHER LOEW SOUTHERN POINTS.

Atlanta, June 27.

There is a report here the Loew Circuit next season will extend its pop vaudeville programs to New Orleans, Nashville, Chattanooga and Montgomery.

No further information is included in the story nor is any theatre named.

## NO "PAN'S," ST. LOUIS.

St. Louis, June 27.

Unless something bobs up in the offing there will be no Pantages booked theatre in St. Louis next season.

As far as present arrangements are concerned the Cella & Tate and Heib & Kiley theatre owners, St. Louis, will obtain their shows as heretofore through the W. V. M. A. offices, Chicago.

## LOEW'S EMPLOYEES' OUTING.

The Loew's Employees are giving an outing Sunday, to invited guests. Cars will leave the Putnam Building Sunday morning at nine, bound for Munger's Hotel at Newdorp, Staten Island.

Sam Baerwitz is taking care of applicants who can address him at the Putnam Building.

The expenses of the day will be borne by the Loew staff.

## TULSA SETTLED.

Tulsa, Okla., June 27.

After a long-drawn-out fight between Local 354, comprising both stagehands and picture operators, the Palace and Empress are once more "fair to organized labor," and the official road call, issued two years ago by the I. A. T. S. E., has been withdrawn.

Denver, June 27.

Maude Fealy, actress, was granted a divorce here last week from James Durkin, film actor and director, on the grounds of desertion and non-support. The suit was uncontested. It is Miss Fealy's second divorce.

## Knickerbocker Stock Next Season.

Philadelphia, June 27.

The Knickerbocker is closed. The house will be redecorated and reopen in September with a stock policy.

## VAUDEVILLE AND MUSICIANS' UNION BOUND FOR CLINCH

**Managers Notify Union Musicians' Increase Demanded Will Not Be Met by Giving Notice Union Orchestras' Services Not Required After Sept. 2. Union Says It Will Stand by Demands.**

The managements of the B. F. Keith and F. F. Proctor vaudeville theatres have notified all union musicians under engagement that their services will not be required after Sept. 2 next. This action followed a demand of the Musical Union for an increase of salary of theatre orchestras.

The Loew Circuit's position has not been determined, it is said, although no Loew house management has received notification from the union. Loew and the unions (stage hands and musicians) entered into an agreement recently for one year or more, to become operative Sept. 1 next. This may stand in the way of the union making a salary increase demand upon Loew, the Loew Circuit at the time of entering into the contract with the unions agreeing to unionize its houses.

The vaudeville people were concerned in the late settlement of the theatrical managers with the stage hands, through its official body, the International Alliance of Theatrical Stage Employees. It is said the action of the musical unions irritated the vaudeville managers, who say that while the I. A. T. S. E. is 100 per cent. composed of members allied with theatricals, there is but a very small percentage of theatre musicians in the whole body of the musical unions. A B. F. Keith, manager, stated this week they (Keith and Proctor) did not intend to allow 80 per cent. of the membership of the musicians' unions who were not in any way connected with theatricals to dictate to their theatres what should be paid the musicians.

At the offices of the Vaudeville Managers' Protective Association this week it was stated the matter of union increases or troubles were always local and must be met by such individual managements of the V. M. P. A. as might be concerned—that the V. M. P. A. as an organization would not become involved unless the union made the matter general instead of local, and this applied to the musicians, it was added.

The burlesque circuits, Columbia and American, are V. M. P. A. members, and also interested in the musicians' demand, through their theatres having orchestras and the travelling burlesque attractions carrying a leader. The action of the Columbia people has not been indicated, but they could order a reduction of the orchestra members in each house, which would more than reduce the weekly cost of the musicians to the gross amount called for by the increase. It is reported that in the matter of the stage hands and their increase, that while the burlesque shows will pay their carpenters \$40 weekly and the property men \$45, the shows will not be required to engage an electrician, provided they do not carry any electric. Each house will furnish necessary lights and other electric, to be operated by a local man.

The B. S. Moss and William Fox circuits are not included in the musicians' notifications, through neither having union men of that order. Some time ago the Moss and Fox stage crews and musicians organized separate unions, which have been maintained. It is reported the Keith and Proctor forces are bearing this in mind and if the clinch with the musical union duly arrives, the musicians of the several vaudeville circuits will belong to the same union.

The vaudeville managers did not ap-

pear to be upset by the musicians' question. One manager remarked trouble had to come sooner or later probably and it might be as well now as at any other time. This was in reply to a query whether he thought the managers and musicians would adjust the matter of the increase by September. The manager would not make a direct answer to this.

The Proctor stage hands' difference in Westchester was settled the latter part of last week, and the notice of the stage crews to leave the three Proctor theatres in the county revoked.

In Portland, Me., where the Keith theatre last week refused to grant a separate increase to the stage crew for stock performances over vaudeville and placed a non-union crew in the house upon the union stage hands leaving, the situation is unchanged, the Keith theatre company giving its scheduled stock play this week.

President D. Edward Porter, of New York Local No. 310, affiliated with the American Federation of Musicians, says the "request must stand."

He declares the increase was voted upon at a special morning meeting of the musicians, and especially the theatre musicians, held June 13 last, and that it was so ordered, but not until a continued afternoon session was held that same date whereby musicians unable to gather for the morning vote were given a chance to voice their opinion on the matter.

The official notification has been made to each of the locals in New York and Brooklyn, that the first increase is not to become effective until Aug. 1 in the pop-priced vaudeville houses and in the "big time theatres" Sept. 1.

The local heads maintain that there has been no increase asked in the cheaper and popular-priced houses but that they ask that the pay that is being given to the musicians of these houses at present be maintained but that one hour be chopped off the present 7½ hours per work day. This means the payment of \$28 weekly on the 6½ hour scale. On the "big time" vaudeville houses the increase is asked from \$33.50 to \$40, 14 shows a week for a seven-day week. No hour schedule for these houses has been signified.

It was understood picture houses like the Strand and Rialto would be expected to pay their musicians \$42 a week hereafter instead of \$38.50, and all picture houses charging \$2 would be asked to pay \$45 instead of \$42. It is said the Strand will cut down its orchestra rather than submit to the increase.

VARIETY called up the Newark local, No. 16, Monday evening and asked for President William Curtis. In his absence a member of the board of directors took the 'phone. When asked if there was any increase request planned for the Newark musicians he replied the managers of Newark and the Newark local reached an amicable agreement last summer, the agreement to run three years whereby the musicians would receive a dollar increase the first year and another \$2 increase by the third year. He said this adoption of a graduated scale so far had worked out to the satisfaction of both the musicians and managers. Last summer they got a dollar raise and next summer (1918) will get another two dollars tilt.

### TWO "AGENCY" CASES.

Two cases against vaudeville agents for operating as booking agents and not as managers as the defendants maintain and receiving money for promised bookings that did not materialize, will not be dropped by the Commissioner of Licenses' offices, according to Deputy Commissioner James S. Kleinman. Mr. Kleinman says both cases, now up before Special Sessions, will be vigorously prosecuted.

One is against Charles M. Blanchard, which may reach trial any day, the case now being on the calendar in Special Sessions. According to evidence in Mr. Kleinman's hands, Blanchard is charged with having acted as a booking agent without a license and with charging fees in excess of the prescribed charge for booking acts, the complainants being James Wallace Clinton and wife.

The Clintons avow Blanchard was to have gotten them two weeks' booking for which he was to have received \$50, the former to receive \$100 weekly salary. Clinton gave Blanchard a check for \$25, which canceled check is now in Kleinman's possession as "evidence," and promised to pay remainder of the \$25 out of the second week's salary. The Clintons avow they didn't get a day's work out of the promised two weeks.

The other case the Commissioner's office has is against William Thompson, also charged with operating as a booking agent without a license. Kleinman says the Commissioner's office has a number of complaints against Thompson, but at present is using only two complainants' sworn affidavits, William Eander Tien, of the Apollo Trio, and Alfred Erlacher, a picture actor.

Vander Tien alleges Thompson obtained \$100 from him, but obtained no work for his act. All he got, he declares, was a promise from Thompson. Erlacher alleges that Thompson got \$50 from him on a promise to secure him a picture job.

The cases against Thompson were up for pleas Wednesday morning and that they are expected to come up for definite trial within the near future.

Mr. Kleinman stated the men charged have openly operated as booking agents and that notwithstanding their contention that they were acting as managers that they are booking agents and acted as such in the cases as above specified.

The cases arose before the bill recently passed at Albany more definitely defining an "employment agent" within the meaning of the law, as it affects theatrical engagements.

### THE DOOLEYS.

The front cover this week carries the pictures of the theatrically famous Dooley family.

Ray and Gordon Dooley, who are playing their second engagement this season at the Palace, New York, present one of the most entertaining, sure-fire comedy acts in vaudeville.

Miss Ray's vivacious "kid" impersonation is a gem and combined with Gordon's nimble knockabout acrobatics, makes this team of clean "funsters" sought by many Broadway producers.

The talents of Ray, "the live wire," and Gordon, "the standing, sitting, sliding, slipping" comedian, seem to be particularly suited to films of the Keystone variety. They will appear at Keith's theatre, Atlantic City, next week (July 2d) and remain at that resort for the remainder of the summer.

Johnny Dooley, a brother, is now the featured comedian with the current Winter Garden production.

Wm. J. Dooley, another brother, is the comedian of a well known vaudeville team.

H. Bart McHugh directs the business affairs for the entire family.

### AROUND N. V. A. CLUB.

The club's mail department is becoming badly congested. Members using this mail address are requested to ask regularly for mail, or furnish forwarding addresses.

Dave Nowlin reports that while fishing last week at Freeport he caught a young shark. All those whose great grandfathers were among the first settlers in Missouri, stand up.

Secretary Chesterfield has a matter of importance to discuss with Bob Thatcher, P. A. Leonard, Vardon and Perry, Adelaide Wilson, Frank L. Burke and Norman L. Sper.

A package of Frank Van Hoven's Belfast billing has just arrived fresh from a journey through the submarine zone.

Jane Ware presided over a dinner to a party of friends at the club last Thursday.

Bery Levy's son, who enlisted with a Canadian regiment at Ottawa, several months ago, is now on the firing line in France.

Jack Maloy couldn't stand the strain any longer. He just had to do it. He's writing an N. V. A. song.

One of the hardest workers in the present Red Cross drive is Kate Elinore.

Gus Cohan, a landmark of the Chicago Rialto, has been entertaining the cue devotees with some marvelous billiard exhibitions.

Members who are anxious to secure a copy of the Benefit program will not have the opportunity very much longer, as the supply is limited.

Harry Houdini is certainly doing great work for the Red Cross these days. Thursday he headed a show at the Flatbush theatre, the proceeds of which will be used to purchase two modern ambulances, and next week he will be the sole attraction at Lewis, the Standard Oil magnate's estate at Westport, Conn., where he will do his nailed packing box in the water act, for the Red Cross Fund.

### STEEL TIED UP.

Chicago, June 27. Because of government restrictions, construction of new theatres throughout the country will either be curtailed or will cease altogether during the term of the war. According to advices received here, Washington officials have prohibited the sale of steel to be used in the building of theatres and as a number of classes of machine and tool manufacturers have been forced to cut orders of their customers in half (even in cases of agricultural appliances), it seems improbable that builders of proposed houses will be able to obtain the material desired. A goodly percentage of steel and its products is being diverted to the making of munitions and war appliances.

There are several cases, however, where the order will not interfere. One is that of the Wood theatre here. It seems A. H. Woods purchased all the steel construction necessary some time ago and along with other building material it is stored here, awaiting the contractors. Mr. Woods and Lou Houseman are given credit for considerable saving in the price of materials, the costs now being about 40 per cent. over those of a year ago. Work upon excavation for the new house is not yet completed. Nor has the pile drivers' strike been settled. This may delay the completion of the theatre, the date for which is now set for the holidays.



# BURLESQUE

## COLUMBIA'S COMPLETED ROUTE HAS BUT ONE LAY-OFF WEEK

**38 Shows and Equal Number of Weeks on Big Burlesque Circuit, Route Given Out. Circuit Officially Opens Aug. 20. Some Preliminary Weeks.**

• The Columbia Circuit of burlesque for next season, with 38 attractions and a like number of weeks, will have but one open week in the travel, between the Bronx, New York and Paterson, N. J. The Des Moines week, however, will have but three days of playing, with the remaining four to be taken up in travelling to the next stand, Omaha.

With one exception all the cities in the Columbia list next season are the same as last, Jersey City replacing Hoboken. The only shift in the scheduled plan of layout was the transposition of "The Bon Tons" with the "20th Century Maids."

The Columbia officially opens Aug. 20. Some of the shows will play a preliminary week or more, at their option.

The corrected Columbia route, opening Aug. 20, is as follows:

- "Sporting Widows," Columbia, New York.
- "Bon Tons," Grand, Boston.
- Irwin's "Big Show," Albany.
- Mollie Williams, Montreal.
- Harry Hastings, Syracuse and Utica.
- "Liberty Girls," Rochester.
- "Follies of Day," Buffalo.
- "Star & Garter," Toronto.
- Sam Howe, Detroit.
- "Some Show," Columbia, Chicago.
- "Behman Show," St. Louis.
- "Step Lively Girls," Kansas City.
- "Hello Girls," Omaha.
- "Hip Hip Hooray" (3 days), Des Moines.
- "Bontonians," Star & Garter, Chicago.
- Billy Watson's, Cincinnati.
- "Best Show in Town," Dayton.
- "Golden Crook," Toledo.
- Rose Sydel's, Cleveland.
- "20th Century Maids," Pittsburgh.
- Ben Welch, Washington.
- "Puss Puss," Baltimore.
- "Eight Seers," People's, Philadelphia.
- "Hello America," Jersey City.
- Al Reeves, Paterson.
- Sam Howe, Detroit.
- "Broadway Follies," Bronx.
- "Million \$ Dolls," Newburgh and Poughkeepsie.
- "Roeland Girl," Waterbury, Conn.
- "Majestics," Hartford.
- Dave Marion, Casino, Boston.
- "Merry Rounders," Providence.
- "Social Maids," Bridgeport.
- "Maids of America," Empire, Brooklyn.
- "Spiegel's Revue," H & S 125th Street.
- "Burlesque Wonder Show," Casino, Philadelphia.
- "Burlesque Review," Newark.
- "Bowerys," Casino, Brooklyn.

### 125TH ST. STOCK ENDS.

The dramatic stock policy experimented with at Hurtig & Seamon's Music Hall on West 125th street, after the regular burlesque season closed there, came to an end Saturday.

The house was rented by the firm and a company of players installed that is reported to have elicited no especial commendation from the neighborhood, with the results patronage, never strong, dwindled away.

### JUMPS TO "LEGIT."

Sallie Hollins has graduated from burlesque, the ingenue-soubret with Jack Reid's show for three seasons having signed with Selwyn & Co.

A member of the Selwyn executive offices saw Miss Hollins work last season in Kansas City and urged the firm to put her under contract.

### BURLESQUE'S LOSS—OR GAIN?

The leading German comedians of the Columbia burlesque wheel next season are going to discard the makeup and dialect that they have employed for many years.

Some of the familiar German travesties and burlesque parts long the foundation of their German comedy antics

must also go if the war doesn't stop before September.

Of the most familiar perhaps is Billy Watson's "Krousenmeyer's Alley."

No official action has been taken by the Columbia heads. German makeup might draw jeers and catcalls and result in unsavory missiles flying from different sections of the house unknowingly.

### HILL SELLS "MAIDENS" SHOW.

Gus Hill has turned over to Joe Hurtig the Columbia Amusement Co. franchise for "The Midnight Maidens" for next season. By the terms of the agreement Hurtig puts on the show and conducts it, receiving a 25 per cent. interest. Asked about it, Hill said:

"My reason for letting the show go is that I am too busily engaged with the International Circuit to give burlesque my personal attention. I put out 18 shows last year and my legitimate theatrical interests will take up all my time. The arrangement is somewhat similar to the deal I made with

### COLUMBIA SHOW CLOSING.

When hot weather swooped down last week and kicked the bottom out of the good receipts at the Columbia George Belfrage decided that there was no use trying any further to extend the engagement into July, so "notice" was posted closing this Saturday night of "Hip Hooray Girls." The business fell away last week to \$3,600.

The show is now scheduled to close June 30, having opened the Columbia summer season on the Columbia burlesque circuit. "Hip Hooray Girls" reopens its regular season Aug. 27 at the Gayety, Omaha. The show will be sent on tour with exactly the same production, now at the Columbia, with the skating ballet retained as a new road feature, also 24 choristers, and two carloads of scenery.

The Columbia, with "The Bowery Burlesquers," reopens Aug. 6. The house will be dark a little more than a month, unless a decided change in weather holds in the summer attraction on the week-to-week notice.

### MAKING "FOLLIES" NEW.

A real surprise happened in burlesque last season. When Max Spiegel sent out the "Social Follies" on the American Circuit last season he did not dig deep into jeans for equipment, the production being really regarded as the "joke" of the circuit. 'Tis said that Spiegel's investment cost the office very little, but that Sol. Meyer, manager, wound up the season with more

### DANGEROUS AIR-GUNS.

As a result of her young son being severely injured through a shot fired from an air-gun and which struck the boy in an eye and affecting his sight, Mrs. Alex. Pantages, wife of the western vaudeville operator of the circuit bearing his name, now in New York, has started a personal movement whereby she will direct every effort to have every state in the union bar the manufacture and sale of dangerous air-guns.

It appears that the present state of active military preparations throughout the country, owing to war with Germany, has resulted in the children of the land playing with guns and firearms of every description and especially air-guns with which the small bird-shot is used.

A number of deaths and serious accidents have already resulted from their sale. Mrs. Pantages has taken the matter up with several women's organizations and they in turn have signified their intentions of giving the matter their full support and attention.

Mrs. Pantages to make sure that no half-hearted movement will be made has decided to finance the agitation against the air-guns herself and has already engaged Nellie Revell to handle the publicity for her along lines that will elicit public sympathy.

When Mrs. Pantages returns to Seattle with her son, Lloyd, who has been here receiving special surgical attention, Miss Revell will return west with her in order to carry along the work to further completion.

## BURLESQUE CALLS

Variety will make a special rate on all burlesque "call" advertisements this season.

Call announcements will be given a preferred position and a discount (allowed in space).

Spaces for Call advertisements are \$5, \$10, \$15, or more.

Dave Marion who operates under a franchise owned by me."

### MANAGEMENTS VACANT.

To date no manager has yet been selected by the American Burlesque Circuit to handle the Victoria, Pittsburgh, which the American has tacked onto its booking list for its shows next season. The selection is likely to be made within the next fortnight.

No manager is announced for the Empire, Chicago, although 'tis understood at this end that I. Herk will switch Art. H. Moeller from the Haymarket to the house when it starts American burlesque in the fall.

### GERARD'S TRIO.

Three shows will again take to the Columbia and American circuits next season under Barney Gerard's direction. "Follies of the Day," with a brand new book written by Barney himself entitled "Oh, You Shakespeare!", featuring George P. Murphy, Gertrude Hayes and Chester Nelson, and the Edmond Hayes show in a new version of the "Piano Movers," will tour the Columbia while "The Americans," with Sliding Harry Welch, will play American dates.

Fred Follette is the only agent now engaged, Follette going with "The Follies."

The Hayes show will be known again as "Some Show." Jack McNamara will again manage its tour.

Jeanette Mohr Back With Clark. Jeanette Mohr, character woman with the Max Spiegel's shows for several years, goes back next season to the Pete Clark forces.

Miss Mohr was with Clark's show prior to joining Spiegel.

money than any other Spiegel show out last year.

By way of recognition of Bloom's efforts Spiegel will give the "Social Follies" new equipment for next season with Mr. Bloom again in charge of it.

Jim Weedon will be with Max Spiegel's "Merry Rounders" and Frank Smith will be agent. George A. (Alabama) Florida will travel ahead of Spiegel's "Review."

Jack Reid, when in New York recently, placed order with a local firm for new scenery and costumes for his Columbia show, "The Record Breakers," for next season. Reid will again head the show and will have most of his old people with him. Among recent acquisitions are Austin and Austin, dancers, from vaudeville.

### ROBINSON'S "FLIRTS."

Charles Robinson has only part of his roster completed for new season in "Parisian Flirts." Robinson will personally manage while Charles Loew will make his bow as Robinson's agent. Among the women signed are May Bernhardt, comedienne; Jerry Fleming, soubrette, and Freda Lehr.

When "Parisian Flirts" starts the former two-act show, "The Midnight Elopers" will be boiled down to five scenes and one part, Robinson adding a new one-act musical comedy to the burlesque, with vaudeville specialties filling in the remainder of the time.

Heretofore Robinson has been on only long enough to do his character specialty, but this fall will again take a role in the show.

Harry De. Muth was engaged last week to manage the new tour of Hyams and McIntyre next fall.

### FILM STAR'S SOUTHERN TRIP.

The return of Violet Meserau late last week from a tour of the Southern Loew vaudeville theatres gave that circuit much satisfaction in the interest felt in the South by the Universal's firm star.

Miss Meserau, accompanied by N. C. Granlund, the Loew publicity man, visited Atlanta and Birmingham, appearing for three days each in the Loew houses. They did "an act," through Granlund performing the introductory, and Miss Meserau following with humorous accounts of her studio work.

In Birmingham where the Loew business had not been over-healthy, the picture attraction, in person, caused a turnaround and the Loew people believe changed the house into a winner.

On her way north Miss Meserau stopped off at Universal theatres in Baltimore and Washington. The expenses of the trip were borne by the Loew Circuit, while Miss Meserau's salary during the jaunt was continued by the U.

### CENSURES CRITICS.

Chicago, June 27.

Alan Brooks, whose new play, "Dollars and Sense," stopped at the Princess Sunday night, displayed questionable headwork by denouncing the Chicago critics, in certain speeches during the last few performances.

Although the audiences were meagre, Brooks would have his say. In his remarks he said that his play might not be suitable for Chicago, nor New York, but the local reviewers might have treated him more kindly. He thought that what the stage needed was "constructive critics, not destructive ones—critics who would advise a playwright so that he might perfect his work."

Brooks also thought that playgoers should patronize a play given a bad review, so that they might enjoy a success.

As a matter of fact most of the critics said nice things about Brooks' bright dialog, but did point out that the play was of faulty construction.

Mr. Brooks expects to return to vaudeville in his playlet, for immediate engagements. He has wired his New York agent for dates.

# VARIETY

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**Leona Cass Baer**, dramatic critic of the Portland "Oregonian," will visit Broadway within the fortnight to look over some of the shows that haven't yet closed for the summer.

**William Steege**, who formerly operated the Opera House, Great Falls, Mont., has been engaged to manage the new legitimate playhouse in Helena, Mont., for the Ansonia Amusement Co.

**Jessie Mae Hall**, now in Vinita, Okla., visiting her brother, J. Eugene Hall, appeared in a song concert in the Congregational Church there for the benefit of the Red Cross.

**Samuel Mittelman**, a Chicagoan, contemplates a theatrical producing debut by bringing a new three-act farce, "Sincerely Yours," by Harry Segall, to Broadway next fall.

**W. L. Duffy**, of London, Can., is now attached in New York to the staff of Clark Brown, general manager of the Canadian Circuit. Mr. Duffy is a son of the president of the circuit.

**Brice and King** are preparing a new act, which they will break in July 23, opening at the Temple, Detroit, Aug. 6 and play three or four weeks in the east before the fall season.

A theatre is being built at Stuart, Fla. The local paper devotes two columns to the house, which is to have a seating capacity of 500. It will have a stage 40 feet wide with 20 feet depth.

**M. B. Leavitt** is permanently located in the Virgin Islands, formerly the Danish Indies, and has written some New York friends that he is getting along swimmingly.

"Panning the Pan Time" is the title of a pamphlet compiled by Herbert Lloyd and sold for 15 cents per copy. It is complete in detailed information of the Pantages Circuit, its cities and theatres.

**George Choos**, the producer, left New York this week to visit his wife, who has fully recovered from a recent auto accident. Mrs. Choos is in Mt. Clemens, Mich. The couple will motor to the coast.

"Slim Tim's Sickness," which Emily Ann Wellman wrote and tried out will be sent over the vaudeville route next season, but Miss Wellman will return to her other act, "The Young Mrs. Stanford."

There is speculation as to the theatrical intentions of Lincoln Wagenhal and Colin Kemper, who are reported as having everything lined up for a production "come back" next season. It has been more than two years since Wagenhal & Kemper were active in New York.

**Ocean Pier**, Wildwood, now known as the Hippodrome, was started with vaudeville for the summer season under the Nixon-Nirdlinger direction, June

25. The same interests will operate the shows at Ocean Pier, Ocean City, N. J.

The axe has fallen on Louis Koemmenich, for five years conductor of the New York Oratorio Society. Walter Danrosch is understood to have been given temporary charge of the society until a conductor is appointed to fill Koemmenich's shoes.

The Robins players appeared at the Royal Alexandra, Toronto, are trying out "Annabel Lee," a new American comedy this week. Edith Taliaferro and Edward Robins are heading the cast.

**Tumbling Dam Park**, Bridgeton, N. J., started a vaudeville policy last week, the acts being booked out of Philadelphia by Rudy Heller. He also pencils in the shows for the Park and Criterion, Bridgeton.

The Majestic, Elmira, N. Y., sent some pleasant hot weather news to Bill Delaney of the U. B. O. this week. It told Bill to cut down its bill next week and onward from five to three acts.

The Jacques, Waterbury, Conn., under the management of James Clancy, closed its summer season of vaudeville June 23. A slight fire in the theatre last week helped toward its finish.

The Terminal Music Hall, North Beach, has started its summer season with a ladies' band, Geiger's orchestra and a "jazz band," while Myer's Casino, South Beach, is offering a seven-act vaudeville show.

Next season the Sunday vaudeville concerts for the Star and Gayety burlesque theatres, Brooklyn, will be booked by the Ben Moss offices, the Columbia offices granting the official sanction this week.

The Shuberts have commissioned Philip Bartholomew and Edgar J. MacGregor to rewrite "All Night Long," a farce in which Irene Fenwick appeared in for the tryout period last year.

**Bobby Matthews**, who makes his first New York appearance this last half at the Fifth Avenue in his new "single," was consummating a deal Tuesday whereby he will dispose of his former "Dreamland Chinatown" to a comedy vaudeville team that will head it for a western tour next season.

**Henry Miller** has laid his plans so that his next public appearance in New York will be the opening of the Henry Miller theatre on West 43rd street sometime in November. The play will be one of two that he is at present trying out on the Pacific Coast.

When Cohan & Harris inaugurate their Chicago engagement of "Captain Kidd" at Cohan's Grand early in August, Edith Taliaferro will be in her original role, but it is not certain that Otto Kruger will be in the cast, owing to other arrangements.

**W. S. Harkins** has abandoned all intentions of taking a touring company to South America for the present as the transportation facilities are too much of a handicap to overcome. There has been no boat sailing between Colon and Trinidad for five months, thereby making the Harkins proposed route impossible.

**David Warfield** breezed on to Broadway last week and then went up New York state way where he will take life easy this summer. Mrs. Warfield hasn't been so well these past weeks and is recuperating. Warfield himself plans to open in "The Music Master" early in September.

**Harry A. Bailey** commenced this week to act as the temporary manager of the Keith's Greenpoint, Brooklyn; Keith's Alhambra, Harlem, Mr. Bailey's regular house in season having closed last Saturday, with a supplementary picture run after the vaudeville ending. Mr. Bailey lives at the Alhambra and will make the Hunter Point jump by auto (if he gets one).

The American, Chicago, controlled by the Finn & Heiman interests, may not play vaudeville the first three days of each week next season. Plans are afoot to offer pop bill the last half, with a new show playing Sundays only. What policy the American will have the other three days has not been determined.

The City Council of Los Angeles passed the Conwell ordinance last week, regulating the billboard advertising in that city and the bill was signed by Mayor Woodman an hour after. There was determined opposition. The restrictions divide the city into four districts and prohibits posting in the residential portion. No billboard taller than 11 feet four inches can be erected in any part of the town.

**J. R. Waters**, who went abroad about two years ago to play in the London production of "Potash & Perlmutter," and who recently produced a new sketch over there that was quite successful, sailed from London last Wednesday for New York City. Waters in private life is the husband of Clarice, the Broadway modiste, and upon his return here may join the Lee Kohlmar act for a vaudeville tour.

A bright office boy called Johnny in the United Booking Offices became entangled in a physical encounter the other day with another of the messenger variety in the same suite. Johnny emerged with a darkened optic. One of the U. B. O. managers, noticing the discolored, asked Johnny: "Who gave you the black eye?" "Nobody," answered Johnny. "I had to fight for it."

**Coleman and Alexandra**, an American act, have hauled down quite a playing engagement in Europe for consecutive playing, reported as establishing a record in this respect by appearing four months at the Folies Bergere and a month at the Olympia, Paris. Paul Gordon, American wire walker, featured last month at the Alhambra, Paris, has started a long engagement at the Ambassadeurs, Paris.

Observation cars were not taken off Tuesday as expected. The general order was to have been carried out on that day, but several of the big trunk lines including the New York Central and the P. R. R. declined to do so. That led to a postponement of such action. At first it was thought that the roads had voluntarily agreed on the service curtailment, but are now waiting until the federal authorities actually order train curtailment, looked for soon.

**Frank Peck**, the blackfaced comedian of the "Hip, Hip Hooray Girls," at the Columbia, bought a farm up at Cornwall Bridge, Conn., and then dreamed that all he had to do was to ship household stuff up there and it would be ready for his tenancy next week. Peck was in despair when the roads refused to insure shipment of his goods by freight at any price, but he got them away this week by hiring a motor truck to make the delivery. The distance was 102 miles. Peck is waiting for the bill.

There's a story going the rounds on Arthur E. McHugh. McHugh started a press story on the "Somewhere In France" act produced at the Prospect with real French soldiers taking part.

The act showed Monday night and McHugh, believing that it was a red-and-thunder French dramatic war playlet, got busy with the expected boom of guns, etc., in his advance press reports. He also personally got the French consul to be present and even invited a British major to attend. The act is straight singing.

The VARIETY reviewer who saw the Royal, Bronx, bill last week caught it on a Monday night, when Al Herman was next to closing. He mentioned the program had been shifted around for that evening. It seems, however, Mr. Herman had arrived late at the theatre Monday evening, explaining a Subway block had delayed him, and so got the next to closing spot, instead of opening after intermission, Laurie and Bronson continuing next to closing, where they had been assigned from the opening performance for the remainder of the week.

"Oswald," Rawson and Clare's extensively-kept dog, has been featured in the act's advertisement in VARIETY for nearly two years, while Rawson and Clare were away from home, playing in vaudeville. The dog was in a kennel and copiously fed, under explicit instructions. When Rawson and Clare returned to their summer home in Auburndale, L. I., last week and Guy Rawson visited the dog, "Oswald" started for another meal off Guy's right leg. While Guy and his wife, Frances Clare, declare it was the height of canine ingratitude, they still have hopes, and have left the dog in the kennel, where Guy goes twice a day, trying to again make friends with the mut.

The Interstate Circuit of vaudeville in the south will open its string of houses with the first road show sent out to start at Ft. Worth Aug. 9 for three days, opening Dallas, Aug. 12 (week); Houston, Aug. 19 (week); Galveston, Aug. 26 (two days); Beaumont, Aug. 28 (two days); Austin, Aug. 31 (two days—one day lost in travel); San Antonio, Sept. 2 (week); Waco, Sept. 10 (two days), and then into Little Rock, which has been open the year round. (Beaumont is the new point on the time.) Cecelia Bloom is the general booking agent for the circuit, from her New York office. Karl Hoblitzelle is the Interstate's general director.

**Henry W. Savage** and Lou Wiswell, Savage's general booking manager, are in Hartford, Conn., this week where they are attending the first performances of a new show, "Houp-Lal!" that Savage has an option on for next season for Mitzi Hajos. To get a thorough line on the new Edgar Allan Woolf-Jerome Kern show, Miss Hajos is appearing as the star of the production at the Parsons in Hartford. The piece is given by the Opera Players, with Miss Hajos as a special attraction for all this week. If acceptable, "Houp-Lal!" will not be produced by Savage until next January or February, following her return from a Coast tour in "Pom Pom."

The Lights at Freeport, L. I., held a "Pigs' Gambol" Friday night to celebrate the opening of the rathskeller of the clubhouse. The members have sub-named their downstairs organization "The Pigs." About 500 people attended. An entertainment was provided from the members present. Benny Leonard and Johnny Dundee gave exhibitions of sparring (not with each other). Frank Tinney, Victor Moore and Manny Manwaring had charge of the affair, a very enjoyable one. George M. Cohan sent a check for \$1,000 for a "gallery seat." Mr. Tinney acknowledged the gift, stating there were nothing but ringside seats to be had and asked Mr. Cohan to please remit the difference. About \$1,700 was realized from the evening. Applications from over 100 laymen were received for membership.

# NEWS FROM THE DAILIES

(Below is news matter not collected by VARIETY but rewritten in condensed form from the items relating to theatricals appearing in the New York daily newspapers between the dates of VARIETY's weekly issues.)

"The Brat" closes Saturday.

John Daly is back on Broadway after managing a show and a feature film outfit.

Eddie Lester will go out with a burlesque show next season for Hurlst & Seamon.

Frank Gibbons will travel ahead of "The Brat" when it goes on the road.

A. H. Woods has obtained the state rights for "In and Out," a novel by Edgar F. Stern.

J. J. Murdock is reported buying an \$100,000 estate at Larchmont, N. Y.

"You're in Love" closes at the Casino Saturday.

Allan K. Foster, the Shubert stage director, has left for Canada and will remain until some time late in August.

Wilton Lackaye will appear in "The Inner Man," under the management of the Shuberts, opening at the Lyric Aug. 15.

John McCormack had the degree of D.L. conferred upon him by the Holy Cross College at Worcester, Mass., last week.

John Hageny, formerly with the Werba & Luescher offices, is acting as assistant press agent to General Representative Buell at Luna Park, Coney Island.

The first of the Arthur Hopkins productions at the Hudson, New York, in August will be a drama entitled "The Deluge," adapted by Frank Allen from a story by Henning Berser.

A. H. Woods has acquired the stage rights to Achmed Abdullah's stories, including "Buckling the Tiger." The stage version will be prepared by May Tully and Mr. Abdullah.

"Lombardi, Ltd." is to be produced by Oliver Morosco in Los Angeles Sunday night. In the cast will be Leo Carrillo and Grace Valentine.

"Wanted—An Alibi," tried out last week by the Shuberts, is to be one of the earliest fall productions in New York. The piece is a farce by Anne Crawford Flexner.

Mrs. Rida Johnson Young has completed the American version of "Wie Einst im Mai," which is to be produced by the Shuberts. The rehearsals are to start next week.

Pauline Hall, who has been on the stage's retired list for a number of years, will make her return to the theatrical field in the production of "Kitty Darlin'."

The season at the Empire, New York, is to begin next season with the presentation there of "Rambler Rose," the musical comedy in which Julia Sanderson and Joseph Cawthorne are to be co-starred.

Harry Aekin, for two years the manager of the Hippodrome, has been appointed general manager of the Century, succeeding Fred G. Latham, now general stage director for Jos. Weber.

"Society Vaudeville" is the name given the entertainment given for the benefit of the Red Cross at the Fine Arts Club, Chicago, Wednesday. The program was arranged by Grace Hickox.

Mme. Sarah Bernhardt is to deliver an independence day address at the exercises to be held at Prospect Park, Brooklyn, July 4. This will be her first public appearance since her recent illness.

Among the musical productions the Shuberts announce for next season are Franz Lehár's "The Star Gazer," Edmund Eysler's "Lieut. Gus," and "When Two Love," Roland Oliver's "The Cave Lady," and Hamilton Sim's "Love's Light."

Anderson & Weber presented a new farce entitled "The Very Idea," by William LeBaron, at the Shubert, New Haven, June 25. This piece is to be the first of the firm's productions to be shown in New York next season.

Ralph Long has been appointed general manager for the Shuberts, succeeding to the position left vacant by the resignation of Chas. A. Bird, who held it for 15 years. Mr. Bird will hold a position of the same calibre with the firm of Elliott, Comstock & Gest.

Mme. Bernhardt has fully recovered from her recent illness and is resting at Long Beach. At the height of the social season in Newport she is due to open there with a number of short plays, as the features of a pro-

gram that will also include a number of concert artists.

Will Tisdale is out as manager of "The Pawn," at the Garrick, Chicago, his place taken by Caro Miller. The latter now has two jobs, as he is too, the assistant manager of the Garrick, which post he will hold during the run of "The Show of Wonders."

Wilbur Seibert breezed away from Chicago's Loop Monday, aiming for Los Angeles to witness the opening of several of the new Morosco shows. He will return in a month to pave the way for the opening of "Upstairs and Down." Wilbur has been agenting all the Morosco shows here since January.

J. Fred Zimmerman, Jr., has a new play by Frank Craven entitled "Needles and Pins" which is to have its initial presentation at Long Branch Aug. 20. In the cast will be Grace Goodall, Jed Prouty, Maude Hannaford, Charles Trowbridge and Evelyn Gosnell. In addition to the author, who will play the principal role.

Tuesday, A. H. Woods decided to change the name of the latest of the Montague Glass-Jules Eckert Goodman collaboration and will call the piece "Potash and Perlmutter's Vampire." Barney Bernard and Alex Carr are to have the principal roles and the piece is to be produced at the Eltinge in August.

In making an announcement of the plans of Elliott, Comstock & Gest for the coming season, Mr. Gest predicts that the coming theatrical year will be the country's greatest from a business standpoint in spite of the fact that wars are at war. He cites the prevailing conditions in London as the basis for his prediction.

"The Knife" at the Bijou and the three Barrie plays at the Empire closed their season last Saturday night. The former closing was on very short notice. Four shows are scheduled to close this week. They are "His Little Widows" at the Astor, "Up Stairs and Down" at the Cort, the Washington Square Players at the Comedy, and "Nothing But the Truth" at the Longacre.

"Leave It to Jane," the Elliott, Comstock & Gest production, which is to open at the Longacre the first week in August, was placed into rehearsal on Monday. In the cast are Oscar Shaw, Georgia O'Ramey, Robert Pitkin, Fred Graham, Carl Randall, Jane Elliott, Anna Orr and Tom Reynolds. This is the musicalized version of "The College Widow."

The Lippe Contracting Co. has the contract for the Triumph theatre to be built on the site of the Barney Estate, at 1614 to 1622 Broadway, running through to Seventh avenue. Thomas W. Lamb designed the building, which is to cost \$300,000. The new Selwyn theatre at West 42d street is to have a seating capacity of 1,100, the contract having been secured by the Jerome Realty Co. George Keister is the architect. The building is to cost \$200,000.

Henri Bernstein, the French author, is the first to have turned out a serious drama of any worth since the declaration of war, according to advisers which have come to this country regarding his play, "Elevation," which was produced at the Comedie Francaise, Paris, last week. The work is a tragedy in three acts, and it shows that the author has entirely changed his style since the writing of "The Thief" and "Sampson."

The Actors' Fund officials have decided to make a fight in the courts for the \$500,000 which was bequeathed to them by John Hoge, of Zanesville, O., but which the Probate Court denies them by throwing out the codicil to his will containing this gift and that of \$1,000,000 to the Metropolitan Museum of Art. Relatives stated that Mr. Hoge was of unsound mind when he wrote these two gifts into his will. David Gerber, attorney for the Actors' Fund and an attorney for the Metropolitan Museum, will go to Zanesville and wage a fight for the gifts.

Frederick Mainhold was arrested in New York last week and brought to Chicago, charged with having forged the name of Harry J. Powers, one of Chicago's legit managers, to checks totaling \$10,000. He was apprehended by the Chicago Pinkertons upon information furnished by William Faversham, the star, who appeared in Chicago lately. Mainhold was for a time employed as stage doorman at Powers' theatre and obtained Mr. Powers' cancelled checks to copy the signatures. While in the Windy City Mainhold is said to have held many kinds of jobs. Some are: interpreter, translator of foreign plays, wig maker, private watchman, fireman, doll repainer, wax figure maker, waiter, jewelry repainer, private detective and strike breaker.

## STOCKS CLOSING.

Detroit, June 27.

About July 15 the Jessie Bonstelle stock company is expected to vacate the Garrick, where it has been since May 14, and move into the Star, Buffalo.

When the Bonstelle stock quits Detroit, the Vaughan Glaser company, now in Pittsburgh, may take possession of the Detroit Garrick.

Metropolitan, Rochester, Minn., closed its stock season last week, the Hatfield Girls and company of twenty being the final attraction.

The Blunkall stock at the Lexington O. H. closed Saturday.

The Mac Desmond Players closed their stay at the Van Curler, Schenectady, N. Y., Saturday. A strike at the electric light plant is said to have caused the closing, the management not caring to run any danger of hitting a big slump.

The May Mesmond stock closed its season in Schenectady, N. Y., last Saturday. The company will be held intact for the season in Paterson, N. J., which opens in August.

## WINS ROYALTY SUIT.

William Loraine was given a verdict and damages for \$350 against John Cort demanding an accounting of the musical comedy, "Let's Get Married," produced by John Cort under the name of "What's Going On."

The manager claimed Walter Lawrence had entered into a contract with him for the production, Lawrence claiming that he held the sole rights to the piece. Loraine subsequently proved that he was entitled to 1½ per cent. of the gross for music which he wrote for the production.

"What's Going On" played from Jan. 28 to March 20, 1915, to gross receipts of \$20,969.50. Nathan Burkan represented the composer.

## "YOU'RE IN LOVE" MOVING.

The Hauerbach-Friml musical comedy, "You're in Love," now at the Casino, New York, will be moved by Arthur Hammerstein to have it open July 9 in Chicago, for a summer's run.

## JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of judgment.

Arthur H. Jacobs Photoplays, Inc.—H. J. Palm, \$132.61.

Bernhard Granville Pub. Co., Inc.—W. P. Palmer, \$75.91.

Grenville Producing Corp.—N. Y. Tel Co., \$43.23.

North Star Photoplay Co., Inc.—Universal Film Exchange of N. Y., \$87.79.

Preston Gibson—E. Mills, \$453.65.

Lee Ave. Theatre Co.—Day Pub. Co., \$10.73.

Mutual Film Corp.—Motion Pictures Board of Trade of Am., \$1,490.83.

John Cort—W. Loraine, \$387.

Film By-Products Corp.—L. O. Koven, et al., \$273.34.

Casino Amus. Corp.—Picture Theatre Equipment Co., \$429.75.

Amy Ongley, adm'x—A. H. Woods (costs), \$68.60.

## SATISFIED JUDGMENTS

Maurice Weinstein—H. J. Goldsmith et al., \$251.91 (Feb. 25, 1916).

## JUDGMENTS REVERSED

Frohman Amusement Corp.—A. Blinkhorn (costs), \$100.40 (Nov. 11, 1916).

## ENGAGEMENTS.

T. Henry Coote, Lucille Saunders, Harry Fender (musical stock, Providence).

Edna Bates (Const. Co., "Very Good Eddie," starring Julia Milne).

Fred Graham, Harry Forbes, Chas. Williams ("Leave It to Jane").

Marion Conkley (Geo. C. Tyler—"Our Country Cousin").

Helen Joy, Dorothy McKaye (H. W. Savage "Houpla").

Frances Demarest, Beatrice Allen, Ruby Norton, Ernest Trenchard, George Anderson, Ward De Wolf, Charles Angelo ("Purs and Frills").

Henry Hull (William A. Brady).

Robert Glendon ("Maden Carey's Check-ups").

Stuart Baird ("The Rambler Rose").

Robert Ober ("Fair and Warmer").

Cecil Owen ("The Enchanted," "Lilac Time").

Al. Redner, Leon Leonard, Maude Beatty and Patsy Hearn ("Stop, Look, Listen").

## STOCKS OPENING.

Charleston, W. Va., June 27.

The Reed Rosser stock company is completing its seventh week at the Plaza and Rosser is now looking around for a place to keep the company running all winter. The Rosser Players include Erna Steck, Mildred Hastings, Roscoe Van Tuyl, Whit Brandon, Roy Von Fossen, Florence Kean, Will F. Crockett, Dixie Loftin, Ronald Rosebraugh, Frank R. Dare, stage director; Charles Hunt, scenic builder. Pat F. Liddy, the former New York box-office custodian, who has been in Charleston for two seasons as assistant manager of the Burlew (playing legit) and the Plaza (vaudeville), is assisting Rosser with the stock management.

Danbury, Conn., June 27.

The Malloy, Corinne Players (direction O. E. Wee, New York) were transferred from Hershey Park, Pa., Saturday and brought into Danbury Monday, where they will remain indefinitely.

San Francisco, June 27.

According to information the Hippodrome, Oakland, will discontinue its Ackerman and Harris vaudeville, and instead will house a dramatic stock company, expected to open around July 1st. It is also understood the company is being engaged at present. This would make close opposition in Oakland, for already there are two stock companies playing (Orpheum and Bishop) besides a burlesque stock (Columbia), with the MacDonough playing road attractions, leaving Pantages the sole vaudeville house there.

Portland, Me., June 27.

The Greely has gone over to musical comedy stock for the summer. Fred Bowhman has his company there. It includes George B. Alexander, George Fagan, Joseph Pesce, Lottie Dwyer, Anna Mae, Daisey Colangelo and a chorus of six.

Richmond, Va., June 27.

Musical stock will open here Monday. Edward Basse has been signed to head the company.

Milwaukee, June 27.

Lionel Atwill and Cathleen Nesbit are the leads for George Foster Platt's new stock company opening here this week. The company is due to remain all summer.

Syracuse, June 27.

A new company headed by George Slocum, Tony Raymond and May Earle opened at the Bastable last week for a summer's season of stock burlesque.

Montreal is to have a season of summer grand opera. Antoine de Vally, who was behind the French opera movement in New York, has arranged to offer grand opera in Montreal during July and August.

## SHOWS CLOSING.

Manager McLean, of "His Little Widows," upon instructions from the Weber & Anderson offices, gave closing notices Saturday to the stage crew and members of the company that the show would close Saturday (June 30) at the Astor, lay off a month and reopen at the Shubert, Boston, Aug. 13.

There will be several changes in the cast during the summer interim. "Nothing but the Truth" closes Saturday at the Longacre.

As far as present arrangements are concerned the present company will reopen in August, with at least a month booked for Philadelphia and eight weeks in Boston. The company will stick around the big eastern cities, while the Max Fignman company, now fully routed, will play the same piece through to the Pacific Coast.

## AUTO 'PARKING SPACE IN MOROSCO'S "LOOP" HOUSE

**Work On Chicago Theatre to be Started in Fall—Site a Secret, but Plot is 180 by 120—To Have Largest Stage in Chicago—A 16 Story Office Building Also Planned.**

Chicago, June 27.

A new wrinkle in modern theatre construction is incorporated in the plans for the house which Oliver Morosco proposes for the Loop, work upon which is supposed to begin next fall. It is the providing of parking space for automobiles, to be situated in back of the theatre and to occupy a space 20 by 100 feet.

It may be a double deck affair, with a runway or elevator reaching the top level and if so about 100 machines could be easily accommodated—enough to take care of all the cars employed by any one audience.

The actual site of the house is being kept under cover but it is known that the plot is 180 by 120 feet. The stage, which will measure 80 feet in width, will be one of the largest in the city.

A 16-story office building is included in the plans.

### STOCK TRIES "HOUP LA."

Hartford, June 27.

The musical stock at Parson's is trying out "Houp La," the piece by Edgar Allan Woolf and Jerome Kern to serve as a starring vehicle next season for Mizzi Hajos under the Henry W. Savage management.

Mizzi is playing the principal role, which seems to hold excellent opportunities. Both she and the local company well received, the latter holding great popularity here. The production is well staged.

The two song hits fell to Mabel Wilbur and Billy Kent of the local cast. They were "Let Us Build a Nest" and "Funny Little Something."

"Houp La" is to be produced for Mizzi to star in after she makes a short tour at the opening of the season in "Pom-Pom."

### TITLE A TRADE MARK.

Judge Manton, in the United States District Court, has granted a motion pendente lite to J. Hartley Manners, author of "Happiness," against the Triangle Film Corporation, preventing the latter from showing a feature film with the same title.

The court holds the author of a dramatic play has a property right in the title given to his composition, and it is a fraud upon the public and the owner of the dramatic play for another to use the same title for a photoplay or picture. The title can be protected on the doctrine of unfair competition.

It is held that the infringement of a title could not be justified by reason of the use of the same for another play for a single performance given several years prior to complainant's appropriation.

"Happiness," even though a word in common use, becomes a trade name or trade mark.

If the title is serviceable as a description of the subject portrayed in a play it is open to adoption by the author, and if such use gives the title a secondary meaning in identification of the dramatic composition it becomes so associated with the good will of the drama in its production as to be entitled to protection as a trade name or trade mark.

### OUT OF "SEVEN CHANCES."

Chicago, June 27.

On July 15, Frank Craven will leave "Seven Chances," in its sixth week at

the Cort and with which he is featured, to put on a new comedy he has written, having the tentative title of "Pins and Needles." Fred Zimmerman is ostensibly the producer and the show will have its premiere Aug. 20, probably at Atlantic City.

It is understood that Mr. Craven has been anxious to leave "Seven Chances" for some time, and although "Pins and Needles" is mentioned as his reason it has been reported that there has been friction in the company. The Belasco piece seems good enough to last until "Upstairs and Down" arrives at the Cort Aug. 4.

After Craven leaves, John Butler, now in the cast, will enact the lead.

### "PICKADILLY JIM," NEW.

If a new play styled "Pickadilly Jim" shows any real strength following its stock production shortly at the Colonial, Cleveland, where F. Ray Comstock has a permanent company playing for the summer, it will be renamed "Fifty-Fifty" and given a Broadway production.

In charge of the Cleveland production for Comstock is Edward Rosenbaum, who formerly managed Ziegfeld's "Follies."

### REMODEL ROOF FOR REVUE.

The Shuberts are planning to remodel the roof of the 44th Street theatre and rearrange the upper portion of that building so that it will be a small theatre as it was originally. The Shuberts intend to produce the Justine Johnstone French Revue there in September.

The show will run from 9 to 11 each evening, with the club in the lower portion of the building opening later. The performance is to be a combination of revue and specialties. Among those at present slated for the production are Willie Weston, Dyer and Faye. The Sharrocks, Laurie and Bronson, Frank Potts and Sheets and Elder.

### JACK WELCH'S SUCCESSOR.

With Jack Welch severing connections with the Cohan & Harris forces, starting on a vacation last Saturday and taking up the general management of the Arthur Hopkins offices Aug. 1, there were numerous reports as to who would be assigned to Welch's desk in the C. & H. offices.

With Victor Leighton on the way back from the Coast there was a report he would get the job. The Hopkins office is understood to be sending out two companies of "Good Gracious Annabelle," William Gillette, and Billie Burke in a new piece as well as having two New York theatres under its direction, and arranging for the production of at least five new plays.

### "HE AND SHE" OPENS.

Atlantic City, June 27.

Cohan & Harris produced "He and She," a play by Rachel Crothers at the Apollo Monday. In the cast are Effie Shannon, Maclyn Arbuckle, Beatrice Prentice, Marion Barney, Jave Cooper, Emily Varian and Clyde Fogel.

### "Toby's Bow" to Be Rewritten.

Winchell Smith and John L. Golden have decided that "Toby's Bow," tried out in Stamford several weeks ago, will have to be entirely rewritten.

## SHOWS IN CHICAGO.

Chicago, June 27.

The in and out weather this month might be considered of a miracle brand, so far as the theatres are concerned. Up to now there have been but few warm days. Every week-end during the month has been cool, especially on Saturday nights. Saturday and Sunday night last, wraps and overcoats were in evidence and the favorite attractions did a capacity business, with most of the others sharing in the break. It was a sell-out for "The Show of Wonders" at the Palace and "Seven Chances" at the Cort. Trailing close behind were "Dew Drop Inn" at the Illinois, "Turn to the Right," at Cohan's Grand, "The Pawn" at the Garrick and "The Bird of Paradise" at the Olympic, the takings about indicated in the order named.

"Dew Drop Inn" seems to have caught on. The new musical show drew \$9,000 or better for its first week.

Allan Brooks' "Dollars and Sense" found that the switch from the Garrick to the Princess for a third week was a disastrous one and closed Sunday. The house is dark for the time being. The show returned to New York and it is improbable that it will again be seen until it is rewritten. The withdrawal leaves but six legitimate attractions. Saturday next the field will be further narrowed when "The Bird of Paradise" ends its season.

### "ROAD" ALARMED.

From out of the West to New York dramatic booking offices comes a wail to the apparent dearth of good one-night attractions for next season. Some of the managers say they are positive that war activities and the hurrah attendant the mobilizing of the army will not materially affect the general prosperity of the theatrical road business next season.

It is admitted that some sections may be hurt more than surface indications point to at this time, yet the general belief is that the one-nighters will not have the poor sledding expected.

It is further believed the people are going to practice economy, especially in the way of amusements yet will have plenty of money to spend on the deserving shows.

Inasmuch as all the big monies, at least the greater bulk of it, that the United States loaned to the different countries at war, is being spent in the States the fact remains that America's prosperity is still at the crest.

### SHOWS CLOSING.

The Washington Square Players will bring its season to a close at the Comedy Saturday, reopening in September.

The front of the Hudson is covered with a sign announcing the house will open the fall season with a production by Arthur Hopkins, entitled "The Deluge," written by Henry Berger, adapted by Frank Allen, scene by Robert Edmond Jones.

"Johnny Get Your Gun" closed in Pittsburgh (Duquesne) Saturday after playing seven weeks there. It reopens in September at the Montauk, Brooklyn.

### SHOWS OPENING.

New Haven, June 27.

Anderson & Weber produced at the Shubert for the first time on any stage Monday a farce comedy by William LeBaron, "The Very Idea."

In the cast are Sydney Shields, Josephine Drake, Mary Newcomb, Laura Allen, Allen Hender, William P. Carleton, Sidney Booth, John Webster, Ruth Collins.

Washington, June 27.

William Harris, Jr., presented "Driftwood," by Laurence Syre at the Belasco for the first time Monday. Fay Bainter has the leading role.

## "HITCHY-KOO" AT COHAN.

The move to be made by "Hitchy-Koo" from the Cohan & Harris theatre when the 10 weeks' rental of that house at \$1,500 weekly expires for the Raymond Hitchcock piece, will be to the Cohan, from present accounts.

It is not reported whether Hitchcock will remain with the show during next season, owing to his contract with Dillingham & Ziegfeld for the Century. The Hitchcock associates believe "Hitchy-Koo" will make \$200,000 if going on the road as at present constituted.

The Cohan & Harris attraction, "The Tailor-Made Man," is due in the C. & H. theatre in August.

Ziegfeld's "Follies" is said to also rent its theatre, Amsterdam, at \$2,000 weekly, although the Amsterdam's management, Klaw & Erlanger, are interested in the production, with Ziegfeld.

Monday Mr. Hitchcock gave out a denial in the "Evening World" he had signed a contract to appear at the Century next season. The Dillingham-Ziegfeld announced his signature to an agreement before "Hitchy-Koo" started rehearsals.

According to report, A. L. Erlanger has prevailed upon Dillingham & Ziegfeld to release the comedian for next season, to permit him to continue in his present big success. Whether the Century managers will be "declared in" for waiving their agreement is not known.

## NEGRO PLAYERS IN CHICAGO.

Chicago, June 27.

Mrs. Norman Hapgood and Robert Edmund Jones (the scenic artist), who produced "Magic" in New York and lately some plays by Ridgely Torrance, in which all the players were negroes, are seeking to rent the Playhouse here.

The plan is to present for three weeks the all-colored cast plays in the Michigan avenue theatre, figuring on a draw from Chicago's large negro population.

There are many wealthy persons of that race here and several are rated as millionaires.

## THREE STOCKS BATTLING.

Denver, June 27.

With the advent of the current week the three stocks now here, two dramatic and one musical, the only attractions in town (with the exception of the Tabor vaudeville), have settled down to a real battle for business.

At the Denham, the Denham players are presenting "What Happened to Jones," getting publicity from its revival in New York next fall. At Lakeside Park the musical comedy company has "The Million Dollar Doll" and at Elitch's Gardens "Jerry" is the bill. The latter opened Sunday and is giving dramatic stock at the lowest price at which stock of any quality has been offered here.

## COREY PREPARING.

Madison Corey says that he will open his offices within three weeks and at that time will make announcement of the first production that will be launched under his personal management. It will be a musical venture.

## "SUITE" PLAY AT A. C.

A. H. Woods' production of "Parlor, Bedroom and Bath" is to open at Atlantic City July 16.

The piece was written by C. W. Bell and Mark Swan, and was placed in rehearsal this week.

In the cast are Florence Moore, John Wesley, Jane Grey. Edgar J. MacGregor is staging it.

## "ALIBI" OFF FOR GOOD.

New Haven, June 27.

"Wanted—An Alibi," which the Shuberts tried out here last week is to be shelved. The play has only an idea, not sufficiently developed.



# **An Open Letter**

*to the*

## **National Vaudeville Artists**

Under a written agreement, dated June 12th, 1917, made through the Sheedy Vaudeville Agency, we were engaged to play Fay's Theatre, Providence, the week of June 18th, 1917. We reported at the theatre on the 18th, worked that day, and rendered two shows on the following day, Tuesday.

On Tuesday morning before we did any of our shows, the Manager of the theatre approached my wife and asked her if she ever played in Providence before, and my wife answered that about nine weeks prior thereto we had played at Emery's Majestic Theatre, Providence. My wife asked him why he wanted this information and he merely answered, "Oh, nothing."

A little while later he approached me and asked me how long I had been in show business, and I told him that I was in show business since boyhood. He then said to me, "Haven't you got any more sense than to play in this theatre after playing for Loew? You should have known better than that."

Nothing was said to us after that, and we were permitted to do our two shows on that day, Tuesday. After we finished our second show, the stage manager came to me and told us we were cancelled. We asked the manager for our salary and he told us he would not pay us anything. We told him we were entitled to compensation for the time we actually worked, but he ordered us from the theatre and told us he would not give us a cent. We packed our belongings and left for New York the following morning.

On our arrival in New York, we immediately took the matter up with the National Vaudeville Artists and the Vaudeville Managers' Protective Ass'n, but I was informed by Mr. Pat Casey that as Fay's Theatre, or, rather, the Arcadia Amusement Co., which conducts the theatre, was not a member of the Managers' Association, that body was powerless to act in the matter.

I desire to take this means, therefore, of warning all brother and sister members of the National Vaudeville Artists against experiences like ours at the hands of theatre owners and managers who are not members of the Vaudeville Managers' Protective Association. It would be well in future, for all my brother and sister artists of the N. V. A. to investigate whether or not the owners of the theatres in which they are booked are members of the Vaudeville Managers' Protective Association.

If they are members, your salaries are safe. If they are not, the V. M. P. A. has no jurisdiction over them, and in the event of the non-payment of your salary, you are left to your redress in the courts in states of which you are most likely non-residents and in which you will in all probability be unable to remain until the determination of your suit, on account of future bookings.

We again urge upon all members to take heed of my experience at Fay's Theatre, in Providence, and in future to be guided accordingly.

Sincerely and Fraternally,

**BERT and LOTTIE WALTON**

## ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to **VARIETY**. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privilege of it.

Buenos Aires, May 26.

Editor **VARIETY**:

I should like to give to my brother artists in the U. S. an insight into the Sequin Tour, South America, as it really is just now.

The act I am with came out here from England for two months, with a two months' option, taken up, and then re-engaged for four more months, so we have little to kick about, but it is to have others contemplating the trip that I think this information may be acceptable.

On arriving for the Sequin Tour at Buenos Aires we were met by an interpreter, who got our baggage through the customs and took us to the hotel. On settling there you make up your mind to visit the Casino, that night, when you receive your first impression of a South American audience.

You may be a little disappointed in the theatre itself. On the curtain being rung up, on come the soubrettes. As one finishes the next one tries to sing, against cat-calls, boos and whistling. When through they applaud until she returns and then howl her off again. That's Argentine comedy.

For dumb acts or "attractions" as they are called, it is some audience though.

During our four months' stay at the Casino three orchestras walked out. We had four different conductors. At first it was two matinees a week, then one daily with the orchestra receiving the same salary as before. If an act depends upon music, there's no trouble. Eleven musicians, but they do not play in unison.

All contracts in Europe for this country are made payable in francs. But they pay you in Argentine money, pesos. You are paid at the rate of exchange. English artists lose 14 pounds on every 50 pounds and Americans tell me they lose \$26.40 on every \$100.

I know personally, and probably artists themselves have told you upon returning to America how, on getting their boat ticket for home, they were told their baggage would cost \$82 (American money) extra, though the baggage is the same as it was upon arrival here. An English act had the same experience in Montevideo.

The women should know that when playing here, every night as soon as their act is over, they must go in front and sit in the boxes and on no account to leave the theatre until the show is over. (Single women and wives with their husbands are exempt however.) If a man speaks to the women in the boxes they must smile and bear it. One soubrette left the theatre during a performance and within 10 minutes later notice went upon the board she was fined \$10.

This Tour (Sequin) owns the Japanese Park. Some acts work there if at the Casino. Sundays some artists do a matinee at the Casino, then to the Park and back for the night show at the Casino, receiving half-day's pay for the park performance. Some though play but one show in each, without extra money. The taxi takes 30 minutes from one to the other.

Acts generally play four weeks at the Casino, two weeks at Montevideo and back to Buenos Aires for two weeks. Very few stay longer.

A woman here now is having trouble. Her two months ended in Montevideo and the boat was to sail for the States next day. She wired the office

about her ticket and received an answer saying the "Byron" carried no second class. She has been laying off four weeks but has secured a written promise she is to leave on the "Vauban" June 7. It is the first boat since the "Byron" sailed. She tells me an agent in New York takes 10 per cent. instead of the usual five and three acts here told me there would be trouble when they reached New York again, through the agent not informing them regarding South America, loss on exchange, extra baggage, besides the agent misinforming them about being prolonged—which seldom happens.

The Sequin Tour comprises Casino, Buenos Aires, Japanese Park in summer (October to January), Casino, Montevideo (fine hall), then Sequin can place you at the Florida, a daddy of a theatre, two shows daily, in the best part of Buenos Aires.

I advise artists coming here to bring plenty of winter things, whatever month it may be. You will need them. All kinds of medicines are dear. The climate is very good.

To those coming here, I say do your two months and go back. Don't take an offer from any agent to go through Brazil. Once you lose your return fare—good night!

You will find South America great for a trip, but no money in it.

I have tried to explain for the benefit of others. If you don't mind a little worry then there are worse places than South America.

Basil Scott.

18 Charing Cross Road, London.

Editor **VARIETY**:

Noting the "wail" of Veronica Marquise in the "Forum" of **VARIETY**, I have but one suggestion to make to her and that is that she see the issue of **VARIETY** which carried my photographs on the front page.

To me it is quite evident that advertising pays when one notes the all too evident readiness on the part of some people to walk right in and try to steal the thunder that I have manufactured for myself.

I have been dancing for a number of years as "Veronica."

I do not think the present is the time to discuss the alleged merits of this toe dancer's claim, preferring for the present to leave the matter entirely with my attorneys, Henry J. & Frederick E. Goldsmith, to thrash it out in court and establish for all time the value attached to establishing, on my part, a trade mark value to the name of Veronica.

Veronica.

New York, June 23.

Editor **VARIETY**:

The Chesleigh Sisters were employed by me in an act called "Mr. Chaser," and have been working consecutively since August.

These girls quit on a Saturday at the Orpheum, Boston, after receiving their salary, and failed to appear in Providence Monday. They did not say anything to the manager of the act and did not take into consideration the injustice they were doing to me, or the theatre in which they were booked. I hold a contract with them calling for two weeks' notice. Herman Becker.

Kalman Matus Monday replaced George Tilton in "The 13th Chair." The latter is going to the front.

## ILL AND INJURED.

Mme Rosina Galli, operatic singer, is confined to her home. She was to have opened at Ravinia Park, Chicago, with the opera company which starts its season Saturday. Carolina White was engaged to fill the gap.

Mrs. George Van, wife of the club and cabaret booker of the W. V. M. A. (Chicago), is being treated at the American Hospital, Chicago, for an old injury to her foot, said to have been caused by tight shoes. It may be necessary to amputate two toes.

Tom Powell, the Chicago agent, has returned to his office after suffering with a severe attack of rheumatism, which confined him to bed for three weeks.

While on his way to the Bijou, Brooklyn, in a taxi last Thursday, Lew Cooper was severely cut when the machine got into collision with a street car. Cooper was thrown through the windshield and narrowly escaped losing his sight, sustaining cuts just below the eyes. He is now in a Brooklyn hospital. Mrs. Cooper who accompanied her husband was uninjured.

Maurice Victor is taking the baths at Mt. Clemens, Mich., this making his first vacation trip in years.

Mrs. George Belfrage (Mabel Mah-lun) is noticeably improving at her home in Denver.

Eddie Cassidy is reported as recovering from a recent illness.

Sadis Fairfield has recovered from an attack of rheumatism, from which she has been suffering for three months.

It was Bert Ennis, and not Harry, reported as being poisoned by ivy last week. The doctor finally declared that it was "strawberry rash."

Joseph Spears, the theatrical manager, who has been very ill at Excelsior Springs, Mo., returned to Broadway last week, considerably improved.

M. P. Diehl, electrician at the Palace, narrowly escaped losing his left hand by an accident at the house Monday morning while repairing an electric fan. Making a turn of his body to insure an easier position to manipulate the fan, the juice was turned on unexpectedly and Diehl's left mitt was caught by the buzzer. The member was severely cut, but fortunately Diehl will not lose a single finger.

Mrs. O'Meara, of the Gliding O'Mearas, was operated Wednesday for appendicitis at Mrs. O'Brien's Sanatorium, 156 West 74th street, New York.

Larry Fine and Girls did not open at the Delancey Street last half last week through illness. Sampson and Douglas substituted.

Charlie Wilson left the Fifth Avenue program after the opening matinee the last half. Murray Bennett was in the program in the evening.

Rose Mullaney, private secretary to Chamberlain Brown, suffered a fracture of the left arm Tuesday night when she fell from an automobile in which she was riding with Blanche Merrill. Miss Mullaney occupied a rear seat and was thrown from the car at 41st street and Broadway. The car continued until Miss Merrill missed her companion when they returned and found her surrounded by a crowd. The injury was attended to at the French Hospital.

Josephine Robinson Haywood, who toured last season with "Hit the Trail Holiday," is a patient at St. Elizabeth's Hospital, where she is recovering from an operation performed by Dr. Melvin Wolk.

Mrs. Johnnie Von Cello was struck by a street car in Chicago several weeks ago, the shock resulting unfortunately. She was in delicate condition at the time of the accident, which brought on a premature birth, the child being born dead.

George Nicholas, manager of the Strand, Montreal, is confined to the Royal Victoria hospital, owing to one eye being poisoned. Frank Wamick, manager, Regent, Montreal, is recovering from a recent breakdown.

## MARRIAGES.

Myrtle (Shepard) Oppenheim and Thomas B. Mowatt ("Five of Clubs"), June 21, at Salem, Mass.

Joseph Santley to Ivy Sawyer, June 22, at Greenpoint, L. I.

Albert Gehan of the Sells-Floto shows to Lena Rodiqueries (Rodiqueries Family). The couple will do a vaudeville act together next season.

Frank T. Buell, press agent at Luna Park, to Estelle Birney, of musical comedy, at the home of the bride in New York, June 25. The ceremony was performed by the Rev. W. H. Morgan.

Art A. Ortege and Billie Mack, cowboy and cowgirl with the Wild West at Luna Park, principals in an old fashioned western ceremony, made part of the performance Tuesday afternoon.

Phil Boudini (Boudini Brothers) to a countrywoman and non-professional, at Wallingford, Conn., June 21.

Jimmie Burke (Burke and Harris) to Billie Bowen (Garden cabaret) in New York June 23.

Lewis Green, manager of the Kleins offices, Buffalo, was married June 24 to a non-professional and the newlyweds came in Broadway Monday to enjoy their honeymoon.

Marion Finlay and Charles Gates were married June 20 at St. Anne's Church, Hornell, N. Y. The bride is the daughter of Finlay and Burke, and was a member of the act, Finlay Girls and O'Connell. The groom was with "Four Jacks and a Queen."

## BIRTHS.

Mr. and Mrs. Lawrence (Larry) Borie, June 20, son.

Mr. and Mrs. Wm. Woolfolk (Mazie Lyon), June 25, at Center Moriches, Long Island, son.

## IN AND OUT.

Rockwell and Wood reported out of the Riverside bill this week, with Bert Fitzgibbon doubling from the Palace.

McCormack and Wallace are not at the Bushwick, Brooklyn, this week. Illness. Lorraine and Pritchard are there instead.

The Misses Campbell could not appear at the Palace, New York, this week, and the program was allowed to stand with the omission.

Howard and Sadler pleaded illness, with Lou and Grace Harvey replacing at Loew's Bijou, Brooklyn.

Fred Rogers' voice was unfit for Loew's Orpheum, New York, the first half. Jack Reddy got the vacancy.

Illness prevented Sullivan and Macy appearing at the Ave. B. Stewart and Olive substituted.

Rio and Helmar have been replaced in the Pantages road show by the Rondas Trio, the latter opening last week in Winnipeg.

"The New Producer" in Minneapolis last week took up the time on the Pantages Circuit originally laid out for "The Futuristic Revue."

Bert Fitzgibbons left the Palace program after the Monday matinee, objecting to closing the show, Willie Weston replacing him Tuesday afternoon.

Florrie McGinnis has retired from the Five of Clubs act and will join the McGinnis Brothers specialty.

Charles T. Aldrich did not open at the Brighton Monday. Lambert and Ball were placed in the bill instead.

The Five Cycling McNutts were unable to open at Sohmer Park, Montreal, Sunday, owing to the non-arrival of their stage equipment. The McNutts had motored to Montreal from Philadelphia but were unable to cart all their baggage too, depending on the express company to bring along the rest. Willie Smith, not having proper credentials, was turned back Saturday night at the Canadian border, and was unable to open at Sohmer Park, Montreal, for this week.

# AMONG THE WOMEN

By IDA CARLE

A representative gathering of society and stage folks witnessed the Automobile Fashion Show for the Actors' Fund, at the Sheephead Bay Speedway Saturday last. The prizes were Liberty Bonds, but it was not quite clear whether the cars or the occupants were to be judged.

Laura Guerite, in a Tractor aeroplane was the hors d'oeuvre. Delayed by reason of waiting for the band from Fort Slocum, which got lost on the way, the show did not start until 3:25. Arriving when it was nearly over, the band caused merriment by insisting on playing just when the announcers wanted to say something. Miss Guerite furnished some thrills by sailing first out as far as Manhattan Beach and then spiraled several times around the grandstand. Later she rode the track in a car, displaying an altogether sensible flying outfit, woolen khaki Russian blouse and breeches and patent leather boots.

There were 28 entrants and after a process of elimination by the committee, ten cars were lined up and the spectators were asked to show their choice by applause. The crowd as usual was swayed by sentiment and the cunning Lee children in a Willys Knight car captured the first trophy of \$200. Jane Lee, dressed as a soldier, and Katherine, as a Red Cross nurse, received the honor with all the dignity of grown-ups. (They are daughters of Irene Lee and famed as "moving picture kids.")

Nephele Prunelle, in a Packard, won second prize. Her costume was easily the most decorative—broad white and red striped silk, made up to run horizontally around the body from neck to ankle; it had a full skirt caught up on one side by a wide girdle and bow of black velvet. A large black hat had huge bunches of black paradise on either side. But wait! Whenever Miss Prunelle neared a newspaper man, a photographer or the grandstand, she stood up and donned a dark blue slashed coat. By lifting the fronts of it and holding them out wing fashion, she disclosed a lining of blue silk and white stars. She had the effect of being wrapped in a large flag, which was quite original and deserving of all the display Miss Prunelle gave it.

The third prize went to Hazel Dawn, in a Winton. Miss Dawn wore a simple dress of blue georgette, large hat of same with black crown, and her prettiest smile. Her sister Ellinore rode in the car with her. Ann Pennington received a white ribbon and a \$50 bond for 4th prize. A flesh pink (her favorite color) summer dress had had a ruffled overskirt which looked like a short soubret or ballet skirt, as she stood up to acknowledge greetings from her admirers. Her hat and belt matched her turquoise blue-green Chalmers car.

Gertrude McCoy drove her Oldsmobile and looked lovely in a large leg-horn picture hat and a white Jap satin dress. Christine Newcomb was very much "class" in a gray tailor-made, driving a Hudson, and Consuelo Bailey, in brilliant rose, looked youthful at the wheel of her Chalmers. Pretty blonde Edna Hunter, in a good looking brown, red trimmed "Overland" (driven by Sam Harris), wore a handsome ermine and chinchilla cape. Ruth McDonald, in a Premier, was picturesquely attractive in a flowered orange, white and green costume and green and white hat.

Other contestants were Billie Allen (accompanied by Vera Maxwell) (Cunningham car), May Naudain (Chalmers), Mrs. Herbert Brenon (Singer), Edna Wallace Hopper (Standard), Elba Chester (Hudson),

Maud Hill (McFarland), Emma Frohman (Overland), Mrs. James Kidder (Cunningham), Rosalie Sherrill (Peelless), Dorothy Kelly (Chalmers), Mrs. Fellows-Gordon (National), Miss V. V. Graver (Scripps-Booth), Esther Lyon-Eagle (Willys-Knight), Mrs. Chas. E. Proctor (Murray), Mrs. Jean Justice (Willys-Knight), Etta L. Heron (National), Mrs. E. F. Wilkes (Marmion), Mrs. Wm. H. Hamilton (Weston), Kathryn Brown-Decker (Overland).

Trixie Friganza looks really distingue with her nearly snow-white hair that has grown much whiter since Trixie last displayed it in vaudeville. Wouldn't be surprised to see Miss Friganza back in the varieties soon, at least for a spell. She is always welcome there.

Miss Milford (Black and Milford), at the American the first half, appears first as a salvation lassie and changes to a pink silk which shows a couple of inches of blue lining. The skirt is made with a puffed top, a wide girdle forming the bodice. The skirt is much longer in back than front and it is not quite clear if this is a fault or the style of the gown. Mr. Black sings a socialistic song that should not be encouraged and came out on the stage with a soiled handkerchief tucked around his collar—(This is a splendid idea to suggest to an audience that it is too hot to applaud). The two women in the Four Wanderers appear to be concert or operatic women with little of the pep necessary in vaudeville. They look quite "at home" in Italian peasant dresses. The dressing of the girls in the "Follow the Flag," a tab musical offering, is as ordinary and indifferent as the principals' acting. The little quakeress, in a neat gray silk and chiffon dress, is attractive. As soldier girls in red and white uniforms, in old fashioned hoop skirts, and as Red Cross nurses carrying the flags of the Allies, the girls are at their best. The woman in "Congressman Kitty" looks well in a neat, dark tailor made suit, rajah silk blouse, and large sailor hat. Dorothy, the accordionist, is a very young girl with a very pretty smile and figure. She wears a white accordion pleated skirt (the big, white piano accordion covering up the rest of her dress) and pink Dorothy Dainty bow on her hair nearly as large as the accordion itself. Miss Eary (Eary and Eary) wears purple from her toes up to her chest, where a large design in brilliant flaunts itself for special mention. If Miss Eary could teach women how to get in and out of wedding rings as easily as she gets in and out of the ring she uses her fortune would be made.

Margaret Larned, of the Three Larneds, at the Fifth Avenue last week, wore a simple white taffeta dress with wide tucks in the skirt, and a suggestion of lace in the armholes and low bodice. A large white tulle hat was discarded after the opening routine on the wheel. A bunch of red and blue flowers at the belt and the rims of wheel painted red, white and blue, carried out the popular patriotic suggestion. The man in the act appears as a nondescript soldier and the other girl as a red-nosed comedian, does not disclose her sex until the end of act when she pulls her wig off and shows her hair. Oliver and Olp, also at the Fifth Avenue last week, playing in "Crinoids," while the act is having its showing, intend recasting it, when the "powers that be" have set on it their stamp of approval. Miss Olp looks very pretty and "young wifely" in a flesh pink summer dress blue bonnet faced with pink and blue shoes and stockings.

The spectacle of a lonely wife, wandering about seeking aid from friends, is a sob vaudeville picture. The wife at one time was in vaudeville, with her husband, in a dumb act, and she was generally rated as owning one of the prettiest figures vaudeville of that time had seen. Since then the money and jewels saved by the couple, partly through her earnings, have been dissipated by the husband, and now, finally, there is "another woman" to add to the poor wife's burden. It is a weary one, from what I hear for the woman is often hungry, I have been told, but her husband manages to keep up a "front," without his associates aware of the at-home facts, likely.

The enticing coolness and the attractive cretonne covered walls, boxes and orchestra chairs of the Palace interior may have had something to do with the temperament of the audience Monday afternoon, but it is certain a happier audience never sat down to witness a vaudeville performance. The late hour made many leave before Bert Fitzgibbon finished his turn, but they left reluctantly—turning back as they went out to give Bert (who was tabbing them good naturedly) a last lingering smile. The genuine gratification this highly creditable program gave was undeniable. Hirschhoff's Troupe of Gypsies (the three girls in red and yellow spangled regulation gypsy dresses) stopped the show in the opening spot. This illustrates not only the quality of the opening act but the enthusiasm of the audience to applaud on a hot day. Bert Baker has changed both the women in his nonsensical laugh provoking "Prevarication" since playing the Palace earlier in the season. Ida Emerson as the wife is a big improvement, but Mardell Wickey (according to the program) would hand a slap to the tender sensibilities of our modern chorus girl if she thought she acted or looked like the girl Miss Wickey portrays. Miss Emerson wears royal blue, the over draperies of her skirt falling in points over a lace foundation. A small straw hat with large black wings helps to make her look her part—"wife of a prosperous business man." Miss Wickey wears a white tailored suit trimmed with black.

The Greater Morgan Dancers, in their historical Roman ballet, undoubtedly the most artistic group of dancers ever combined in one variety offering, still hold their laurels as the most undressed act in vaudeville. One of the Roman maidens is noticeably working overtime but her enthusiastic ardor for acting should be quelled as she is not the most graceful maiden in the realm.

Ray Dooley is a live wire that needs no re-charging. She is a rare little comedienne, her funny little voice is an asset and she wears the cutest clothes. A pink messaline this week has ruffles at the sides and broad straight panels back and front. A wide blue sash gives the panels the effect of an apron.

Emma Haig is wearing two apparently new dresses. A rose pink, with a bit of blue showing at belt, bottom of short pants, and in the long slender feathers of her headdress, has a high collar. For a "Raviolo-ballerino-Amelcaino" dance, Miss Haig wears a black tulle that is the "pink of perfection." A sheer little skirt, jet trimmed, wired to stand out, shows black jet pants underneath. The jet bodice is outlined with brilliants and a wide orange satin sash and cap make a jaunty combination.

Lillian Lorraine's opening as a scrub woman furnishes one of the surprises in the Norworth-Lorraine vaudeville turn. The other is a Sunbonnet Sue affair—Miss Lorraine in pink and white checked gingham and Jack Norworth appearing in blonde wig disguise, as her rube sweetheart. Miss Lorraine wears a cerise tulle wrap with bunches of roses around the bottom, that is a dream of loveliness in its delicate transparency and faultless style. A dress of cerise tulle and gold spangles has a touch of originality in its pointed

flounces. A long necklace and narrow tight collar of the kind of brilliants you don't sew on dresses these days was a conspicuous adornment. Jack makes the announcement he will give a prize to any one who will name their "set." As a suggestion, he said it might represent a pirate's cave on the south shore at Pittsburgh. It sure was conceived by some weird pessimistic brain. There is ample opportunity for improvement in this combination of clever entertainers. Many went out before seeing the maid of winning charm unheralded and unprogrammed, but who happens to be Mrs. Bert Fitzgibbon. She sang and danced with feminine ease and grace and displayed the daintiest of frocks (gray chiffon and satin) and a large picture hat with long black velvet streamers.

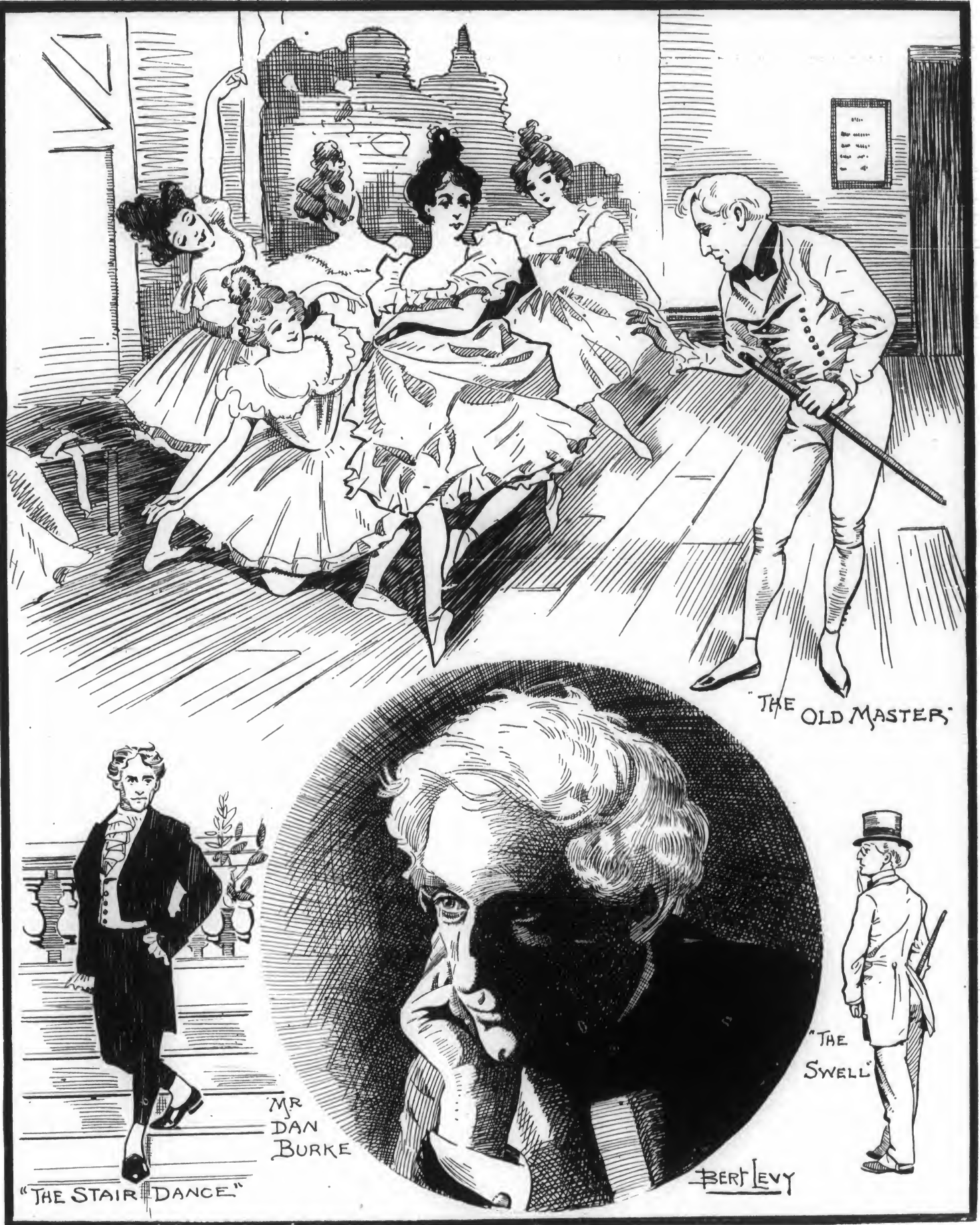
Dope fiends in the profession are fortunately few in number, but one would be surprised to learn of the identity of some of the habitual users of narcotics. Recently a party given within a stone's throw of the Palace included no less than four feature vaudeville acts, one a standard headliner. All accompanied by women of apparently reputable standing, the quartet proceeded to become intoxicated with "snow." Their inflamed brains recalled injuries of the past and their friends received the panning of their lives. All this in a cafe with the place crowded. The party, apparently oblivious of surroundings, spoke freely of their "habit" and brazenly sent a messenger for more of the drug. Incidentally the messenger, a dancer of no mean ability, is a victim of the "power" in addition to his other moral failings, but he at least had the decency to refrain from participating in the orgie. Many unfounded stories of dope fiends in theatricals are wafted along Broadway. But the women who use the drug cannot hide it. Eventually the pallor becomes evident and with the craving for the stimulant one can easily notice the germ of carelessness in dress, carriage and appearance. Lamentable, but true.

A story "written by a man in defense of mankind" is the explanation given for the film drama, "Hater of Men," in which Bessie Barriscale is starred. Every young girl or woman who thinks she can get on through life without a regular husband should see this picture. Miss Barriscale as Janice Salasbury, a newspaper woman, breaks her engagement with a promising young man because she will not be a "slave." After an era of triumphant freedom, she learns single blessedness is not what it is cracked up to be. That a woman appeals to either the worst or the best in a man, and that men look upon women of her neutral type as "toys" that can be picked up and dropped at will. It's a splendid, modern picture of today—no heroics or big scene—just a lesson, worth while learning if not already known. Miss Barriscale wears her mass of blonde hair atop of her pretty head in all the scenes. She looks particularly attractive in evening gowns. One is entirely of yards and yards of tulle, with just a narrow band of braid over either shoulder, and the one she wears at the opera has a triple flounced skirt of tulle, the top one caught up in a puff around the hips, fastened to a pointed bodice. A pretty picture hat is worn with a becoming dinner dress in a restaurant scene.

## BEDINI SHOW PEOPLE.

Jean Bedini will again play a prominent part in his burlesque production of "Puss Puss" on the Columbia wheel next season. Bedini's draft next fall will include Clark and McCullough, Abbott and Wright, Bob Harmon and Syd Malcolm, and Ellen Golden (Golden Troupe). Others engaged are Helen Lorraine, Mike Morris, and 20 girls.

Arthur Harris will manage, and Larry Borie will be business manager.



Famous Creators in  
Old and New Vaudeville

**Dan Burke**

Present Direction  
Frank Evans



"Hello! Henderson's 1917," the new summer revue now running at the popular Coney Island restaurant, typifies the extreme in class, speed and pretentiousness in so far as restaurant revues may go, for Gus Edwards has provided nothing less than a miniature musical comedy, cleverly constructing the "show" in a manner to bring out the greatest entertainment in the limited time allowed, the revue running about one hour with a short intermission interrupting the two sections. One contrasts this revue with its predecessor because the latter was generally conceded to be last summer's greatest achievement in its line, but a careful comparison easily gives the current show the edge, for this season the house management has not only enlarged the cast, but has provided a production that represents one of the most liberal expenditures extant in restaurant revue lines. Carlton Hoagland, who so capably supervises the Henderson interests, has improved conditions in several other directions. The discontinuance of the old "check system" in the restaurant shows a touch of progressiveness that is commendable and Hoagland's seating arrangements mark additional credit to his ability. Henderson's now seems so improved in general over former years, the change is hardly explainable. And the improvements have borne the expected results for surely the public could not show its appreciation any plainer than through a capacity attendance on a cold Tuesday night such as was represented this week. The show proper consists of 14 numbers with six principals and a chorus of twelve. The lyrics were supplied by Will D. Cobb and Jean Havez, the opening being of an introductory nature, bringing on the principals and chorus, each with a semi-explanatory number relative to their respective parts in the piece. The cast of principals has been excellently picked for this style of work, everyone capable of soloing or grouping their talent, with Bobby Watson and Mercedes Lorenze sharing the top lines with Bobby O'Neill and Helen Coyne. In addition the numbers are strengthened by the Duncan Sisters and Olga Cook, the latter a soprano. The affair carries a semblance of a book, the lyrics cleverly explaining the short theme, but there is no effort made to maintain this angle and the show runs merrily along to an accompaniment of melody. The greatest share of the individual honors go to Mr. Watson and Miss Lorenze, Watson displaying a versatility rather surprising. Watson, always recognized an excellent "straight" man, shines particularly in the Henderson revue. He sings reasonably well, dances nicely and in clothes looks the ideal juvenile for a musical spurt. In a rube number with O'Neill, Watson handled character comedy quite as well as a light song. Miss Lorenze stood out conspicuously and this in itself is some achievement for that Henderson aggregation are quite the best looking group seen together in some time. Her appearance is an asset, but she did not stop there, carrying several numbers to the hit column. Mr. O'Neill gives the principal division some added strength and makes an excellent working partner for Watson. Miss Coyne is a dancer of no mean ability her sole effort adding that essential touch of variety that brings such affairs out of the conventional pale. Miss Cook, although apparently a trifle self-conscious, scores nicely with her high register and good looks, but an affected French accent doesn't aid her enunciation or her work. Miss Cook is blonde, reasonably attractive and fills every nook and corner of the house with her high tones, scoring effectively with "Joan of Arc." The Duncan Sisters team nicely and harmonized in the second division with expected results. For the short time utilized the display of wardrobe is somewhat amazing, eight or nine changes being exhibited, every one

## CABARETS

outshining its predecessor for elegance and splendor. The chorus of 12 stand out, sing as good as the best and handle the group numbers in excellent shape. The musical division carries several hits with "Uncle Sam's Bouquet" and "I'm After You" taking top honors. "I Must Be Loved By Someone" gathered big returns with the choristers soloing the number in turn. The finale is of patriotic design opening with a "Tommy Atkins" number and closing with George Cohan's patriotic "Over There." For an exhibition of class and speed, the new Henderson show will run behind mighty few. It seems built particularly for Henderson's and the expenditure represented suggests an expert confidence that is not misplaced, for this revue will undoubtedly keep the capacity register in evidence. Mr. Hoagland is reported to have arranged the entire show, even to the wardrobe. The actual staging was under Mr. Edwards' direction.

Charlotte is out of the Terrace Garden, Chicago, ice ballet, the action apparently resulting with the opening Monday of the ice experts Norval Baptie and Gladys Lamb. The foreign star became peeved when she discovered Baptie was given charge of the ice section of the show and refused to appear at rehearsal Monday. Nor did she appear for the first show at three in the afternoon and the first evening show, whereupon her contract was cancelled by Harry Mohr. Charlotte first started April 15, at which time Terrace Garden was opened and the first ten weeks of her contract would have expired soon. Yet the additional ten weeks were to follow. Her weekly salary was reported to have been \$2,000 and \$1,500, with the latter figure perhaps correct. It is thought that the withdrawal of Charlotte is the first victory of the American Exhibition Ice Skaters Association, recently formed in Chicago, one of the objects of which is the using by hotels and cafes of American skaters only.

The Coconut Grove on the Century Roof may reopen within a few weeks, perhaps before the fall. It was intended to operate the roof over the summer but the suspension of the liquor license through an exit of the Century being within 200 feet of a school stopped the plans, temporarily.

Paradise Roof, over Reisenweber's, at Columbus circle, is getting good business up to the closing hour. The top floor of the Reisenweber addition (the "Hawkesworth Room" when it opened last winter) is made a "roof" through the windows being opened, giving a three-sided range that brings a breeze. There is a show, almost continuous from eleven, with a revue chorus of about eight show girls and several principals. A white orchestra develops jazz music at times.

A movement that may interest hotel and cafe proprietors is the formation in Chicago of the American Exhibition Ice Skaters Association, which is due to file papers of incorporation shortly and which aims to nationally control and promote the use by the hotel interests of American professional ice exhibition skaters to the exclusion of all foreign artists. At the head of the A. E. I. A., which is said to have already enlisted 80 per cent. of the native experts, is a group of solid business men, so that the indication is that their services are given in the interests of promoting the sport itself. The officers are William Arlington, president; Edward H. High, treasurer; John A. Scully, vice-president, and J. Lewis Coath, secretary and general manager, all of

Chicago. A plan has been worked out. Instead of the cafe proprietor paying a stipulated sum for the skaters, he can elect instead to turn over to the Association the total amount in cover charges. From that the Association pays the skaters and it also defrays the expenses of installing the tanks, which the Association will supply in such cases. After the engagement the hotel people have the privilege of buying the tank. Where a rink is already installed or where the hotel people so elect, a salary, fixed by the Association, is paid. The various skaters have agreed that the Association put a price on their work. Should a larger figure be obtained, the skater agrees that one-half of the excess salary over the stipulated amount shall be turned into the Association for promotion work. Other details make it look as if the new idea was germed with success. Each skater has weekly dues, \$2.50 being paid by those working (in lieu of commissions) and \$1.00 weekly for those not working. The figure mentioned as contributed for advance publicity among hotel interests is \$2,000 and it is claimed that out-of-town hotels have already asked for bookings from the new Association. Some of the well known ice artists quoted as members are Norval Baptie and Gladys Lamb, The Lamys, Kathleen Pope and George Kerner, Bunny Moore and Runcie Martin, Bassett and Chapelle, The Finks, Steele and Condon, Franz La Mar, Mr. and Mrs. Orrin Markus and Davis and Rodgers. The capital stock will be \$100,000, subscriptions expected to come from lovers of the sport and ice fans, which number many wealthy persons. There is no salary paid any of the officers save that of secretary.

Frances Kennedy, who lately appeared in big time vaudeville houses of the central west, and who is well known in Chicago (her home), opened at the Planter's Cafe, Chicago, Monday, the feature of the cabaret there.

The Chicago city council failed to take up the matter of cafes taking out a theatrical license where cover charges were made, although the matter was to have been considered. The cause of the delay was the battle in the council chamber over control of the public schools, resulting in a book being thrown at Mayor Thompson as he left the room and two resolutions proposing to impeach the city executive head. A new school board appointed by the mayor is in charge of the board of education, with a corps of police always on hand to prevent disorder.

Norval Baptie and Gladys Lamb, until lately at Healy's, New York, opened at Terrace Garden, Chicago, Monday. The ice ballet of four girls with them during the New York engagement is to join July 1. It is not expected that the addition of Baptie and Lamb will affect Charlotte's stay, the management figuring she had helped the good draw since the opening some weeks ago. Charlotte's contract was for ten weeks, beginning April 15, with an optional ten weeks to follow. Baptie now has charge of the ice section of the show. This was formerly handled by Hugo Brunlik, who was with the Hotel Morrison, Chicago, for eight or nine years as musical director but who severed connections last week.

Supposed cabaret girls started something in Burnham, Ill., a few days ago by riding nude or nearly so in motor cars through the streets. Their antics were confined to the supposed red light district. The girls were arrested but soon released with light fines. The mayor of Burnham is said to be proprietor of a cafe there.

Motorhead Inn, about four miles from the notorious Burr Oak Inn, in suburban Chicago, was raided last week by deputy sheriffs and federal authorities. The raid was the result of a bitter fight waged against the roadhouse by a Catholic priest, Father John Robowski, in whose parish the inn lies, at 145th street and Western avenue. The priest said that attempts had been made to bribe him. He began his fight against the inn some time ago, when a man who was starting out to see his wife, dying in Michigan, was robbed and murdered at Motorhead. Thirty persons were picked up in the raid, among them several women, charged with disorderly conduct. It is alleged by the immigration officer that Frank Roberto, in whose name the federal liquor license was held, was never naturalized and therefore cannot hold a government license.

Deputy sheriffs and constables made frequent and speedy trips to a number of Chicago's west suburban towns last week, arresting roadhouse proprietors in Riverside, Forest Park, Stickney and Lyons, on complaint illegal sales of liquor were being made. The complaints were made by the West Suburban Law and Order League, which alleges Sunday selling. Some of the defendants are also charged with selling liquor to soldiers.

The Oriental Cafe, new, has opened in Buffalo and is reported an attractive place.

Eddie Pidgeon is sending friends in New York a handsome booklet, much embossed and profusely illustrated, extolling the many virtues of the Cafe L'Aiglon, Philadelphia, where he is now associated with Jack Patton in the management of the establishment.

The Palais Royal's new entertainment, succeeding that headed by Fritz Scheff, is not so pretentious as its predecessor, but better balanced and of more variety. It has several numbers, with leaders, a chorus of good looking girls, about 14 of 'em, and is divided into bits, in which the specialty acts appear. Daisie Irving, a tall girl with a prima donna's voice and who once sang in a Winter Garden show, does most of the number leading. Fred Delf is the principal male, and when dancing, his partner is Anita Elson, a sprite of a girl, who looks exceedingly well on the cabaret floor and dances with much grace. She also sings with her partner. Delf and Elson first danced together in "Cohan's Revue." Charles De Haven and Lucille have a double dance, with Lucille in man's evening clothes and high hat. She looks well in male dress and while there has been an attempt in this garb to deceive at first sight, it does not, so close to the tables, but it might upon a stage. Frank Shields does a lariat acrobatic specialty. John Murray Anderson and Cynthia Perot are the "modern dancers" of the assembly. They waltz. La Sylphe has a dance of her own and, as usual, gets it over very big. The Two Briants do a scarecrow bit with one of the boys handled as a dummy. The finale is patriotic. The show runs very nicely but is up against the weather for attendance.

The Casino, Saratoga, N. Y., has been leased for three years by Hamilton D. Burney, of the Hotel Claridge, New York. Mrs. Cecil Thackera is associated with Mr. Burney in the operation of the Spa place.

Healy's Golden Glades is running through the summer. Ellen Dallerup and Katie Schmidt have been added to the ice skaters there, with the revue girls and leaders continuing their portion of the entertainment.

Justine Johnstone is to close the 44th Street roof Saturday for the summer.

# IN PARIS

Paris, June 10.

Judging by the applause at the dress rehearsal, and the press notices, the new play "L'Elevation," by Henry Bernstein, at the Comedie Francaise, is a big local success. It may not please the foreign element, who are tired of the continual triangular French comedies. It is a far piece, carefully written, portraying the sentiment of humanity in social life created by the present call to arms. Edith (Mme. Pierat) is the young wife of the eminent surgeon, Cordelier (de Feraudy), who is many years older. She is secretly in love with Louis (Georges Grand), literary hack, hardly worthy of her guilty sentiments. Louis is called to the war, and Edith's grief at his departure opens the husband's eyes. Cordelier's grief is more acute because he knows Louis to be a bit of a libertine. News arrives that Louis is wounded, and there is a scene between husband and wife because she wishes to join her lover, in which all the family join. But the doctor, in a fit of patriotic generosity, consents to Edith's visit to the hospital, for Louis has proved himself a hero. He even hides the proof of the libertine's perfidy, and the two lovers meet again. Louis dies recommending the erring wife to be faithful to her excellent husband. The married couple are reconciled in ambulance work, endeavoring to make others happy, and all ends well. This is the elevation the parable is supposed to teach. The first two acts are dramatic, the third emotional. The author has carefully drawn his characters, but certain passages of conflicting passion are a trifle overdone. Paul Mounet as a medical colleague, Mme. Pierson as a disgraced mother, and Mme. Maille as a wife faithful to her soldier on the front, ably support the leads in this emotional work, which is a great draw and the most powerful play produced at the Cemedie Francaise since the outbreak of hostilities. Grand as the unworthy lover, who saves the family honor by his bravery, and de Feraudy as the outraged but forgiving husband, are simply superb. It is a splendid war story for French audiences.

Sacha Guitry, now lessee of the Bouffes, is again to the fore with three short pieces, which he has written, mounted and personally plays. While not comparing him with Scribe, as a playwright he appears to have appropriated his place in modern literature. The shows begin with a sketch, Un type dans le genre de Napoleon (somewhat like Napoleon), painting the feelings of a man who was deceived long ago and has only just found it out. He does not rest until the woman begs for pardon (thinking he might return to her), and then he leaves her again with his honor satisfied. Second sketch: Chez la reine Isabeau, in which S. G. appears as a keeper of an old castle visited by foreigners, particularly American girls. Some want to sleep in Queen Isabeau's bed, just to brag they have done so, but the climax is unfortunate when the denizens of the chamber, in the form of insects, are mentioned. Third sketch: Un soir quand on est seul, in verse, is a soliloquy on the joy of being alone with one's thoughts, and forms a poor finish to the program. It would be a catch for a charity bazaar performance, and is the kind of stuff society women are wont to use for shows to amuse the wounded.

It is even betting changes are probable in the management of the Olympia and Folies Bergere, Baratta and Volterra being on the verge of separation in the very near future. More details will be soon forthcoming. The Lemarchand combination revue will be

withdrawn shortly from the Folies Bergere, and another show of the same kind, in the form of a revival of L'Archiduc des Folies Bergere, a sort of operetta, will terminate the present season. Germaine Webb remains at the house as leading lady.

"Afgar, or the Leisures of the Harem," is to be revived at the little Theatre Michel, with Girier, A. Simon, Mlle. Jane Marnac and Reynolds.

M. Combes is continuing his legitimate policy of revivals thrice weekly at the Empire. "Servir," with Mlle. Zorelli, is due this week end.

The Clovelly Girls are now at the Alhambra and the Ambassadeurs. Dranem, a local comic, is replacing Mlle. Polaire as top at the Marigny.

A big benefit performance, in aid of the Roumanian red cross, is being given at the Opera, with a constellation of stars, including Ida Rubenstein (yes), Mary Garden, Zambelli, and naturalu De Max.

The Gaité and Chatelet have closed for the dog days. However, the weather has changed a little, and St. Swithen has brought rain as a manager's God-send. But there is a nervous feeling about, it being suspected the Government is considering further taxation, and that the poor rates, now 10% on gross receipts, may be raised to 20% or even 30%.

"Please Help Emily" (called "Moune" in French), will be revived by Max Dearly before the end of the month at the Theatre des Varietes, to replace the Italian problem, "Dolly." The Palais Royal success, "Madame et son Filleul," may migrate to the Ambigu to permit the production of the revue by Willemetz and company.

Another revue, "Perds pas la carte," by Codey and Couture, will see the light at the Gaité Rochechouart, when Volterra Brothers withdraw the present show next week.

## NEW ACTS.

"Variety de Danse," with ten people. Tom Dingle and Bob Fern, two-act. Harry Clarke, single (Jenie Jacobs). "The Lady in the Shoe," girl act headed by Joe Phillips and Evelyn MacVey.

Gen. Pisano and a company of two in "At the Italian Front," a new shooting act. Special settings (Harry Weber).

Sarah Vinton and "Buster." Miss Vinton is a daughter of the late Ed. Vinton. "Buster" is the dog that formerly worked with Ed.

"The Children of France," with Burford Hampden featured. Tried out at the Palace for a special Sunday performance by Robert Edeson.

Pam Lawrence in an act with Francis Z. Donegan and six girls.

"Neglect," playlet by Ben Barnett, featuring Arthur Edwards.

"Bon Voyage," after a recent showing, was again withdrawn and with a new book by James Horan, and with James Gilday engaged to play the leading comedy role, reopened Tuesday (Phil Morris).

Alice Fleming in a new act by Robert T. Haines, supported by Ernest T. Anderson.

Nat Griswold is to present "The Slacker" in vaudeville. It is a sketch that he wrote sometime ago. (Recently there was an announcement that James Montgomery was writing a play with the same title.)

Hunter, Chick and Hunter (formerly with "Mrs. Murphy's Second Husband"), comedy singing trio. (Lew Golder.)

Gertrude Vanderbilt and Johnny Ford, two-act

## TOMMY'S TATTLES.

By Thomas J. Gray.

July 15th will be a big booking day. The names of 625,000 young men will be penciled in for the Army. Rehearsal call announced later.

Prohibition won't hit show business very hard, unless it stops those "drunken dogs" and prohibits comedienness from doing "souse bits."

We are in favor of food control, if it stops burlesque "table scenes."

War Economy—Things we could easily do without:

Monocle strings on evening dress suits.

Acrobat sleeve garters.

Soubret's parasols (they never put them up).

Wooden shoes.

Funny (?) signs in juggling acts.

Recitations.

Hawaiian dancers.

Straight man's canes.

Audience songs.

This column.

Larry Meehan says all the fellows who used to sing "It's Time for Every Boy to Be a Soldier" are now singing "I'm Going to Hide Away, 'Way Down in Iowa."

Government may pass a law prohibiting people from using starch in clothes. Won't minstrel first parts look funny if the boys have to wear soft shirts?

The King of Spain is thinking of turning in his part. Soon there won't be any Kings left at all. It looks bad for Gaby.

See where a lot of managers intend to send road companies out to play near the various training camps. Something should be done to stop it. The soldiers will have trouble enough.

Since the British Government established a recruiting station in New York many fellows have suddenly lost their English accent.

Dye is scarcer than ever in this country, but nothing can stop the manufacturing of pink tights.

Two authors were fighting about which one of their names would appear first on the program of a show they had "written." The critics said the book was one of the worst ever seen, and the manager remarked: "Can you imagine those two guys fighting to take the blame for this?"

Looking over the new tax list we couldn't find anything about parodies.

The plans announced by the various managers for next season call for the spoiling of seven or eight European comic opera successes.

Caught any Vacation Fish yet?

## ONE MORE CENSOR BILL.

Chicago, June 27.

After the state legislature adjourned at Springfield last week, a list of the final bills signed by the governor was headed by one designed at show censorship.

It is claimed, however, that the "sting" was removed from the measure before it was passed, but it does prohibit plays or pictures which might incite race prejudice.

The bill is said to have been promoted by the colored vote.

R. J. Lydiatt, representative of the Walker Circuit, is now in New York.

Arthur E. Smith is now managing the Jefferson, having come to the Moss forces from the Conniss and Edwards attractions.

Jessell and Merlin open on the Loew Circuit July 9.

## OBITUARY.

Sir Joseph Lyons, best known as the owner of a string of popular priced restaurants throughout England, died in London, June 22. Born of poor parents he amassed a very large fortune, distributed freely to all sorts of worthy charities. In recognition of his numerous philanthropies he was knighted in 1911. As his wealth increased in later years Sir Joseph branched out in the direction of high class restaurants such as the Trocadero and Gaiety and was also the owner of two huge hotels in London (the Strand Palace and Regent Palace) besides holdings in other hostelrys not under his direct management. He was always a patron of the arts and very fond of theatrical people, having backed a number of musical comedy enterprises. The wife of Frank Smithson (Phoebe Coyne) is a sister of Sir Joseph.

Digby Bell died June 20 at a sanitarium in New York after an illness of several weeks. He had been removed from the Lambs' Club to the sanitarium. He was 60 years of age, having been born in Milwaukee, Wis. In 1872 he went abroad to study music and several years later made his debut at Malta. His first appearance in America was as a concert singer at Chickering Hall in 1876. For years afterwards he appeared in various of the Gilbert and Sullivan operas and later was associated with De Wolf Hopper in "Mr. Pickwick." He also starred for a number of years in "The Education of Mr. Pipp."

In Fond Memory  
of  
**MY BELOVED HUSBAND**  
Who Passed Away June 22, 1915  
May his soul rest in peace.  
His Wife,  
**BESSIE G. RENO**

Billy Grove, of "The Shelburne Girl" revue, Brighton Beach, following a dinner party in which other members of the company participated, was seized by acute indigestion June 23 and before the afternoon waned had lapsed into unconsciousness from which he never rallied, death resulting despite all efforts to revive him. Out of respect to the deceased entertainer one of the Shelburne performances was canceled Saturday evening.

Walter Hitchcock died of heart failure at the Hotel Somerset, New York, June 23. His wife, Terasa Michlene, reached his bedside from Cleveland shortly before he passed away. He was a member of the Screen and Greenroom clubs. For the past three years he has been playing in pictures exclusively. Prior to that he was on the legitimate stage.

Mrs. Catherine Pfeiffer, age 83, died June 25 in a retreat for aged women in Los Angeles. During the '60s she conducted a noted hotel for actors in Cincinnati and was known to her guests as "Tante Pfeiffer," numbering among her friends a number of grand opera artists.

George C. Callan, age 40, formerly of Callan, Haley and Callan, and who once had out a minstrel show with his brothers, died of pneumonia last week and was buried under the auspices of the Actors' Fund. A widow survives.

The mother of Ora and Elenore Dell died June 19 in New York from apoplexy. She was 53 years old.

## DONALD BRIAN AT PALACE.

The Donald Brian sketch, "Somewhere in Mexico," with Brian starred and the original cast as appearing at the Lamb's Gambol, was booked to open at the Palace, New York, July 9, late last week, when the question of the salary, which had stood in the way, was agreeably adjusted.

Lewis & Gordon represent the act.

# BILLS NEXT WEEK (JULY 2)

## In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.

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; "Low," Marcus Low Circuit; "Inter," Interstate Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "A H," Ackerman & Harris (San Francisco).

**SPECIAL NOTICE**—The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.

**New York**  
PALACE (orph)  
Dolby Sisters  
Morgan Dancers  
Nellie & Sara Kouns  
Savoy & Brennan  
"Rubeville"  
McMahon, D & C  
(Two to fill)  
ROYAL (ubo)  
"Band Box Revue"  
Louis A Simon Co  
Win J Reilly  
Helen Trix Sis  
Kelly & Galvin  
Leonard & Willard  
Garcinotti Bros  
RIVERSIDE (ubo)  
Nora Bayes  
Aveling & Lloyd  
"Mr Inquisitive"  
Ward & Van  
Jack Alfred Co  
Denise & Baird  
Emma Stephens  
Sylvia Loyal Co  
H O H (ubo)  
2d half (28-1)  
Eskimo & Seals  
John Park Co  
Hardy Bros  
Marguerite Farrell  
Joe L Browning  
Variety De Dance  
Caroline White Co  
125TH ST (ubo)  
2d half (28-1)  
Margaret & O'Gorman  
Arthur De Vay Co  
3 Larneds  
Barry Nelson & H  
Jack Marley  
Travilla & Seal  
Dorlan & Marion  
5TH AVE (ubo)  
2d half (28-1)  
Ed Howard Co  
"Race of Man"  
Bennett & Richards  
Bob Mathews  
Frank Rae Co  
Greenlee & Drayton  
Skipper & Kastrup  
Seabury & Shaw  
23RD ST (ubo)  
2d half (28-1)  
McCormack & Irving  
Helen Trix & Sis  
Loney Haskell  
Dance Fantasies  
(Others to fill)  
AMERICAN (loew)  
Dolly & Calame  
Lambert & Briscoe  
Burke & Broderick  
Fredericks & Palmer  
Ward & Curran  
Leonore Simonson  
Edward Lynch Co  
Elm City 4  
(One to fill)  
2d half  
Marsh & Lawrence  
Wood & Halperin  
Dave Rafael  
Andrew Kelly  
6 Melody Maids  
Geo Primrose Dancers  
Chuck Relsner  
Harms Trio  
LINCOLN (loew)  
Dorothy  
Moore-White & B  
Housh & LaVelle  
& C Avery  
Brady & Mahoney  
The Randall  
2d half  
Dolly & Calame  
Jimmie Lichter  
Stewart & Lewis  
Chas Deland Co  
Andy Lewis Co  
(One to fill)  
2d half  
The Van Camps  
O'Neill Twins  
Valinda & Nuts  
"Shot Sunrise"  
Stewart & Lewis  
"Memories"  
2d half  
Delight Stewart & H  
Cunningham & Ben-  
nett  
Ward & Curran  
Howard & Sadler  
Theodore Trio  
GREGLEY (loew)  
Dorothy Sothorn 3  
Smith & Farmer  
"Between Trains"  
Chas Reilly  
Harms Trio  
(One to fill)  
2d half  
Tyler & Sinclair  
Cooper & Carlton  
Housh & LaVelle

**Elm City 4**  
Francetti Sisters  
(One to fill)  
NATIONAL (loew)  
Tyler & Sinclair  
Delight Stewart & H  
Jimmie Lichter  
"Girl in Mask"  
Mumford & Thompson  
Marsh & Lawrence  
2d half  
Fred Rogers  
Shirley Sisters  
Fredericks & Palmer  
"Shot Sunrise"  
Brady & Mahoney  
Martians  
DELANCEY (loew)  
Shirley Sisters  
Frazier Bunce & H  
Frank Ward  
Ott Williamson & N  
Moses & Fry  
LaToy's Models  
(One to fill)  
2d half  
Dorothy Sothorn 3  
Henry & Adelaide  
Manning Feeney & K  
Al White Co  
Gypsy Songsters  
DeLeon  
DePonon Trio  
(One to fill)  
BOULEVARD (loew)  
Noack  
Henry & Adelaide  
Al White Co  
Duvall & Simons  
Gypsy Songsters  
(One to fill)  
2d half  
Billy & Ada White  
Leonore Simonson  
"Girl in Mask"  
Mumford & Thompson  
LaToy's Models  
ORPHEUM (loew)  
DePonon Trio  
Claire & Inness  
Dave Rafael  
Dotson  
Cliff Dean Co  
Andy Lewis Co  
2d half  
Frank Ward  
Lambert & Briscoe  
Ott Williamson & N  
Smith & Farmer  
Memories  
Valinda & Nuts  
Burke & Broderick  
AVE B (loew)  
Payne & Nesbit  
Helle Rutland  
Valdos  
(Two to fill)  
2d half  
James & Jones  
Amoros & Mulvey  
Chas C Rice Co  
W Gilfrain & Girls  
(One to fill)  
2d half  
CONY Island, N. Y.  
HENDERSON'S (ubo)  
Brice & Barr Twins  
Jas J Corbett  
American Comedy 4  
Little Hipp Co  
Marguerite Farrell  
Apollo 3  
Arthur Havel Co  
McKay & Ardine

## The Professionals' Original Home

### CONTINENTAL HOTEL

#### LOS ANGELES AND SAN FRANCISCO

##### Shanley and Furness ("Fifty-Fifty")

**2d half**  
Noack  
O'Neill Twins  
Claire & Inness  
Congressman Klitty  
Smith & Kaufman  
WARWICK (loew)  
Jenson & Jenson  
Valentine Vox  
Paul & Pauline  
(One to fill)  
2d half  
Kimball & Kenneth  
(Three to fill)  
Albany, N. Y.  
PROCTOR'S (ubo)  
Harry Green Co  
Durkin Girls  
Allen & Francis  
Novelty Clintons  
Helene Jackley  
2d half  
"Peacock Alley"  
Milo  
Dobson & Richards  
Selma Braats  
Stuart Darrow  
**Atlanta, Ga.**  
LYRIC (ubo)  
(Birmingham Split)  
1st half  
Dave Roth  
"Motor Boat"  
"The Haberdashery"  
Daniel & Conrad  
Work & Ower  
**Atlantic City, N. J.**  
KEITH'S (ubo)  
Joe Santley Co  
Williams & Wolfus  
Daisy Jean  
R & G Dooley  
Bennett & Richards  
Bremen & Powell  
Eddy Duo  
Aus Creightons  
**Baltimore**  
HIP (loew)  
Roberto  
Baker & Rogers  
Port & Delaney  
Homer Lund Co  
Hush & Shapiro  
Chyo & Chyo  
**Bay City, Mich.**  
WENONA BEACH PK.  
(ubo)  
2d half  
McConnell & Austin  
Carl Clayton  
3 Dixie Girls  
**Birmingham, Ala.**  
LYRIC (ubo)  
(Atlanta Split)  
1st half  
The Nagfys  
Wallace Galvin  
"Naughty Princess"  
**Boston**  
KEITH'S (ubo)  
Nan Halperin  
Billie Reeves Co  
Brown & Denny  
Ida Brooks Hunt Co  
Walter Brower  
Rice & Werner  
Adeline Frances  
J & K De Maco  
Lina's Dancers  
**BOSTON (ubo)**  
Jackie & Billie  
3 Singing Types  
Great Howard  
Alton & Allen  
Anna  
**ORPHEUM (loew)**  
Gertie DeMilt  
Mario & Trevette  
"How Happened"

**Skipper & Kastrup**  
Blanche Sloan  
Eddie & Ramsden  
(One to fill)  
**Butte, Mont.**  
PANTAGES (p)  
(6-11)  
Holmes & Lavers  
"Breath of Old Va"  
Mel Lewis Allen  
"Movie Girl"  
Rio & Helmar  
EMPRESS (ah-wva)  
(1-3)  
Curtis Comedy Dogs  
Emily Darrell Co  
Nalo & Nalo  
Alice Nelson Co  
Bessie LeCount  
Willie Bros  
**Calgary**  
PANTAGES (p)  
Kane & Herman  
Nelson & Nelson  
"Birth of a Rose"  
Abeart Tr  
Godfrey & Henderson  
**Camden, N. J.**  
TOWERS (ubo)  
2d half (28-30)  
Adnan Trio  
Valerie Sisters  
Hewins & Roy  
Lazier & Thompson  
"Corner Store"  
**Canton, O.**  
LYCEUM (ubo)  
Green Miller & G  
"Fashion Shop"  
O'Neill & Wainsley  
Wyatt's Lassies  
**Charleston, S. C.**  
ACADEMY (ubo)  
(Columbia Split)  
1st half  
Hoey & Smith  
Musical Christy's  
Toney & Norman  
Britt Wood  
Octavia  
(Octavia does not go to Columbia for the 2d half)  
**Chattanooga, Tenn.**  
RIALTO (ubo)  
(Knoxville Split)  
1st half  
Strength Bros  
El Cleave & O'Connor  
Regal & Muck  
Lawrence Bell; v C  
John Geiger  
**Chicago**  
MAJESTIC (orph)  
Cal Boys Band  
Doyle & Dixon  
D Shoemaker Co  
Doc O'Neill  
Mr & Mrs Mel-Burne  
Santos & Hayes  
Gulran & Newell  
Ethel McDonough  
Skating Venus  
**Cincinnati**  
KEITH'S (ubo)  
Harry & Etta Conley  
Olga  
Wm Wilson Co  
Burns & Farau  
Cycling Bennetts  
**Cleveland**  
HIP (ubo)  
Donovan & Lee  
Dream Fantasies  
Dave Mauley  
Lorenzo 5  
Finn & Finn  
Alva & Partner  
Theo & Dandles  
**Columbia, S. C.**  
PASTIME (ubo)  
(Charleston Split)  
1st half  
Rodero  
Morgan & Armstrong  
Mosher Hayes & M  
Ernie & Ernie  
**Denver**  
PANTAGES (p)  
Le Hoen & Dupreco  
Weber Beck & F  
Bruce Duffett Co  
Adler & Arline  
"Texas Round Up"  
**Detroit**  
TEMPLE (ubo)  
Belie Story  
Mme Benson Co  
Al Shayne  
"Dream Garden"  
Eddie Carr Co  
J. Jansley  
Edward Marshall  
Nip & Tuck  
MILES (ahc)  
Kough & Nelson  
Piano Song 4  
Flo Randall Co  
Hayes & Neal  
Jacobs & Sardell  
Gilmour & Romanoff  
**Dorchester, Mass.**  
FELIX PK (ubo)  
El Cota  
(Two to fill)  
2d half  
Lun & Amelika  
Fern & David  
(One to fill)  
**Duluth**  
GRAND (wva)  
Lorimer & Thomas  
Connors & Hunch  
Hayes & Rives

**5 Immigrants**  
2d half  
Macstro Co  
Morgan Fields & S  
Dan A'Hearn  
Stewart's 1017 Models  
**E. St. Louis, Ill.**  
ERBER'S (wva)  
Marosso Nevato & M  
Sid Lewis  
Sullivan & Meyers  
Van & Belle  
2d half  
Kipp & Kippy  
Brent Hayes  
Rome & Wager  
Harvey Trio  
**Edmonton, Can.**  
PANTAGES (p)  
Curson Sisters  
Moran & Welsor  
Devine & Williams  
Harry Coleman  
"Futureless Revue"  
**Elmira, N. Y.**  
MAJESTIC (ubo)  
Lawton  
Chappelle & Vidocq  
Jolly Tars  
2d half  
Natalie Morgan  
Brown & Jackson  
Garden Belles  
**Fall River, Mass.**  
BIJOU (loew)  
Stewart & Olive  
Spiegel & Jones  
Revue DeVogue  
Schwartz & Clifford  
Melody  
2d half  
Gertie DeMilt  
Fox & Cross  
Mario & Trevette  
"How Happened"  
(One to fill)  
**Fargo, N. D.**  
GRAND (ahc)  
Guy Trio  
George & George  
4 Bards  
Larry Crane Co  
Grace Sisters  
2d half  
Virgil LaBlanc  
Harry Davis  
(Two to fill)  
**Ft. William, Ont.**  
ORPHEUM (wva)  
(2-3)  
McGowan & Vance  
Davis & Litt  
Garden of Aloha  
(6-7)  
Barber & Jackson  
5 Violent Beauties  
(Two to fill)  
**Grand Forks, N. D.**  
GRAND (wva)  
2d half (5-7)  
Jack Case  
Clifton & Kramer  
Tom Brown's Rev  
**Grand Rapids, Mich.**  
RAMONO PK (ubo)  
Hugh Herbert Co  
Rovarr Co  
Adair & Adolphia  
Joe Ho Gray  
Pipkin & Panlo  
**Great Falls, Mont.**  
PANTAGES (p)  
(3-4)  
(Same bill playing  
Anaconda 5)  
The Lamplins  
Smith & McGuire  
Abrams & Johns  
"Mimic World"  
Joe Roberts  
**Hartford, Conn.**  
PALACE (ubo)  
Arthur Edwards Co  
Sylvester  
H Fine & Girls  
"Bon Voyage"  
Hunter Chick & H  
2d half  
Inkils & Duffy  
"The Breakers"  
Beatrice Lambert  
As It May Be  
Five Panders  
POLI'S (ubo)  
Venita Gould  
Acme Comedy 4  
Park & Latham  
Shelvey Bros  
2d half  
Frank Mullane  
Johnson Dean Co  
Mark Linder Co  
**Hazleton, N. Y.**  
PALACE (ubo)  
2d half (28-30)  
Chas Lederer  
Natalie Morgan  
Ratline Dining Car  
Jolly Tars  
**Helena, Mont.**  
LIBERTY (ah-wva)  
(2)  
Same bill playing  
Bedford & Gardner  
Merrill & Love  
Newell & Most  
Musical Harvards  
Joe Rolley  
Lapo & Benjamin  
**Hoboken, N. J.**  
LYRIC (loew)  
1st half (2-4)  
Sheedy & Holt  
Orben & Dixie

**Grace Pennington**  
Piquo  
(One to fill)  
**Indianapolis, Ind.**  
ENGLISH O H (ubo)  
Wheeler & Nolan  
Davitt & Duvall  
Bull & Allen  
Hendrix Belle Isle Co  
(One to fill)  
**Jacksonville, Fla.**  
ARCADE (ubo)  
(Sunday Opening)  
(Savannah Split)  
1st half  
Korman  
Warren & Frost  
"The Honeymoon"  
Mayo & Tally  
A & G Falls  
**Janesville, Wis.**  
APOLLO (abo)  
2d half (5-7)  
Odor & Pals  
4 Rennees  
Butler & Germanus  
(One to fill)  
**Jersey City, N. J.**  
Leonard & Willard  
"Spirit of '79"  
Cory & Morrell  
T & C Breton  
Francis & Ross  
George M Rosener  
**Kansas City, Mo.**  
PANTAGES (p)  
(Sunday opening)  
Tuscano Bros  
Nibo's Birds  
Thalero's Circus  
Bob Hall  
Zelaya  
Ed Kelly's Girls  
**Knoxville, Tenn.**  
BIJOU (ubo)  
(Chattanooga Split)  
1st half  
Musical Hunters  
Salle & Monde  
Lazar & Dale  
Young & Waldron  
Potter & Hartwell  
**Lewiston, Me.**  
MUSIC HALL (ubo)  
Lander Bros  
Finley B & H  
Goelet H & M  
2d half  
Rogers & Wood  
Dingle & Fern  
4 Newsomes  
**Logansport, Ind.**  
COLONIAL (ubo)  
Sol & Leslie Berns  
**E. HEMMENDINGER & JOHN STEWART**  
NEW YORK  
Tel. John 971  
Jewellers to the Professions  
**DeAlbort & LaFrance**  
Norman Bros  
2d half  
Ywax  
Browning & Dean  
(One to fill)  
**Los Angeles**  
ORPHEUM  
(Sunday opening)  
Nesbitt & Clifford  
Milton & De Longs  
Vera Berliner  
Clifford & Wells  
Dorothy Brenner  
H. Leach Wallen Co  
Caliste Conant  
Nat Goodwin  
**PANTAGES (p)**  
Bevan Flint Co  
Queenie Dunedin  
Foley & O'Neill  
Harlan Knights Co  
Al Golem Tr  
**HIP (A & H)**  
Johnson & Wallis  
Miller Scott & F  
Luxanne Dancers  
Carlos Caesaro  
Moran Sisters  
Gaeter & Waters  
Douglas Flint Co  
**Louisville, Ky.**  
FNT FLY PK (orph)  
(Sunday opening)  
Gertrude Barnes  
Chas F Semon  
Hooper & Marbury  
Benny & Woods  
The Seabacks  
KEITH'S (ubo)  
(Nashville Split)  
1st half  
Jack Barrett  
Scarploff & Var Vara  
Herbert Lloyd Co  
Melville & Rule  
"Girl in Mon"  
**Marshalltown, Ia.**  
CASINO (ahc)  
2d half (5-7)  
College Quintette  
Turner & Grace  
Ross & Ashton  
Peerless Potters  
**Meriden, Conn.**  
POLI'S (ubo)  
2d half (5-7)  
Ed Howard Co  
Sylvester  
Marie  
**"THE CRUISE OF THE DOUGHNUT"**  
Written by, Copyrighted by and Presented by  
**BRADY and MAHONEY**

**Senia & Marie**  
Guglielmo Sisto  
**Milwaukee, Wis.**  
PALACE (wva)  
Ziska & Co  
Will Staehder  
Hirsten Stander  
Madge Maitland  
Ishikawa Bros  
(One to fill)  
2d half  
Cheyenne Minstrels  
Scott & Tierney  
The Schmetsans  
(Three to fill)  
**Minneapolis**  
GRAND (wva)  
June Mills Co  
Lillian Steele Co  
Dunedin Duo  
The Olmsteads  
**Montreal**  
SOHMER PK (ubo)  
(Sunday Opening)  
Wolford's Dogs  
Latta Sisters (abo)  
4 Entertainers  
Moore & Gerald  
(One to fill)  
**Mt. Vernon, N. Y.**  
PROCTOR'S (ubo)  
Raymond & Caverly  
The Breakers  
Ethel Mae Barker  
Morley & McCarthy 8  
Gladiators  
**Nashville, Tenn.**  
PALACE (ubo)  
(Louisville Split)  
1st half  
Berger  
Reed & Ward  
"Flirtation"  
Chas Olcott  
Musical Hodges  
**Newark, N. J.**  
PALACE  
2d half (28-30)  
Quigley & Fitzgerald  
Bronja Fowler Co  
Jeanette Martin Co  
Kansasa Japs  
Tommy Hayden  
Van & Schenck  
**New Bedford, Mass.**  
4 Amer Beauties  
Fern & Davis  
Heckman S & C  
2d half  
Herman & Shirley  
Bowman Bros  
(One to fill)  
**New Haven, Conn.**  
BIJOU (ubo)  
Raymond Wylie  
Ruth Budd  
"Wonder Act"  
Johnson Dean Co  
2d half  
Acme Comedy 4  
Chappelle & Tribbles  
Meehan's Dogs  
**New London, Conn.**  
LYCEUM (ubo)  
2d half (28-30)  
Maids Of Music  
N Comedy 4  
Lewis Mayan  
**Newport, R. I.**  
O H (ubo)  
E Tol  
Bob Finley & Dorothy  
Col Diamond & Daugh  
Maurice Sparrow  
Herman & Shirley  
Bowman Bros  
H Girard Co  
2d half  
O'Donnell & Blair  
Robinson & McKissick  
Jos E Bernard Co  
El Cota  
H Girard Co  
Isabelle D'Armond Co  
(One to fill)  
**New Rochelle, N. Y.**  
LOEW  
Kimball & Kenneth  
Rice & Francis  
W Gilgrain Girls  
2d half  
Orben & Dixie  
Harish Bros  
(One to fill)  
**Norfolk, Va.**  
ACADEMY (ubo)  
(Richmond Split)  
1st half  
The Maynards  
De Lier & Termin  
Walter Weems  
Sig Franz Tr  
(One to fill)  
**N. Yakima, Wash.**  
EMPIRE (ah-wva)  
(1-2)  
(Same bill playing  
Tacoma 5-7)  
Arnold & Page  
Gruet Kramer & G  
Rodway & Edwards

**HOWATSON and SWAYBELL**  
"A Case of Pickles" LAUGH BROKERS

**Fremont Benton Co**  
C & M Dunbar  
Flying Venus

**Oakland**  
**PANTAGES (p)**  
Pederson Pros  
Kajiyama  
Stephens & Hollister  
Olson & Johnson  
6 Peaches & Pear  
HIPP (ab-wva)  
(1-3)  
Leonard & Louie  
Garrity Sisters  
Norton Bros  
Monte Carlo 6  
Dot Marshall  
Hayashi Japs

**Ogden**  
**PANTAGES (p)**  
(5-7)  
Kimiwa Paps  
Knickerbocker 4  
Paul Decker Co  
Marcello Bros  
Chris Richards  
"Phun Phlenda"

**Pasadena, N. J.**  
**PLAYHOUSE (ubo)**  
2d half (28-30)  
Bicknell  
Chappelle & Vidocq  
Bari & Sunshine  
Fantino Troupe  
Crouch & Carr

**Philadelphia**  
**KEITH'S (ubo)**  
Ray Samuels  
"For Pitty's Sake"  
Lorraine & Pritchard  
Whitney Fox Co  
Quinn & Laferty  
El Rey Sins  
Malie & Bart  
Robins

**GRAND (ubo)**  
Ward & Ushers  
Miss Jean  
Harry Fern Co  
F & L Bruch  
Joe Browning  
Herbert's Dogs  
**HARRIS (ubo)**  
Clayton Conrad  
Lexey & O'Connor  
Walker & Ill  
Helen Moretti  
Little Days  
Adams & Reuse  
Wolser & Keeser  
Leddy & Leddy

**Pawtucket, R. I.**  
**SCENIC (ubo)**  
Capes & Snow  
Peto & Peto  
Street Wichin  
Haviland & Thornton  
2d half  
Mankichi Co  
Guy Bartlett 3  
Willy Zimmerman  
Steindel Bros

**Pittsburgh**  
**DAVIS (ubo)**  
Nat Nasarero Co  
Beaumont & Arnold  
Lucille & Cockle  
Sprague & McNeice  
Parsons & Erwin  
"Corner Store"  
Bernard Granville

**Pontiac, Mich.**  
**OAKLAND (abc)**  
2d half (5-7)  
Orrin Craft Trio  
Dot DeScheile Co  
Berquist Bros  
Walton & Brant  
Cath Cameron Co  
(One to fill)

**Portland, Ore.**  
**PANTAGES (p)**  
D'Armour & Douglas  
Will & Mary Rogers  
University 4  
"Hello Japan"  
Alexandria  
Wm Shilling Co  
HIPP (ab-wva)  
(1-4)  
Kawana Bros  
Selbie & Lillie  
Princess Ka  
Newport & Stirk  
Roy Harrah & Girls

**Providence, R. I.**  
**MAJESTIC (loew)**  
Jewett & Pendleton  
Booth & Lender  
Chauncey Monroe Co  
Jimmy Shea  
Jackson & Wahl  
Add Hoy's Min  
2d half  
Marshall & Covert  
3 Tivoli Girls  
"First Case"  
Julia Curtis  
LeMaire & Dawson  
3 Bullowa Girls

**Reno, Nev.**  
T & J (1-3)  
Ives Farnsworth & W  
Mr Morrow Co  
(4-5)  
Taketa Japs  
Rube Brown  
(6-7)  
Piccolo Midgets  
J & N Olms

**Richmond, Va.**  
**BIJOU (ubo)**  
(Norfolk Split)  
1st half  
Jack O'Norris  
Mabel Harper Co  
"Midnight Rollers"  
Spencer & Williams  
3 Webber Girls

**Roseoke, Va.**  
**ROANOKE (ubo)**  
Mile Paula  
Adamac Trio  
Morris Golden  
Cantwell & Walker  
5 Nelsons  
2d half  
Art Impressions  
Rich & Lenore  
Burke & Burke  
Shattuck & Golden  
Reddington & Grant

**Sacramento**  
**EMPRESS (ab-wva)**  
Blanche LeDuc Co  
Edna Riese Co  
Noble & Brooks  
Musical Lunds  
Pauline Saxon  
Mennetti & Sidelli  
2d half  
Florence Duo  
Dot Hayes Co  
Begley & Howland  
Witching Witches  
Eller's Novelty  
John A West

**Salem, Mass.**  
**FEDERAL (ubo)**  
Lue & Amelika  
Dingle & Fern  
"Spirit 76"  
2d half  
Burlington 4  
Mack & Lee  
F V Bowers Co

**Salt Lake**  
**PANTAGES (p)**  
Azard Bros  
Wilton Sls  
Barber Thatcher Co  
Roach & McCurdy  
"Girl from Adam"  
Harry Syddell

**San Diego**  
**PANTAGES (p)**  
Jerome & Carson  
Stoddard & Helms  
Freddie James  
Anderson's Reuse  
Ed & Jack Smith  
Capt Sorcho Co  
HIP (A & H)  
Kublick  
Myles McCarthy  
Johnson & Rollison  
4 Charles  
Alveretta Rego & S  
Bernice Sisters  
2d half  
Cowles & Dustin  
Lew Fitzgeralds  
Paul Poole  
Seymour & Williams  
Herbert's Seals  
Colonial Belles

**San Francisco**  
**ORPHEUS**  
(Sunday opening)  
Randell & Meyers  
Elsa Ruby Co  
"Hit the Trail"  
Patricia & Meyers  
Wm Westony  
Asahi Troupe  
Lovell & Lovell  
Margaret Angel

**PANTAGES (p)**  
(Sunday opening)  
Abler's Bears  
Minnie Allen  
Fong Choy  
Willie Hale & Bro  
Ryan & Richfield  
**VICTORY (ab-wva)**  
(1-3)  
(Same bill playing  
Oakland 4-7)  
Van Perre & Van Perre  
Rambler Sisters  
Walters & Walters  
Cloaks & Suits  
Leon & Adeline Sis  
HIP (A & H)  
(Sunday Opening)

The Balkans  
Nelson Sisters  
Garrity Sisters  
Monte Carlo 6  
Hayashi Japs  
Van Perre & Van Perre  
Walters & Walters  
CASINO (A & H)  
(Sunday Opening)  
Diving Girls  
Leon & Adeline  
Rambler Sisters  
"Cloaks & Suits"  
Dot Marshall  
Norton Bros  
Leonard & Louie

**Santa Barbara, Cal.**  
**PORTOLA (A & H)**  
(5-8)  
Walmsley & Leighton  
Janis & West  
(One to fill)

**Savannah, Ga.**  
**BIJOU (ubo)**  
(Jacksonville Split)  
1st half  
Jack Polk  
World's Comedy 4  
Drew & Wallace  
Countess Verona  
4 Readings

**St. Louis**  
**FRST PK (orph)**  
(Sunday opening)  
Corbett Sheep & D  
Modesta Workenson  
Brony's Model  
Dunlay & Merrill  
Montambo & Wells  
**PARK (wva)**  
Seabury & Price  
Brent Hayes  
Bell Barchus Co  
Catalano & O'Brien  
Harvey 3  
2d half  
Van Cello  
Sullivan & Meyers  
Mondel Cascer & G  
Wood's Animals  
SHENANDOAH (wva)  
Kipp Kippy  
Mendel Cascer & G  
2d half  
Geo Nakahara  
Van & B  
SKYDOME (wva)  
Galliarini Sisters  
Fields & Wells  
Van Cello Co  
2d half  
The Larneds  
Odone  
Catalano & O'Brien

**St. Paul**  
**HIPP (abc)**  
(2-4)  
Frank Franc  
Virgil & LaBlanc  
Patricia  
(Two to fill)  
PALACE (wva)  
Dan A'Hearn  
Morgan, Fields & S  
Moore Gardner & R  
Sebastian Merrill Co  
2d half  
Duncan & Holt  
Curtis & Bros  
(One to fill)

**Schenectady, N. Y.**  
**PROCTOR'S (ubo)**  
Giri "1000 Eyes"  
Elkins Fay & E  
Paul Levan & B  
Alex McFayden  
Dupree & Dupree  
2d half  
Giri "1000 Eyes"  
Clara Howard  
Allen & Francis  
The Brads  
Novelty Clintons

**Seranton, Pa.**  
**POLIS (ubo)**  
Richard Brant & M  
Francis P Bent  
Lloyd & Whitehouse  
Wm Ebs  
Douglass Family  
2d half  
John Stone  
Headley Larue Co  
Whitney & Wilson  
Ed & Lew Miller  
Olga Mishka Tr

**Seattle**  
**PANTAGES (p)**  
Howard Kibel & H  
"Miss Hamlet"  
Lela Shaw Co  
Swann's Animals  
Klotz & Nash  
**HIPP (ab-wva)**  
(1-4)  
(Same bill playing  
Portland 5-7)  
Marle Geraro  
Dae & Neville  
Low Hoffman  
Bijou Min Misses  
Bath & Roberts  
Radium Models

**Spokane, Wash.**  
**PANTAGES (p)**  
Julian Hall  
The Gascolines  
"Woman"  
Lucy Lucier 3  
"Wanted—a Wife"  
**HIPP (ab-wva)**  
(1-3)  
(Same bill playing  
Walla Walla, Wa.  
6-7)  
Julia Edwards  
The McFarlands  
Story & Clark  
Arthur La Vine Co  
Daisy Harcourt  
Roeder's Invention

**Springfield, Mass.**  
**FLAZA (loew)**  
(1-2)  
Harlequin Trio  
Marshall & Covert  
Sylvia Scott Co  
Hyatt & Neff  
4 Kaduras  
2d half  
Louis Granat  
Moore & Hamilton  
Gee & Hamilton  
Woods Musical 3  
(One to fill)

**Stockton**  
**STRAND (A & H)**  
(1)  
Piccolo Midgets  
Rube Brown  
J & N Olms  
(One to fill)

**(6-7)**  
**Ives Farnsworth & W**  
Del Velda & Zaida  
Wm Morrow Co  
**Superior, Wis.**  
**PALACE (wva)**  
Barber & Jackson  
5 Violent Bruties  
(Two to fill)  
2d half  
Kane & Wagner  
Mme Marion  
Moore Gardner & R  
Merlan's Dogs

**Syracuse, N. Y.**  
**TEMPLE (ubo)**  
Burt Johnson Co  
Clara Howard  
The Brads  
Witt & Winter  
(Two to fill)  
2d half  
Carmen's Minstrels  
John G Sparks Co  
Dupree & Dupre  
Paul Levan & D  
Alex Mac Fayden  
CRESCENT (ubo)  
Johnson Bros & J  
Headley La Rue Co  
Natalie Morgan  
Garden Belles  
Brown & Jackson  
2d half  
Holden & Graham  
Chappelle & Vidols  
Victoria 4  
4 Larneds

**Tacoma**  
**PANTAGES (p)**  
Alberto  
Mile Bianca Co  
Ed F Reynard Co  
Dorothy Vaughn  
Will Morressey  
"Honeymoon Isle"  
**REAGENT (ab-wva)**  
(Same bill playing  
Seattle 5-7)  
Musical Bluebirds  
Chadwick & Taylor  
Robby Trio  
4 Old Veterans  
Louis London  
Fred Zobedie Co

**Toronto**  
**HIP (ubo)**  
Sealo  
Geo Wilson  
Gardner & Mirth  
Kaufman & Lillian  
Bud Snyder Co  
**YONGE (loew)**  
Kay & Belle  
Raymond  
Belle & Mayo  
Chisholm & Breen  
O'Neill & Gallagher  
Long Tack Sam Co  
(One to fill)

**Trenton, N. J.**  
**TAYLOR (ubo)**  
2d half (28-30)  
Arthur Lloyd  
Iazel Boyne  
Purcella & Ramsey  
"Rising Generation"  
Little Days 2  
Juno Selmo

**Troy, N. Y.**  
**PROCTOR'S (ubo)**  
Carmen's Minstrels  
John G Sparks Co  
Milo  
Dobson & Richards  
Selma Bratts  
2d half  
Harry Green Co  
Dunkin Girls  
Allen & Francis  
Richards B & M  
Helene Jackley

**Vancouver, B. C.**  
**PANTAGES (p)**  
Will Morris  
"Mr Detective"  
"Women Proposes"  
Stuart  
Green McHenry & D  
**Victoria, B. C.**  
**PANTAGES (p)**  
Gillespie Girls  
"Magazine Girls"  
Ed Blondell Co  
Miller & Lyle  
Gerard's Monkey's

**Virgins, Minn.**  
**LYRIC (wva)**  
2d half (5-7)  
Lorjmer & Thomas  
Connors & Huyeh  
Hayes & Rives  
5 Immigrants

**Walla Walla, Wash**  
**LIBERTY (ab-wva)**  
(1-2)  
(Same bill playing  
N. Yakima 6-7)  
Harry Watkins  
Gerald & Griffin  
Fields Keane & W  
Permane  
Don Robert Co

**Washington, D. C.**  
**KEITH'S (ubo)**  
Paul Dickey Co  
Belle Baker  
Irving & Henry  
Leightner & Alexander  
Caltes Bros  
Catherine Powell Co  
Clark's Hawaiians  
(One to fill)

**Winnipeg**  
**PANTAGES (p)**  
Venetian Gypsies  
Edna Keeley  
Claire & Atwood  
O'Connor & Dixon  
(One to fill)  
**STRAND (wva)**  
3 Keleys  
Clifton & Kramer  
Jack Case  
Tom Brown's Rev  
2d half  
Mossman & Vance  
Davis & Litt  
Garden of Aloha

**Woonsocket, R. I.**  
**BIJOU (ubo)**  
Mankichi Co  
Mack & Lee  
Steindel Bros  
2d half  
Capes & Snow  
Street Wichin  
Peto & Peto

**Worcester, Mass.**  
**POLIS (ubo)**  
"As It May Be"  
Murphy & Barry  
Frank Mullane

# DUPERS BEFORE AUTHORITIES.

On Wednesday morning before United States Commissioner Hitchcock in the Federal Building there was a hearing in the cases of Fred Beck, Louis Weiss and Leo Singer, who were arrested by United States marshals on the charge of knowingly infringing the copyright laws by duping one of the copies of the feature film "Joan the Woman."

The arrests of Fred Beck and Leo Singer were made one day last week and the following day Weiss gave himself up. The hearing was adjourned until July 3, when final disposition will be made of the cases.

Some time ago the Cardinal Film Co., owners of "Joan the Woman," started a civil action against the trio named, charging infringement of copyright, claiming that the defendants had in some unknown manner obtained possession of a copy of the feature and sent it to the laboratory of Grundy Brothers in Richfield, N. J., where a negative was made from the positive. Later the duped negative was developed at the Crystal Studios and one print made from it. Judge Mayen granted the Cardinal Company a writ of seizure and the films were taken over by two U. S. Marshals at the Crystal plant.

Upon the writ of seizure being granted and the films taken over the U. S. District Attorney's office got busy and issued warrants for the arrest of the three men who had ordered the duping done. Judge Hand held all three in bail of \$2,000 each.

This is the first instance where both the films and the alleged dupers were taken into custody on a criminal charge.

Nathan Burkan, who is handling the case for the Cardinal Company, is under the belief the criminal charge can be made to hold and that the final disposition which will be made will establish a precedent in cases of this nature.

The civil action in the case is up for hearing today (Friday) in the U. S. Courts.

## NOTES.

**Walter Bates**, manager Keeney's, Newark, is in Atlantic City, while Ray C. Owens is looking after the house during his absence.

**William Moxon**, who manages the Orpheum, Nashville, is in New York.

**Abe Silver** (Kalmar, Puck & Abrahams) has gone to Tannersville, N. Y., for the summer.

**Herbert Ashley** has filed a petition in bankruptcy. Liabilities, \$2,498; no assets.

The annual convention of the Midwest Theatrical Managers' Convention will be held in Chicago, July 16-18.

**Professor Reese**, of Omaha, has written a comic opera, entitled "Sylvester," for Broadway production next season.

All of the shows sent on the road by the Weber & Anderson offices next season are being booked through the Shuberts.

**Nat Morton**, not Ed. Morton, has signed with Blutch Cooper's "Army and Navy Girls" burlesque show for next season.

The Cape theatre at Portland, Me., a summer resort, has dancing on its porches to the music of a jazz band. The theatre is playing pictures.

The Paul Dickey sketch run plan for Keith's, Washington, has been called off, owing to some difference of opinion regarding the scenery required.

**Dr. A. Goetzl** leaves for Los Angeles Saturday to complete the score for the production of "The Full Honeymoon," which Oliver Morosco is to produce.

**Clark and Hamilton** will take up the canceled Eva Tanguay time in the Canto Orpheums, the two-act opening at San Francisco, July 8.

The Dolly Sisters-Fox-Schwartz proposed act for vaudeville will probably not eventuate through failure of act and managers to agree upon a salary figure.

The American Circus, direction of W. C. Cunningham and Charles Nelson, has a tour of Chicago lots and corners lined up for the summer.

**Ruth Napelbaum**, of the Frank A. Keeney offices, is going to spend a two weeks' vacation at Camp Greylock, in the Berkshires, starting July 9.

**Jeff Davis** leaves this week for his vacation at The Elms, Bangor, Me., where he thinks he is going to catch fish.

**Chuck Reiser** is to head the first road company of "Stop, Look and Listen," of which there are expected to be three.

**Gwendoline Vincent** recently obtained a divorce from Edgar Berger, the equilibrist, at Bridgeport, Conn. They were known as Berger and Vincent.

**Henry W. Savage** discovered Billy Kent with the Parson's stock in Hartford and immediately engaged him for the role originated by Billy B. Van in "Have a Heart" last season.

**Healy's Farm** at Hartsdale, N. Y., has been improved and enlarged since last season. The improvements are inside and outside the restaurant. Additions are a handsomely appointed ladies' reception room, also a ladies' bar, with high chairs ranged before the railing.

A petition in bankruptcy has been filed against the Deoch and Doris, Inc., by creditors including Henry Holland, \$1,000; Clarence A. Weymouth, \$5,000; Maurice C. Sobel, \$205, and G. Boag, \$8,000. A receiver was appointed by the Supreme Court June 19. The liabilities are \$30,000 and the assets \$1,000.

Although arrangements were completed for the opening of a revue by E. G. Woods, at the Peninsula Hotel, San Mateo, the authorities did not approve of the idea, and instead Woods has taken his newly formed organization to Levy's, Los Angeles, where he opens July 2. Evelyn Carvell, Marie Bond, Bobbie Robinson, Lucille Morrow, Belmonte Sisters and Helene Wood, Ruth Steinwall, Betty Moore, Hilda Heigle are in the company.



## NEW ACTS NEXT WEEK

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

Nellie and Sara Kouns, Palace.  
Lew Brice and Barr Sisters, Henderson's.  
Louis A. Simon and Co., Royal.

Hassard Short and Co. (3).  
Farce: Playlet.  
19 Mins.; Interior (Special Setting).  
Fifth Avenue.

Hassard Short, a well known English actor, who has been appearing in \$2 shows in America for a number of years, usually in "juvenile-heavy" roles, is having a "try" at vaudeville, in a farcical playlet, the ultimate success of which is questionable. He plays a young man in love for years with a woman who, at the time the story opens, has been married for five months and still loves her husband. He calls on her in deep mourning, explaining he sorrows for her unrequited affection—a sort of travesty on the tertium quid or eternal triangle situation—"It's awful, being faithful to another man's wife." The happily married woman says: "Be mine, body and soul for a month" and explains that for the said 30 days she will place him in the custody of a nurse, a chorus girl friend of her husband, with the idea that he will learn to love the foot-light female and thus be cured of his infatuation. She gives him a couple of "Ruby Ray" cocktails, sends him to dress up and return at once. Having thus arranged matters she phones hubby to come home at once and to bring the chorus maiden. Enter young matron accompanied by her shy young daughter just taken from a convent and who is not allowed to utter a word or to even see anything in New York. Mistress of house and matron go shopping for a few moments and leave the girl alone. Enter Short, jauntily attired, mistakes young girl for the chorus girl, they drink more "Ruby Ray" stuff, both get lit up and he is embracing the girl as the matron returns. She promptly faints, it is explained she is a prohibitionist, they give her some "Ruby Ray" to bring her to, and she whoops things up. For a finish Short carries off the girl to a minister, taking along the liquor shaker to give the churchman a "kick." Really little to it, and would probably fall flat if it were not for the excellent light comedy acting of the star. *Jolo.*

"Lady Movie" and "Intelligence."  
Trained Dogs.  
7 Mins.; Full Stage.  
City.

Two beautiful collie dogs, worked by a man with a fine appearance who speaks good English. He claims the canines do not work on cues but actually understand what he says. An effective routine is gone through with the man merely talking to them. In spite of the good work and the brevity of the act, it seemed to progress too slowly. *Jolo.*

Holona Hawaiians (6).  
Hawaiian Act.  
20 Mins.; Full Stage.  
City.

Four male and two female Hawaiians. Open with all singing and playing, with one woman singing a couple of solos in English, very indifferently; they all play and sing, employing their native musical instruments, one woman does a couple of wriggle dances, and so on. No exceptional merit to the act and no longer a novelty; hence small time material. *Jolo.*

Frances Starr, notwithstanding picture engagements, will appear in a new play next fall under the management of David Belasco, who has Miss Starr under contract for the speaking stage.

Jack Norworth and Lillian Lorraine.  
Songs and Talk.

30 Mins.; Four (Oriental-designed grotesque hangings).  
Palace.

If the well-wishes of friends, the plaudits of the Palace audience Monday night and the floral tributes that covered one-half the stage may be accepted as a criterion in any sense of the word then the newly-formed vaudeville partnership of Jack Norworth and Lillian Lorraine is established beyond any further resume. Their "names" will help them hit a nice stride before anything else. Although Mr. Norworth was the first to appear, conventionally attired in formal male raiment that included the silk hat and cane, and sang one of the Norworth style of songs, "She Wants to Marry Me," until there was an interruption off stage, a shout of "Go on, get out of here," and Miss Lorraine was shunted into view in an outfit that had them all guessing as to whether it was the invariably handsomely gowned, bejeweled Lillian, she hauled down applause that would have done credit to the return of a victorious army general. Miss Lorraine, shabbily dressed as a theatre scrub-woman, almost washed half the foot-light trench before the applause subsided and Jack stopped his song to query her as to her "butting in." Then came conversation that gave Miss Lorraine a chance to use a little brogue and Norworth some saucy replies. He then made an exit, leaving his partner to offer a characteristic rendition of "Sez I to myself, sez I." Then Norworth did "Ten Little Fingers," with the usual lyrical twist getting the returns. Miss Lorraine returned, dressed up in a bright, attractive creation, showing a stage appearance that made her look like a million dollars. She and Jack went through a crossfire chatter about marriage which meant nothing in particular but gave the audience, especially the women, a chance to size up the splendid-looking outfit of Lillian's. It was the only wardrobe flash! Miss Lorraine made as she returned for the last section of the act in a country-girl outfit that offered an opportunity for Miss Lorraine and Jack to do a "Rube bit" with Norworth wearing a wig, boobish suit and shoes to match. Just prior to this change they had sung "Meet Me in Orange Blossom Time, Dearie," which not only has the swing but is one of the hits of the turn. While Miss Lorraine was changing Norworth used one of his old standbys, "We've Got to Put Up With It," embodying some new verses that were timely and appreciated. The rube number was "Some Sunday Morning When the Wedding Bells Chime," put across with big effect. Miss Lorraine and Norworth harmonize nicely together. Lillian's voice is of sufficient requisites to make her a worthy partner to a stage worker like Norworth. She looks well, is trying to be as unaffected, and is not out apparently to try and outdo the fashion-plates with a dozen or more changes of gowns. Norworth is minus his moustache, seems to be worried over his weight, and the trousers of his evening clothes seemed a trifle too long. Norworth's talk is for the most part insane and aimless, seemingly used to permit them to draw full breaths in order to swing into double numbers. Further working and the use of the pruning fork on the patter will make the Norworth-Lorraine combination worth while in any vaudeville section. James Byrne works at the piano and does it well. He also has a little talking "bit" with Miss Lorraine that helps kill time. *Mark.*

James J. Armstrong is going to take in the Elks' grand lodge convention in Boston week after next as a vacation. Jim has been a g. l. member for 25 years.

"Crumbs" (3).  
Comedy-Drama.

13 Mins.; Full Stage (Exterior).

"Crumbs" is by Ruth Comfort Mitchell, an authoress who has made some excellent contributions in vaudeville playlets, among which "Crumbs" never will be mentioned. Miss Mitchell has written a pretty skit and one possibly that two players of extraordinary talent, both exactly suitable for the roles of a young, mushy married couple, could do something with on a vaudeville stage, but then the expensiveness of those two in salary would raise the price of the act far beyond what it could possibly be worth. Albeit, however, mayhaps Miss Mitchell believed in the writing the mammy would be the principal role. That much is indicated by the prominence of the character, but if so, it would call upon a May Irwin in blackface to make the mammy stand up. "Crumbs" is the name of it in lieu of anything else that could be thought of. A park scene is the plot. It contains birds in the trees about a bench that the mammy seats herself upon, to eat a lunch she has carried in a basket. The birds about twitter, but Mammy says there will be no crumbs left. The birds keep on twittering though, according to cues, and threaten to wake up two young people who have fallen asleep on the same bench. Each came there one at a time, after Mammy did. First was the young wife, a forlorn thing who told Mammy her family troubles, how her husband had gone out the night before and slammed the door, saying he would never return. She told Mammy her family history and then asked Mammy why she had done so. Mammy couldn't reason it out, neither could the audience. Mammy told the young wife to go to sleep, after the girl had taken the slightest bite of a cracker from the basket and said it was the best meal she had ever eaten. With the girl asleep and Mammy pantomimically asking the birds to stop twittering, along came a despondent young man. It was the husband. Mammy guessed it as she covered the head of his wife with her shawl. She told the young man to sit down and read his fortune from the palm of his hand, telling inside family history that paralyzed him. Then the husband dozed off, and as Mammy started to vamp, she awakened the wife, who took a look at the husband, woke him up, they both agreed they were not angry at one another, and got into a moving picture hug pose for the finale. "Pretty" sketches unless more nicely done than "Crumbs" has been, belong rather to amateur performances than the professional stage. Sketches need, if anything, virility. One of the latter can get over when a dozen "sweet" playlets will fall down. And in "Crumbs" none of the three principals lends any assistance. The young man might if he had more opportunity. *Sime.*

Sidney Falke.

Songs.

13 Mins.; One.

American Roof.

Ever since Ziegfeld's "Midnight Frolic" opened, Sidney Falke was a member of the male quartet that had one table to itself on the Amsterdam Roof and whose voices were required to bolster up the singing volume of the Ziegfeld chorus girls, always engaged for their looks only. Now Mr. Falke has left the Roof to become a single on the small time. He is singing a couple of numbers from the "Frolic" revues and winding up with classical airs, explaining to the audience the story of "Pagliacci." That's educational for small time. Mr. Falke may do as a single but not in the next to closing spot, where he was on the American bill, in the regular big small time season. His voice is in his favor. *Sime.*

Grohs, King and Co. (1).

Dances.

13 Mins.; One (2); Full (3); Three (3);  
One (2); Full (3); (Special).

Jefferson.

About as much scenery as dancing to this turn, which is being presented by a trio of clever dancers. The act looks like read big time material that needs but the slightest shaping up. The opening in "one," before a pretty drop, is an introduction of the trio, a medley of old southern airs being played for the stepping. After the drop lifts a pretty full stage set is disclosed, which is a combination of Japanese and Chinese in its art. Here Grohs and the girl who forms the company do a pretty waltz followed by a fast number in Chinese costume. Then the drop in "three" comes down and Miss King, in a very pretty effect ballet costume offers some toe work, which won applause, after which a still different drop in "one" is lowered and the "company" does an Indian number, while the stage is being set for an Indian village scene in which a slight pantomimic dance offering is presented. A triangular story forms the basis. The two squaws both want the brave and Miss King, as the better dancer of the two, wins him. The latter's work in this section brought frequent applause. The finish with the brave walking off with the dancer across his shoulder is artistic and legitimate, but does not tend to bring the strongest applause results, which would have been bestowed had the act stopped with Miss King's final dancing. As a matter of fact, the walking off with her might be utilized for the first curtain on the applause and this would simply add in applause value. With a little shaping the act will be there. Even as it stands now it is a corking scenic flash. *Fred.*

Shirley Sisters.

Songs and Dances.

12 Mins.; One.

Two good looking girls who simply need material of the proper sort and a rearrangement of routine to make them well worth while. They appear, from their manner of working and some of the numbers to have dropped into vaudeville from cabaret, where they may have led numbers. The smaller of the girls has a pretty little voice, while the taller may have a comedy streak that can be developed. There were slight flashes of it in some of the work that she is doing at present. The team open with a double number, with the taller sister following it with a dance. Then the smaller sings "I'll Be True to the Red, White and Blue" and gets it over nicely. But it is a double number, "When Those Sweet Hawaiian Babies Roll Their Eyes," that gives the best line on what the girls are capable of doing. More of this sort of material and perhaps a little double dancing number to close with would be about the speed for the duo, then with work it is only a question of them filling an early spot on the better bills. *Fred.*

Holland and Pelletier.

Comedy and Songs.

15 Mins.; One.

23rd Street.

A male team, both possessed of voices, presenting an act that contains songs and some comedy. Starts rather slowly with the songs, but speeds up and following the comedy, plays for kind applause with a patriotic finish that should keep it working on the small time. The team has adopted the preacher costume that Jos. L. Browning has been employing, but the bass starts that portion off with a burlesque sermon. There are certain direct references to sections of the Bible that might cause offense in certain localities and the team should be careful as to their usage of this material. The Chauncey Olcott impersonation by the tenor was an applause winner and the men sing very well together. *Fred.*

## Albertina Rasch and Co. (9).

Ballet.  
15 Mins.; Full Stage (Curtain).  
Henderson's.

Plain straightforward ballet dancing comprises this newest act of Albertina Rasch's. There is no finery, in clothes or setting, the latter being a solid purple curtain against which the white or other colored costumes of the dancers nicely blend. Constantin Kobleff is the male dancer of the group, with eight coryphees furnishing the background. Mlle. Rasch does several solo numbers, and some with Kobleff, who has his pirouetting moments by himself as well, while the girls are given one number, a Mercier "Pizzicata" that they execute gracefully. Rasch's "L'Americaine" (on her toes to ragtime) was the ginger of the turn and a colorful finale gave a finish that brought several curtain calls at Henderson's Tuesday evening. It's rather interesting, is this straight ballet dancing, after all the frills, flounces and flops of other "classical dancing" acts, not to mention the bareness, which is gratefully absent from the Rasch turn. If the Rasch act gets over, it gets over on its merit, and does not depend upon nudity in the slightest way—or form. The principal is a ballerina who knows her ballet work, and does it, enjoyably, apparently to herself and surely to an audience. Straight ballet dancing to those who want to "uplift" the American mind to accept that style could hardly find a more worthy exponent of the art than the present Albertina Rasch act. If it is not brilliant nor flashy or nude, it is ballet dancing, good, solid ballet dancing, that never causes a guess of how far the underdressing goes, and should travel the circuits as an example of what "classical dancing" is really like, for vaudeville hasn't found that out yet. To vaudeville "classical dancing" is a matter of clothes—how little clothes. *Time.*

## LaBelle and Lillian.

Violin and Banjo.  
12 Mins.; One.  
23rd Street.

Quite evident the girl who plays the banjo is of the former Carmen Sisters. She has as a partner a girl playing the violin. The two are presenting a fair small time turn. The biggest thing in it is the medley of three popular songs, played by both, used for a closing number. The violinist is a pretty big girl to be wearing little frilled panties as she does for finish of the act. *Fred.*

## Albert Haynes and His Allies (8).

"Follow the Flag" (Musical Comedy).  
25 Mins.; Dull Stage (Special Set).  
American Roof.

The scene is West Point, with an uncle looking for his nephew, very much in the first part of the skit like a big time act of some years ago. The finale appears to have been rewritten for current times, to make it patriotic. Four principals and five chorus girls are in the act. Perhaps six choristers are regularly engaged. Of the principals one is the nephew, and comedian, having no trouble in the present company to stand out. The other distinguishing feature is the frock-coated dress of the uncle. It looked as though it may have been used for a banker in a moving picture in its time. There are two or three numbers, but nothing worth while in the act. If the small time can use it in the summer, some small time may be able to use it at other times. There's certainly no value for the salary the act likely must secure. *Time.*

Max Ford and Hetty Urma, who topped the bill at the Alhambra, Paris, and June 4 opened at the Victoria-Palace, London, have been "doing their bit" by selling their photos and sending the money to the boys at the front. Miss Urma received word her brother, age 27, in service two years, had been killed in battle May 6.

## Olga Mishka and Co. (1).

Dancing.  
12 Mins.; Full Stage (Special Cyc).  
City.

Evidently a turn "breaking in" for a try at the two-a-day. A beautiful cyclorama drop covers the stage. With special music conducted by their own leader they do three dances. By "they" is meant a very fine premiere danseuse and her male assistant, who does "lifts" for her and makes himself otherwise useful. During the costume changes the leader turns to the audience and does fiddle solos. This form of "holding the stage" is obsolete. First number is in the dress of a premiere ballerina, with the man "holding" and "lifting," while Miss Mishka pirouetted on her toes; second, an old fashioned Minuet, she in hoopskirt, he in powdered wig and its accompanying make-up; third, acrobatic ballroom dancing, during which she kicks the back of her head and does some corking back bends. Very graceful and classy, but unaccompanied by sensational booming the act, even when properly routinized is hardly worth while for present day big time vaudeville. *Jolo.*

## Arthur Edwards and Co. (3).

"Neglect" (Playlet).  
16 Mins.; Interior.  
Fifth Avenue.

Another "Morality" playlet, done in the form of a dream, with no attempt to conceal that it is a dream. It begins somewhat after the old-fashioned style of introducing the characters. The leading character enters in "one," followed by a colored servant and the two other characters enter down the aisle. In a sort of blank verse address he announces the name of the sketch and hopes it will meet with approval. Then the curtain rises and the play begins. He has been in the family all his life and hence enjoys more freedom than modern domestic help. As such he upbraids his master for having turned out his wife and child. It develops the master has written a book entitled "Neglect," and is obsessed with ambition, to the exclusion of everything, even his family. Master goes to sleep and an allegorical personage appears, clad in a black cloak with a white satin lining. He is "Conscience," and by showing the master, in a vision, his daughter, grown to womanhood, on trial for murder and pronounced guilty of having murdered a man who had wronged her under promise of marriage, and other things that might befall his family without the parental protection, explaining that her fate is the fate of all children of neglect, brings him to a realization of the situation. Master awakes and servant brings in the wife and the couple fall into each other's arms as the servant utters the tag line "halleluiah." The main fault would seem to be that the whole thing is so obviously a dream. The servant role is particularly well characterized, with the other three parts rather theatrically enacted. Hardly strong enough to qualify for the best vaudeville houses. *Jolo.*

## "Congressman Kitty" (3).

Comedy-Drama.  
16 Mins.; Five (Office).  
American Roof.

A Charles Smith three-people playlet by Fred J. Beaman, with a political story set in Washington, that will be a desirable turn on small time because it has dialogue and twists small time audiences like. The player of the U. S. Senator role stands out so far beyond the others the congressman of the picture is lost by comparison, although the girl, parading as a "Congressman" did well in spots. *Time.*

The open air theatre at Riverton Park, Me., near Portland, opened this week with Leffer & Bratton's "Roaming for Romance," musical. It is a railroad park, booked by J. W. Gorman, of Boston.

## Carlita and Howland.

Musical Comedy.  
16 Mins.; Full Stage (Special Set).  
23rd Street.

A prima donna and tenor from the musical comedy ranks are presenting a little musical piece for two people with the principal characters a Philippine Island princess and an American naval officer. There is a special set, an exterior showing a harbor in the distance and in the foreground a representation of the home of the princess, which permits her to sing the opening number from a window. Then enters the lieutenant and in a brogue asks her to marry. This officer slips in and out of his brogue much easier than he does his uniform, judging from his girth about the midriff, taking all sorts of liberties with the character that he starts out to portray. After a little talk, during which he sends the princess off to change her shoes (afterwards she comes back without having done so), he delivers a song displaying a rather fair voice. The girl having changed her costume (but not her shoes), returns for a double scene and number that ends big, but as she has another dress to wear, the act must continue a few minutes longer, which happens to be just too long. In the meantime the tenor does a recitation, one that bears evidence it was written before we went into the war, although there has been just as evident an attempt to rewrite it in spots to fit the present situation. It is all wrong, however. With the return of the girl there is another double number which lets the act get away just nicely, but that is all. Had the team finished on the first double it would have fared much better. *Fred.*

## Charles Horn and Co. (3).

Comedy Playlet.  
13 Mins.; Interior.  
City.

Sketch opens with man taking a drink. Bell rings, butler not around, so he opens door and admits veiled woman, who explains her auto has broken down; that she is seeking Mr. Rogers' house, etc. Man says this is Rogers' house, but he won't see any females as he is a woman-hating bachelor. She says she has a young lady outside and must see Rogers on business. Goes out to fetch other woman. Enter Rogers and when situation is explained to him he flies in a rage—won't see them, etc. The first man is Rogers' guest—has been there for weeks, moping because his wife had left him. He goes off and leaves Rogers to meet the two women. Veiled one asks him to donate to an old maid's home or something of that sort, while the younger one whines about the loss of her husband. A lot of horseplay and when the other man returns it is, of course, his dear little wife—they embrace; Rogers is still grouchy and it develops he quarrelled with his fiancée 15 years previously; the other woman raises her veil and—ta ra—it is his long-missed fiancée, and they all embrace. Small time stuff, well played. *Jolo.*

## Mazino Japs. (3).

8 Mins.; Full Stage.  
American Roof.

Some spinning of a top, and perch work by a young Jap girl makes up the act, a rather light one for three people, although the man is the entire turn. There will have to be more to the act before it can open bills of the American's grade. The present best point is the dressing, including the costumes worn by the women. *Time.*

The Prospect and Flatbush theatres, booked by the B. S. Moss' offices, will close for the summer Saturday. A new front will be built on the Flatbush and Prospect theatres, while some noticeable changes will be made on the fronts of both the Jefferson and Hamilton this summer.

## Eary and Eary,

Gymnasts.  
5 Mins.; Full Stage.  
American Roof.

Eary and Eary do new stunts with rings, and in getting in and out of them, do not leave the impression of contortionists. This couple work very fast, how fast can only be appreciated after they are seen. For one moment there is some talk and that should go out, even though it is to stall for breath or time. Some years ago contortionists wriggled through a ring and thought it a very good trick. The Earys (billed as Europeans) do that singly and doubly, and once doubly with a very small ring, seemingly impossible for both to get through in a standing position. At times it suggested there was a terrific strain upon the rather good looking young woman, while her male partner pushed the ring which had them locked in, from their necks to their feet. If this turn doesn't find time in vaudeville, for it would be a good opening act on big time bills, it should try a cabaret floor. On the American bill Monday night and closing the performance, it was the only turn of the program that had any novelty. *Time.*

## Three Larneds.

Comedy Cycle.  
8 Mins.; Full Stage.

The Three Larneds are composed of two cycle comedians and a youthful, pretty girl of a figure she thinks much of, the girl displaying it in a black union suit at the finish. While the two other cyclers are made up for comedy, but one tries for it, and he does most of his laugh-provocative stunts in the Joe Jackson way. About the only thing the comedians had in the comedy bicycle line that belonged to them was the undersized tandem they both rode. The girl, besides being a straight rider, is also a trick rider, and it is she who can carry the act along rather than the men, one of the latter being superfluous. This act should be worth as much with two people, and the comedian might be doing his work on the stage at the same time the girl is riding there, having both in sight nearly all the time. That would make it a little different from this common usage of having people in cycle turns doing singles all the time. And the young woman should have a robe handy to cover up the union suit when taking bows. The union suit may be all right a-wheel but it isn't considered recherche in variety bike circles to display it on the ground, even if the figure is worth looking at a long time. For an opening turn the Larneds ought to do. *Time.*

## BRIGHTON THEATRE.

Despite the weather reversal Tuesday night the Brighton held close to a capacity attendance, the lower floor itself having but a few vacant seats in evidence, while the upper section was exceptionally well dressed. And the show seemed particularly arranged for the beach house, with comedy predominating and song running a close second.

The bill ran a little late, due perhaps to the late curtain, which seems essential at the beach, where the patrons keep coming in until well after nine o'clock. The new B. R. T. transportation facilities materially help conditions at the theatre, where a talking act now has an even chance since the elevated structure has eliminated the noise of trains. The program is headed by Florence and Frank Moore, closing the first part with their combination of song and comedy. The superfluous matter has been dropped and the routine is now down to a fine working order, with every comedy point finding its way to a laugh and every member gathering the expected returns. Frank Moore has apparently become accustomed to his sister's style of delivery, and is never caught off guard with her familiar extemporaneous points. The couple work together in fine shape and the house awarded them with sufficient returns to justify the billing and position. Ferry opened with his routine of character contortions, doing some excellent twists on the pedestal. As a character contortionist Ferry stand alone, and in addition to his ability supplies the necessary atmosphere through scenic construction to provide an excellent bit of entertainment. Bernard and Janis were second, and greeted with a reception. A section of the orchestra

had apparently come to see them particularly, and this group alone guaranteed their success. But Bernard and Jenie have a corking good specialty, winding up with a dance that takes them away from the beaten path. They start slowly, but this is unavoidable. Once going, they are little trouble.

Gold Dukane and Co. show a decided improvement since last reviewed heretofore, the improvement being particularly noticeable in the dancing. It's somewhat different from the average modern dancing turn, and the novel side should carry it through. Dukane is graceful and has perfected a good repertoire of dances with which girls doing an equal share to bring it through.

The Volunteers were a singing hit, Al Rauh introducing a rather distinctive brand of comedy that helps immeasurably. The harmony is perfect, and this quartet have sensibly selected a bunch of songs that fit. They took four bows and might have added another encore.

After intermission Frank Crummit scored impressively with songs and stories, closing with a medley of old time numbers. This could be replaced by a modern ditty, although he pulls some laughs from the present routine. Crummit has personality, a splendid delivery and a good voice. Charles Withers and Co. in "For Pity's Sake" worked to continual laughs, the pantomimic efforts of Withers connecting every angle.

In next to closing spot came Laurie and Bronson, somewhat handicapped in following the travesty, but they had things their own way in less than a minute. Away from the conventional two-act, this team of youngsters have a style of their own, an original string of patter and the right idea of delivery. They scored one of the real hits, and well deserved to. The Alexander Brothers closed the bill.

Wynn.

## PALACE.

When the curtain went up at the Palace Monday night the house was topheavy, with only a sprinkling of a downstairs audience. Almost in the twinkling of an eye the auditorium filled up until there wasn't an empty seat. As the weather has been making it roads for the show business around Broadway during the past week, that condition looked pretty good.

The initial appearance of Jack Norworth and Lillian Lorraine (New Acts) as a vaudeville combination had something to do with the draw, as there were enough floral emblems sent over the footlights to hide the deck of a battleship.

It is "dancing week," as nearly every turn on the bill flashes some demonstration of torchlike movements. There was plenty of Russian dancing; the classical form was also much in evidence and the musical comedy style was given its fling, while the buck and wing, waltz, clog, hornpipe, etcetera, were thrown in for good measure; in fact, we saw acrobatic dancing, and dancing without any classification.

There was a change at night, McMahon, Diamond and Chaplow being assigned the sixth position, owing to the withdrawal of Bert Fitzgibbon. On the program Bert had the closing spot. Monday night George White and Emma Haig were in the last position, following the Norworth and Lorraine turn, and despite the big reception the latter received, the White and Haig combination held everybody in.

The Hirschoff Troupe opened with their Russian dancing routine, getting a big applause from the upper tiers. The act opened slowly but hit up a lively pace latter that pleased immensely. Bernale and Baker showed they had "big time" stuff when they scored roundly with their violin-accompanying playing and quiet comedy at the close. Bernie hits up a careless way of hanging tunes out of his violin, while Baker works advantageously with his accordion. Good act and one that rang up an unquestioned hit at the Palace. Bert Baker and Co. were third. Despite a cold that at times almost had Bert yelling "quite," he kept whinging away with his farcical verbal bombardment, and the laughing returns were genuine. Bert's support hit the best in the acting world, yet it answers sufficient vaudeville requirements to keep Bert working his head off, the laughs are there, and little else matters.

Kay and J. Gordon Dooley appeared to have tough sledding at first, but once J. Gordon got his big bang him working the rest was easy. Ray Dooley is one of the busiest bits of femininity on the stage today and she took some nasty bumps herself Monday night in the bed-jumping "bit."

The Morgan Dancers closed the first part. Act hasn't changed any since last season, but seems to be working more smoothly. Made impression. Two of the girls seem to work the hardest, and most of the success of the offering depends largely on their noteworthy efforts.

Following Norworth and Lorraine appeared White and Haig. George White's new partner is symmetrically outlined in figure and is a corking good dancer, light as a feather on her feet. White dances like John McCormack sings, and the palm must be handed to him for it. He is now using the idea of having anyone in the audience call out the name of any well-known dancer and he straightway proceeds with an imitation. The present turn shows more originality than the former White-Cavannah act.

Mark.

## HENDERSON'S.

The Henderson, Coney Island, season is well under way, and the house by the seashore evidently anticipates good business, for the admission scale has been increased to 75 cents

for front orchestra rows, with \$1 box charge, and 50 cents in the rear of the house. This is explained by the management as necessary owing to the higher-priced programs that will be presented than the other theaters.

The success has no appreciable influence on business as the house held its usual weekly quota. The rather good bill there played to what seemed a sound-proof auditorium, in marked contrast to Henderson's of former summers, when the outside noise interfered with acts upon the stage.

Montgomery and Rose, with almost a talk-in-act entirely, experienced not the slightest trouble and had the house screaming at the finish with their travesty of Albertina Rasch's (New Acts) ballet turn. Among the "balletiers" who volunteered for the Montgomery-Perry burlesque, besides a large stage hand who won a laugh every move he made, was Harry Carroll, who had previously appeared in his piano-act. Mr. Carroll was another decided success on the program; He is going in more for kidding now and ad lib matter, besides his songs, of which two new ones ("Long Way From Broadway" and "Made in the U. S. A.") sound very good. Mr. Carroll's medley of his own compositions were appreciatively received. His opening with "Lullaby" and to satisfy the house at the finish, did a dance that Mr. Carroll remarked was not a part of his turn. It didn't look it.

Another good score was registered by Cartmel and Harris in their "Goin' Skit." They were No. 3. No. 2 held Dunbar's Old-Time Darkies, something of a long title for piano and quartet. The comedy dress without comedy, but while it gets over on harmony and unmistakably rang up a bull's eye at its finish, still Ralph Dunbar must get all the credit. He is certainly getting away with something in this act, which has been working steadily. It's as fine an example of the make-em-believe-it vaudeville as one could want to see.

A big finish in the stop-the-show class was gotten up by Archer and Belford, but not legitimately. It's a matter of the management's right to stand for that particular sort of a finale, which seems to be obtaining applause under false pretenses. The Archer and Belford turn is "The New Janitor" with the pantomimic comedian in rough make-up becoming a piano mover. He is excellent in his pantomime, almost as good in his way as Joe Jackson is in his, and this doesn't suggest any infringement, for the comedian of Archer and Belford did this before Joe Jackson showed in the East. Fooling with the piano and with the woman in the turn asking him several times to play it, toward the line of taking the comedian to the piano around to face the house, just before the old drop, and as the drop descends he seats himself at the instrument as though to play. As the drop goes up, he is leaving it, again to return, with the audience clamoring for him, in applause—to play. That is what they are applauding for, notwithstanding how many times the comedian has been asked to play, and that the comedian does not play nor had any intention of playing makes it a matter of obtaining applause under false pretenses. If it is "showmanship," let it go at that. The hubbub it caused didn't do Carroll any good, for he followed with his concert grand, and later the Montgomery-Perry turn also used the upright. Archer and Belford had a large, able comedy turn that could stand some trimming down. It is stretched out a bit too long for the best effect.

The program opened at 8:35 with the Three Darling Sisters on the trapeze. They look well and perform equally so. Merle's Cockatoos closed the show, which seemed arranged exactly right.

Sims.

## ROYAL.

For the first time in many months the Royal attendance showed a slight break Monday, due of course to the excessive heat which drove the Bronxites to the open air resorts a bit north of that vicinity. At that business seemed to be beyond natural expectations with the lower floor well dressed, the upper portion of the house gathering its full mark. The show was rather entertaining, but carried more than the average number of acts in "one," although this arrangement was hardly noticeable to those who pay. After the initial performance the bill was rearranged, bringing the Deuling Kennedys down from third spot to the closing position. Walter Brower being placed in the early section of his own request.

A late curtain introduced the customary weekly pictorial, after which came Lamb and Morton, conversational acrobats. They have a special set showing a picnic ground, the pair entering with lunch baskets, etc. After a short routine of patter they proceed through some likely stunts, closing to a reasonably safe exit.

Lambert and Fredericks with one change offered a repertoire of songs and dances, the dances carrying the pair through. Neither carries a good voice, nor does the team sing connect, but this defect is deftly overshadowed by their dances. If possible one should aim for comedy for a straight two-act of this brand must have a "two."

Walter Brower of Peble Ford, Ky., introduced the first dash of comedy and was rewarded with one of the genuine hits of the evening. Brower has a unique delivery, rendering his excellently constructed monolog in that southern dialect that carries "personality" and charm in every syllable. The exception pulled a hearty laugh on every point. The exception in the baggage and cork yarn. It is asked: doesn't belong in this routine. Brower concluded with two recitations.

Mercedes closed intermission and really

mystified the Bronx gathering with his telepathic code, the requests running from operatic selections to broad comedy numbers. Mercedes is a showman of no mean ability and adequately proved this fact when the requests began to run in a "dry" channel. He rushed to the front of the orchestra and tearfully explained he couldn't comply with one request because the patron had asked for a national anthem that Mercedes wouldn't tolerate. He intimated the German anthem and patriotically declared it would never be played by his accompanist. It turned the tide and from then on every number earned a hand with many cheering laughs.

The Darcy's American Comedy Four, one of the few comedy quartets that have survived the process of elimination, might have continued indefinitely were it left to the Royal audience. Every atom of the broad comedy pulled a roar and every number called for one or two encores. Darcy's rendition of "Lookout Mountain" earned three. Darcy can sell a melody over the footlights and has carefully attended to the harmony of the quartet. Where comedy quartets are wanted Darcy and his combination should be continually welcome. They preceded Mercedes in the first part.

After intermission Regal and Bender came along with some talk and song, interrupted with some corking good acrobatics. They finish with a pair of semi-sensational tricks that should never fail to guarantee them safety through anywhere. Their talk is bright and well delivered. They did exceptionally well in that rather difficult spot.

The Dancing Kennedys closed the show following Rooney and Bent.

Wynn.

## AMERICAN ROOF.

Just what kind of a bill it was on the American Roof the first half would have to be settled by the house staff, that sat through it more than once. But once was plenty. If a summer show, then let's hope the summer moves swiftly by, and if not a summer show, then Jake Lubin might bear in mind that the Roof, where 50 cents is charged for an orchestra seat, should not be given the sort of a bill that might be arranged for hot weather downstairs (Indoors) on the 25-cent scale. A couple of programs like Monday night's may dampen the ardor of the Roof fans, although Mr. Lubin may rightfully imagine there is no attraction on the Roof that can compete with the breezes there of a warm evening.

Of the nine acts on the bill, but three at the most were known by either name or turn to the most regular of the regulars, and the latter included some agents as well. The first part was the nicest section to sleep through since the days of Tony Pastor's supper shows. It opened with the Marino Japs, followed by Black and Milford, then Jewett and Pendleton, and after came Manning, Feeley and Knowles, who closed the first part. His Allies (New Acts) closing the first part.

Black and Milford should have read their billing, "In a Blend of Mirth and Melody." That was the only funny thing in their turn. Jewett and Pendleton were just a little better, perhaps through the positions, Nos. 2 and 3. Manning, Feeley and Knowles were formerly of the Four Harmonists or Harmony Four. One has gone to the act could stand losing two or three of them, concluding. Each of the three boys, however, wore evening dress. A couple had one step in the dancing finish for the act's best bet.

After intermission Dorothy played the accordion and danced. Just what Dorothy does the hatter is difficult to decide, as she doesn't do either very well, but Dorothy should make her own choosing, but she settles once in a while and cut the bow on her hair down within the limits. After "Congressman Kitty," Sidney Falke and Eary and Eary (New Acts), came the Arbuckle picture, "The Rough House," with Al. St. Johns and Buster Keaton now featured on the opening slides. It's all acrobatic slapstick, and kept the audience seated through Eary and Eary, closing the show, the best act on the America's bill the first half.

Sims.

## FIFTH AVENUE.

Two sketches on one vaudeville bill at any time are usually regarded as sufficient, but in the summer it is one too many. The Fifth Avenue had two the first half of the week—Arthur Edwards and Co. and Hassard Short and Co. (New Acts). The first, "Morality" playlet, the second a farcical comedy. Neither likely to enjoy any exceptional vogue for an indefinite period.

Quinn and Lafferty, man and woman, were a fairly good opening turn, with singing and dancing. They open with a double song, he does some eccentric stepping, she a toe dance, he popularizes a dance, she concludes with a fast double acrobatic dance. Knapp and Cornalla, two men, just miss being "great" through their efforts at too much versatility. Open in "one" with smart crossfire, full stage for instrumentation and tumbling, back to "one" for more crossfire and comedy acrobatics and acrobatic dancing. They could probably fare better if routinely to work exclusively before the front drop and confined themselves to the cross fire and acrobatic stepping. The comedian is really funny.

Van and Schenck were their usual big applause hit, offering nothing new to call for an extended comment. Al. Herman, next to closing, a blackface comedian, alternately gets and loses his audience, falling down on "class." His remarks to people entering or leaving are in poor taste and savors of small time. It isn't new and every possible phase of that sort of thing has been perpetrated.

Lunette Sisters were the closing act, pre-

ceding the Arbuckle comedy, "The Rough House." The girl made an effective finish, as when, their pantomime "dancing" in the air being whirled about suspended by the teeth-holds, making a pretty picture. Jolo.

## 23RD STREET.

An evening with the bookers is the way one must visit the Proctor's 23rd Street, where Jeff Callan holds the managerial reins. Tuesday night about one half of the fifth floor men of the Palace Theatre Building were present, both bookers and agents being represented.

A nine-act show, with a Keystone comedy and a Hearst-Pathe weekly framed the bill, a smooth running show, liked by the audience with the bits of the bill going to two single men acts. Joe L. Browning, and Wm. Sisto, only one act apart. Browning suffered a handicap through a conflict in booking, for an act earlier in the show used his ministerial make-up as one of the blues, a rather big one than the act in their turn. Nevertheless Browning got the big honor of the performance with Sisto a strong runner up.

The show started at eight o'clock sharp with Rekomo an equilibrist opening. Rekomo does most of his work on his hands and pulled applause with several difficult tricks in the act. LaBelle and Lillian (New Acts) with a violin and bang to their feet, were fairly strong on applause with their closing medley of popular songs. Arthur DeVoy and Co. in "His Mother in Law" received an unusual number of laughs.

Holland & Felitzer (New Acts) male singing duo with some comedy, was the act that almost ran the deck for Browning. The turn that followed them showed just how much depends on what theatre one sees an act in as to the impression may make. The act was Moreley and the McCarthy Sisters, a few weeks ago at the Jefferson. At the house further uptown this week the trio seemed to be the act of the week. The smaller stage that made the change. The plug little McCarthy shows great comedy possibilities.

William Sisto with his wop dialect followed the grill trio and scored laughs all the way, finishing strong with his harmonicas. Carilla and Howland (New Acts) presented a musical comedy sketch, all songs and talk. Browning had the next to closing position, and Lasky's Three Types concludes the vaudeville. Pictures followed.

Fred.

## JEFFERSON.

Things are changing at this house. The audience is beginning to take on a different aspect, more and more in the house for one thing, but still they are a little shy on handing out appreciation where it seems to be merited. Finer points seem to get away from them, but they do fall for "jazz," "hoke" and slapstick. But from the recent improvement evidenced in the audience's attitude there is indication that eventually they will be educated up to accepting vaudeville and not let good acts die on their hands while an ordinary "jazz" small time turn gets over to riotous effect with them.

The bill the first half was exceptionally good for this house. It was a show that had a lot of comedy, women and "pep," and it played nicely, and while the lower floor held but half a house, the audience stuck for the finish, there being very few walkouts on the closing turns. The usual eight-act bill, a Vitaphone feature picture and a news weekly completed the bill.

Raymond, working very much a la Bert Melrose, was the opener. His pantomimic comedy got laughs, but he failed to get the thrills out of his swaying tables through not working up the suspense. Roattina and Shelly, a combination musical and singing offering, scored on the strength of the girl's voice. Abbott and White (under the name of Jackson and Nolan) held the third spot and scored nicely, especially with their burlesque bit hit at the finish. The Hearst-Pathe Weekly followed, the current number not rousing much interest.

Grobs, King and Co. (New Acts), with a very classy terpsichorean offering, followed the picture and scored. Vine and Temple pulled the real "jazz" for the audience and made them both laugh and applaud. The comedian works with over assurance that seems to get to this type of small time audience. The girl, looking very much like Sadie Burt, tries to put over a song somewhat along the type of Sadie, and while succeeding fairly well in delivering, might look about for a number in the future, up to date. "Is There Still Room for Me, Nasty Old Apple Tree" has been long since laid into the discard, but not so long ago that it might be looked upon as revival.

Imogene Comer, with "Just Break the News to Mother" handed the audience a jolt. The war song of '08 had the appeal of both war and mother in it and the manner in which Miss Comer put it over carried all the conviction in the world. She still has the voice and knows how to use it.

Whipple, Huston and Co. in "Spooks," were the laugh hit of the show, the comedian's "Haven't Got the Do, Re, Mi" getting laugh after laugh. Wood, Melville and Phillips, a clever singing, dancing, comedy trio, held down the closing spot in one and proved to be another of the evening's hits.

Fred.

Proctor's, Yonkers, N. Y., continued with its vaudeville policy, playing a bill this week, the decision to close last Saturday having been recalled when the union stage hands matter in that and the other Proctor houses at Portchester and Mt. Vernon was adjusted late last week.



# CHAPLIN PIVOTAL POINT IN RE-FRAMING DISTRIBUTION MAP

**Comedian's Brother Signs With First National Exhibitors' Association, but Other Interests Reported Still After Comedian's Pictures — Paramount Invading Mastbaum Domain as Independent.**

There is something apopping in the film situation this week, and before matters are adjusted the entire distribution may be altered.

The pivotal point about which the situation revolves at present seems to be the securing of the distribution rights to the Chaplin releases at the conclusion of his Mutual contract.

According to those who should know, Chaplin's brother, Syd, holding power of attorney, has signed a contract with the First National Exhibitors' Association for eight pictures next year, for which the comedian is guaranteed a minimum of \$125,000 each; in other words, a guarantee of \$1,000,000 for eight releases. From the same source of information, T. L. Tally, the Los Angeles exhibitor, and one of the members of the First National Association, is now en route to the coast to still further bind the contract with the comedian's personal signature. VARIETY's information is to the effect that the distribution of the Chaplin pictures is to be made via the Goldwyn organization, but this has not yet been consummated and it is understood an even more alluring offer, purporting to have Adolph Zukor behind it, has been made to the comedian direct and that there is a possibility of the First National-Goldwyn deal falling through.

Another angle to the "situation" is the report of a bitter campaign being waged by Paramount against Stanley Mastbaum in the latter's own bailiwick. Stories from there are to the effect that through Mastbaum signing up Goldwyn pictures when it held the Paramount distribution, the Mastbaum attitude was regarded as unethical.

Color is given to this rumor by the booking of Paramount pictures recently in Philadelphia to houses not receiving the Mastbaum service, followed on Tuesday by the arrival in New York of Mastbaum and his going into private conference with Zukor.

In some manner not readily explained, Lewis J. Selznick is understood to be interested in the Paramount-Mastbaum - Goldwyn - Chaplin tangle. He left Wednesday on the Limited for Chicago and is believed to be acting for himself and others in an effort to secure a hide-bound contract for next year's Chaplins.

## CHAPLIN JUDGMENT SETTLED?

Chicago, June 27.

Good sources here again assert that the judgment against Charlie Chaplin for \$600,000 obtained by George K. Spoor was confirmed by the Supreme Court, as reported in VARIETY some weeks ago.

It is further stated that the Mutual and Spoor interests are intertwined, which led the latter to accept a check for \$250,000 from the former, in settlement of the judgment. If these are the facts it looks as if Chaplin is to stay with Mutual, a fact lent further color through the stopping lately of rumors regarding the comic's new offers.

Lawyers have given opinions that a ruling of the Supreme Court could hardly be kept sealed, yet inside reports say that is the situation. The affair seems to fit in with the supposed

existence of a motion picture "inner trust," which is said to have for attorney none other than Philander C. Knox, ex-secretary of state, whose yearly fee is quoted at \$200,000.

## S. & M. FILM CO.

The S. & M. Feature Film Co. (the S. & M. stands for Sablosky and McGuirk, the Pennsylvania vaudeville managers) has just about finished a patriotic feature picture, entitled "The Freedom of the World," with E. K. Lincoln and Barbara Castleton in the leading roles, supported by a large company, directed by Romaine Fielding. It will be released in about three weeks.

Interested in the company with Sablosky and McGuirk are Ira Lowry (Lubin's son-in-law), Norman Jefferies and M. W. Taylor.

## PARAMOUNT IN LINE.

Following the decision of a number of motion picture concerns not to show their pictures hereafter to reviewers in their projection rooms, as persistently advocated by VARIETY for some time, Paramount and Arctcraft have fallen into line and issued a similar notice.

John C. Flinn, publicity manager for Paramount, in notifying the trade papers, has framed up a most ingenious alibi, as follows:

Since the Paramount and Arctcraft pictures are playing each week in the Strand and Rialto theatres, and because of the necessity of other uses for our small projection room, we have decided to discontinue indefinitely advance exhibitions of our photoplays for the trade press.

Instead of this working a hardship on the reviewers who have been kind enough week after week to review our productions, I look upon it as a welcome change for them, as a small projection room during the summer months is most uncomfortable, while they will have the benefit of seeing Paramount and Arctcraft productions in the two finest theatres in the world. Dr. Wilson of the Strand theatre, and Mr. McLaurin of the Rialto as heretofore will be very pleased to co-operate, I am quite sure.

An important Paramount executive, discussing the matter with a VARIETY representative, frankly admitted his company was moved to this decision by the advocacy of this publication of the discontinuance of trade showings in the projection rooms.

## MICHELENA WITH ULTRA.

A company headed by Beatrice Michelena has started on a feature for the Ultra Picture Corp. at Boulder Creek, Cal. to be known as "The Dead Line." Practically the same people who formerly worked for the California M. P. Corp. are also engaged, including Frank Middleton (director), William Pike, Albert Morrison, Eva Deverna and Cliff Thompson.

It is a costume picture that will be state righted.

## OFFICIAL GOLDWYN NEWS.

Jane Cowl began the picturization of one of Basil King's Saturday Evening Post stories for Goldwyn while rehearsing the new drama "Daybreak," of which she is part author. For two weeks she posed daily in the Goldwyn studios and rehearsed her legitimate production nights.

Last week the photoplay was brought to a halt by the death of Elsie Clarend, a member of the cast, necessitating the retaking of fifteen scenes and the re-building of six interior sets. The picture is now expected to be finished early in July.

Stanley V. Mastbaum has signed for the entire first year's output of twenty-six Goldwyn pictures for his Stanley theatre, Philadelphia.

## EVERYBODY A STOCKHOLDER.

New Orleans, June 27.

The Community theatre opened here the other day. It is a 5-10 picture house, supplemented by hop vaudeville.

Before opening the place, the manager issued \$50,000,000 in stock, \$5,000,000 preferred and \$45,000,000 common. He holds the preferred and to his patrons he gives the common, with each admission ticket. For a five-cent ticket, one share is given, and with a dime ticket, two.

It has stimulated business, the patrons feeling they are stockholders.

A clause in the charter reads, a dividend, if any, is to be paid on the preferred stock first.

## Jane Grey Engaged for New Concern.

A new film corporation to be organized by L. George Forgotson and Abram Bloom started its organization this week by placing under contract Jane Grey, as the star of its productions.

**Good serials built up the great magazines of the country**

*Paramount*

**Serial**

**Paramount Standard  
15 EPISODES  
30 PARTS**

**IN**

**September**



**MUTUAL**



AMERICAN FILM COMPANY, Inc.

Presents

**GAIL KANE**

IN

**"THE UPPER CRUST"**

OR

**"THE INDISCRETIONS OF MOLLY"**

Novelization by Charles Sherman. In five acts. Directed by Rollin Sturgeon. Released the week of June 25th. "Miss Kane justifies her reputation for versatility in this play which makes demands on her for emotional acting of a high order and finds her splendidly equipped for the task," says The American Drama in reviewing "Whose Wife?" a recent Gail Kane-American Picture.

Beautiful—graceful—an accomplished actress of unquestioned ability, Miss Kane is the idol of picture-goers the world over. Her drawing power is steadily increasing. Theatres presenting Gail Kane productions are assured capacity business. Get your share of these successes. Go to your nearest Mutual Exchange TODAY and arrange to play all the Mutual Pictures in which Gail Kane is starred.

Now Playing—"Whose Wife?" "The Serpent's Tooth" and "The Upper Crust."

Coming—"The Woman In Black," "The Unafraid."

Produced by  
AMERICAN FILM COMPANY, INC.  
Samuel S. Hutchinson, President

Distributed by  
MUTUAL FILM CORPORATION  
John R. Freuler, President



## UNIVERSAL STRIKES NEW NOTE IN ITS FUTURE PRESS MATTER

**Joe Brandt Reproduces Lengthy Letter Complaining of Quality of His Concern's Press Matter and Gives Indication Universal Will Reform. Hoped Other Film Companies Will Fall in Line.**

The impossible appears to have happened.

That is to say, the motion picture trade papers have awakened to the fact that they are overloaded with tommy rot from the press agents and that they have been giving away reams of space without profiting from it themselves or benefiting their customers.

It has taken a good many years for the papers to find out what was the matter, but the old adage, better late than never, still holds.

The Universal Film Manufacturing Company reproduces a typewritten letter three pages long, written to general manager Joe Brandt by James L. Hoff, editor of the Moving Picture World, and from this communication we clip the following for the benefit of publicity men in general:

"The fault I have to find with the greater part of the matter submitted by your publicity men is that the news contained is microscopic and concealed in a multiplicity of words. That much of it is of a trivial character, as evidenced by the batch I have before me, and of no particular interest to motion picture men—our readers and, consequently, of no value to you in advancing the interests of your concern. To

publish it as it is written would be a most prodigal waste of space.

"By actual count there are forty-three separate stories in the batch of matter sent me today. They vary from, four pages to one page in length. You must realize that it is impossible for us to print even ten per cent. of this quantity. Do you not also realize the size of the task you impose upon us when you ask us to sift out from the mass the items that are printable, that are worth while?

"How much better it would be if your writers could concentrate on the pictures you are producing and on the actual instead of the fanciful and trivial doings of your principals and employees."

This is by no means an uncommon evil. Several of the manufacturing concerns issue their publicity on the apparent theory that nothing but quantity counts. The result is that only the trade paper editors who give so much reading matter for so much advertising go to the trouble of opening the envelopes from these sources. In regular newspaper offices these bulky bundles of press matter are thrown into the waste basket precisely as they arrive.

The sending of great quantities of

this material is in itself an imposition upon the editors who feel it a duty to wade through everything that comes to hand. It wastes their time and tries their patience, even when the matter has been intelligently prepared—which is far from being always the case.

Many of the press agents travel over the same route week after week, chanting the same old phrases, parading the same old threadbare ideas.

For the love of High Heaven, will the morning ever come when the motion picture editor fails to find upon his desk the following paragraph:

"President Alonzo Bilkenstein, of the Bunkcraft Fillum Corporation, is flooded with state rights offers of fabulous sums for the million dollar screen spectacle, 'Dink Doolittle's Double,' but will defer action for the present. President Bilkenstein thinks the fillum industry, the third greatest in America, is still in its infancy."

And so on, world without end.

What is the matter with the press agents? Can't they think of anything new? Must they keep on dealing the same old junk year in and year out? Is it clear beyond reason to expect them to give President Alonzo Bilkenstein a few original thoughts, even if he happens to be incapable of originating them himself?

A prominent person in the motion picture world some months ago told a New York legislative committee that success in this business did not require brains. Perhaps he had been

reading a batch of the guff that comes to the motion picture editor's desk every day.

The Universal people showed wisdom in republishing brother Hoff's letter. We are glad to have the privilege of reading it, and gladder still to pass along its salient points to the press men through the columns of *VARIETY*, whose pages are ever given to that brevity which is the essence of news.

### J. A. BERST EXPLAINS.

J. A. Berst, vice-president and general manager of Pathe, in explaining the reported withdrawal of the Thanhouser pictures from Pathe release, says:

"The contract with Thanhouser has been entirely fulfilled and they have delivered all the features under their contract, and we have accepted them all. None were rejected or submitted to arbitration, as we had the right to in case they would not have been satisfactory as to quality.

"There never was at any time any friction between the Thanhouser company and this company, and our relations were and are still most pleasant."

### MAE MURRAY'S OWN CO.

It is now pretty definitely settled that Mae Murray will organize her own film company, to make pictures for the open market.

# Franklyn Farnum



## Bluebird Star

### Dashing Franklin Farnum---Bluebird Star,

gives one of the most delightful characterizations of his entire career in the high-speed BLUEBIRD Photoplay—"The Car of Chance." . . . Your patrons will hugely enjoy every single minute of it. It is unique—exactly the kind of a play to give them an evening of unusual Bluebird Photoplay entertainment. Dainty, sweet Brownie Vernon, who plays opposite Mr. Farnum, will capture every audience in the land. This is a BLUEBIRD that every one will like. Directed by Wm. Worthington.

Book through your local BLUEBIRD Exchange, or

**BLUEBIRD PHOTOPLAYS, Inc.**  
1600 Broadway, - - New York

### DISTRICT COURT OF THE UNITED STATES SOUTHERN DISTRICT OF NEW YORK

**Clara Kimball Young Film Corporation**

Plaintiff

AGAINST

**Clara Kimball Young**

Defendant

### Notice to Producers, Distributors and Exhibitors

We have commenced suit against Clara Kimball Young in the United States District Court for an injunction to restrain her from violating the contract which binds her to render services exclusively to us until September 1, 1921. We are advised by eminent counsel that our right to such an injunction is clear.

We, and we alone, control the exclusive services of Clara Kimball Young. Any one dealing with Clara Kimball Young other than through us or Lewis J. Selznick Enterprises, Inc., the authorized distributor of Clara Kimball Young pictures, will do so at his peril, and will be held strictly liable for so doing.

**CLARA KIMBALL YOUNG FILM CORPORATION**  
LEWIS J. SELZNICK, President.

## INCE WITH ARTCRAFT.

On Wednesday all the discursive clauses in the proposed agreement between Thomas H. Ince and Artcraft had been settled to the satisfaction of both sides and the lawyers were instructed to draw the papers, which will probably be signed before the end of the current week.

Ince is to make his own pictures, which are to be released by Artcraft, with the usual procedure of advancing production cost and guaranteeing a minimum of return on each negative.

In addition to W. S. Hart and Charles Ray, Ince is dickering for several other stars, among them Marie Doro.

A story was in circulation this week that Mack Sennett might remain with Triangle.

Ince was given a mortgage on the Culver City plant to protect the back money due him from Triangle.

## GARDEN OF ALLAH SCORES.

Pittsburg, Pa., June 27.

A ten part film version of Robert Hichens' romance of the Sahara, "The Garden of Allah," has broken all records in the Pitt Theatre here. Originally scheduled for two weeks only, the engagement of the picture was extended to the third week; and capacity houses have been the rule ever since the opening.

Following "The Garden of Allah" will come "The Bar Sinister," which has just closed a three weeks run at the Broadway Theatre in New York.

Chicago, June 27.

"The Garden of Allah," the W. N. Selig picture, will be shown here for the first time at the Colonial theatre, beginning July 22 and remaining two weeks. It will probably be the final film at the house before it is closed and

refurnished before switching to vaudeville, which will resume sometime late in August.

The Edmund M. Allen Film Corporation, which is presenting "The Garden of Allah," is composed of a group of local theatrical men, who have bought the state rights for Michigan, Illinois, Iowa, Nebraska, Kansas, Missouri, Oklahoma and Texas. Allen was formerly warden of the Illinois State penitentiary. Others interested are Fred C. Aikin, formerly with the General Film; Harry J. Ridings, manager of Cohan's Grand and Joseph M. Harris.

## DORO ASKING \$3,000.

Marie Doro's services as a film star have been offered to several film producers the past fortnight at \$3,000 a week, with no takers to date.

## SELIG SUED FOR \$20,000.

Chicago, June 27.

Joseph S. Edwards and John Rouman, trading as the E. & R. Jungle Film Company, began suit against Wm. N. Selig and the Selig Polyscope last week, alleging breach of contract and asking judgment to the amount of \$200,000.

The plaintiffs charge a contract was entered into in January of this year in which the Selig interests were to use them and their zoo in the making of pictures for a term of five years, promising to produce such picture of their animals, which films were to have reached the market not later than April last.

It is alleged that the contract was not lived up to and the plaintiffs also say that Selig is trying to put them out of business.

# Richard Stanton

Director of Features for William Fox

Coming Release: Dustin Farnum in "Durand of the Bad Lands."

Under Production: Dustin Farnum in "The Scarlet Pimpernel."

## PAST RELEASES—

"The Beast"  
"Her Temptation"

"The Love Thief" "One Touch of Sin"  
and "Aloha-Oha," featuring Enid Markey

# Goldwyn Pictures

[Goldwyn Pictures  
for the Clean-Minded  
Millions

**G**OLDWYN PICTURES will be seen by millions of women and children with enjoyment instead of shame. They are censored in advance of production by clean-minded producers who have never on screen or stage catered to the lower or cheaper tastes.

They are the type of pictures that every organization of watchful men and women guarding against impurities or indecencies on the screen can indorse without a single reservation or exception.

They are stories of love and laughter, of honor and refinement, built to appeal to the mental and internal finenesses of the wholesome American people.

Goldwyn has recognized the necessity for screen betterments and staked a fortune upon its ability to gauge intelligently the desires and requirements of an enormous public throughout the world—the kind of a public we are most anxious to serve.

## ADVISORY BOARD:

SAMUEL GOLDFISH  
Chairman  
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CHERRY GAIGE  
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Goldwyn Pictures  
Corporation

16 East 42nd St., New York City  
Telephone: Vanderbilt 11



# "Come Through!"

## SPECIAL NOTICE

Direct Bookings Will Be Accepted Direct From Exhibitors In All Unsold State Rights Territory.

"COME THROUGH"—the marvelous play that drew enthusiastic comment from every New York Critic—is still playing to capacity at the Broadway Theatre, New York, at this writing.

"COME THROUGH" is the Universal Thriller Extraordinary. The suspense, surprise feature of the season.

## A Wonderful State Rights Opportunity

"COME THROUGH" offers the best State Rights Opportunity of the season. Its record is unapproached by any recent Broadway offering. For direct bookings apply to any Universal Exchange. For State Rights address STATE RIGHTS Dept. of the UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1000 Broadway, New York.

## BIG JOLIVET FEATURE.

With all kinds of capital available, a deal was consummated this week whereby a big photoplay feature will be made under the direction of Lewis J. Selznick, which will have Rita Jolivet as the star.

For several weeks workmen have been building a miniature reproduction of the ill-fated Lusitania that was struck by a torpedo from a German submarine, and it now comes to light it is to be used as the big scene in the Jolivet film, when the camera will reproduce the Lusitania disaster, with Miss Jolivet going through the terrifying scene in the cameraed story.

A story, with an American atmosphere, and American cast and put on by three directors, two of them from American film plants, under the general supervision of Lance Perret, will have charge of the Jolivet feature.

The theme will revolve around a real red-blooded romance, having the well remembered words of Charles Frohman that "death is a beautiful adventure" as groundwork for the general idea.

Work will start at once and the locale will cover New York views, the departure of the Lusitania, scenes on its deck and other compartments, the firing of the torpedo and its death-

dealing results, with the finale winding up in France.

It will be a big patriotic story, one that will carry a story of dramatic intensity, incidentally have many thrills and bring about enthusiasm for the United States colors as well as lend further interest in the battle the Allies are making to crush German autocracy.

The booking will be done by Selznick on the special distribution plan. Miss Jolivet is now in New York ready to take up immediate work. The feature will cost \$150,000.

## TANGUAY PICTURE ARRANGED.

The Eva Tanguay feature picture has been arranged for, through Lewis J. Selznick, who will act as the distributor. A director for the cyclonic vaudeville star is being sought.

The picture is to be called "The Firefly."

## NEW INCORPORATIONS.

**Public Rights Film Corp.**, Manhattan Motion Pictures; \$10,000; A. S. Friel, E. E. Shaver, R. A. Kohn, 455 Fifth Ave., New York.

**Arthur Hammerstein's Enterprises, Inc.**, Manhattan; motion picture and theatrical business; \$20,000; A. Beekman H. Grady, A. Hammerstein, 1476 Broadway, New York.

**Ideal Producing Corp., Inc.**, Manhattan, motion pictures; \$25,000; A. Bloom, L. L. Chalmers, V. Delinsky, 145 W. 45th St., New York.

## COAST PICTURE NEWS.

By GUY PRICE.

Mrs. Levita Fulgham (Billie Rhodes, the film star) has sued for divorce on the grounds of desertion and cruelty. Her husband is Guy Fulgham. A black-eye, alleged to have been worn by the plaintiff, figures conspicuously in the trial.

Vivian Marshall and other diving queens of the movies participated in a big carnival at Sea Beach.

Oscar Strand of the Strand Cafe, Venice, subpoenaed a bunch of picture players to a kangaroo court entertainment last week.

The excessive heat of the past week has seriously affected the business at all the picture houses.

Margery Wilson, the Triangle star, played in opposition to herself here last week. She appeared in two films at different theatres at the same time.

Mildred Harris has been signed by Lois Weber.

Mary Thurman is getting to be a scientist of quite some ability. She is making a study of nautilus shells and submarines. She avers the German submarine is modeled after the nautilus and operates just as does the little shell fish.

Spottiswoode Aitken is now working for the American at Santa Barbara.

Ralph Lewis "allows" it is no fun being a villain when the mercury registers 100.

Chris Glimm, Garrick manager, has sprouted out in a Palm Beach suit, white shoes and sport shirt since returning from New York. It's funny what an effect Broadway has on westerners.

Roy Miller, whose theatre is the first-run home of Fox features, is one of the prominent members of the Los Angeles Press Club.

J. Harry Clement has taken over the Century theatre, renaming it "The Omar." Pictures are featured, with vaudeville acts. J. J. Walsh, former race horse man, is doing the financing.

Allen Holbuar was saved from drowning at Santa Cruz the other day.

Anita Loos, who writes comedies for Douglas Fairbanks, now has an assistant. Her name is Ruth Allen.

Jacques Jaccard is putting on a new serial for Universal.

Bessie Barriscale is well along in her first picture for Paralta.

Mae Busch is a frank little girl. She says secrets should not be thrown in waste-paper baskets. She burns 'em.

Lew Cody is doing leading man stunt at Santa Barbara.

Jack Cunningham is now occupying a desk in the scenario department at the Culver City Triangle studios.

William Parker has hooked up with the Universal as writer.

Hank Mann was initiated into Elksdom at an open-air barbecue and initiation.

Hampton Del Ruth is planning innovations in the Keystone scenario department.

Richard Stanton is considered one of Fox hardest-working directors.

Pathé

## PEARL WHITE

In the summer of 1914 "packed 'em in" as the star of "The Perils of Pauline."

In the summer of 1915 she paid the rent for hundreds of exhibitors in "The Exploits of Elaine."

In the summer of 1916 she starred in "The Iron Claw"—"a clean up."

Past performances prove that Pearl White in a Pathé serial is the greatest summer attraction the business ever saw.

Book her in

## THE FATAL RING

Released July 8

Produced by Astra

Directed by Geo. B. Seitz

Adapted from an original story by Fred Jackson.

History will repeat itself in 1917

THE FATAL RING

will fill the theatres all summer

PEARL WHITE



Breathless Excitement makes a return engagement attraction of

# PEGGY, The WILL O' The WISP

in which  
B. A. ROLFE  
presents

## Mabel Taliaferro

Five Reels of METRO  
wonderplay by  
Katharine Kavanaugh

Directed by  
Tod Browning

Released METRO July 9th

PICTURES



AUTHOR AND  
ASSOCIATE PRODUCER  
OF  
HALF A THOUSAND  
COMEDIES

HAMPTON DEL RUTH  
EDITOR AND PRODUCTION MANAGER

KEYSTONE STUDIOS  
THIRD  
SUCCESSFUL TERM  
WILL  
EXPIRE AUG.



## NEWS OF THE FILM WORLD

Glady's Alexandria, from vaudeville, has been engaged by the Life Photo Film Co.

Frank Bruner is now publicity representative for the Herbert Brenon Film Corp.

The L. J. Selznick New York City Exchange has started off with ten prints of the King Bee-Billy West comedies.

The Superlative Pictures Corp. has named its first Irving Cummings feature, now in course of completion, "Man to Man."

The Japanese rights to "Defense or Tribute" have been disposed of to a syndicate of native film magnates.

Norma Talmadge is resting for at least two months and will do no picture posing for that length of time.

Antonio Moreno is at work on his first picture at the Pathe studio, beginning his year's contract with Astra.

John McDermott has been selected to direct Douglas Fairbanks under the supervision of General Director John Emerson.

The King Bee Film Corp. has leased the Urban studio at Bayonne, N. J. The Billy West company is now at work there on its sixth picture.

Hiller & Wilk have sold the rights to "The Whip" for District of Columbia, Maryland, Delaware, Virginia and North Carolina, to Sidney Lust of Washington.

Charles T. Dasey is no longer connected with the scenario department of the Lasky

Co. He has moved to Santa Barbara and will write for the American Film Co. His son Frank will collaborate with him.

The George Backer will commence July 1 the making of a seven-reel prohibition picture starring Milton Sills and Ruth Roland, with J. Herbert Frank as the featured heavy man.

Major Funkhouser, Chicago's film censor, has asked the city prosecutor, Harry B. Miller, to file suits against three picture theatre managers, it being alleged the managers have been exhibiting pictures without first obtaining permits. The men so charged are Walter Cisabone, Verne Langford and William Wolf.

Fire broke out in the inspection vault of the Art Drama Film Exchange in Chicago on Friday last, destroying about sixty reels and entailing a loss of \$3,000. The offices of the exchange are on the sixth floor of the Chicago Business College building at Adams and Wabash, and the thick smoke caused a rush of students and others to the fire escapes. No one was injured.

Reginald Barker, who has been continuously occupied in making Triangle pictures since he

produced the very first ones released by that organization, "The Coward" and "The Iron Strain," is enjoying his first vacation in two years. He was to have directed W. S. Hart's next picture but, owing to the star's resignation from the Triangle, has been temporarily held up.

Hiller & Wilk have sold six prints of "Fighting in France" to the Arco Film Co. for California, Nevada, Utah, Washington, Oregon, Idaho, Montana, Nebraska and Kansas. This is the New York World's official French war film.

A film version of George H. Broadhurst's play, "What Money Can't Buy," starring Jack Pickford and Louise Huff, will be released by Paramount July 16.

B. S. Moss Co. will start work on its next film feature, "The Sins of the Children," at once. It is to be a seven-reeler.

"The Marriage Market," a September photoplay for World-Pictures Brady-Made, is a screen version of the widely-read story, "Dandy Dick." Carlyle Blackwell, June Elvidge and Arthur Ashley are the artists whose names are played up in the advertisements.

Including "A Self Made Widow," which was completed some weeks ago, Alice Brady had played the star roles in eight World-Pictures in exactly that number of months. What was still more serious, she checked up her dress-makers' bills for these photodramas and struck a grand total of \$17,996. "Being a picture star comes high," said Miss Alice with a grimace. But in another minute she was

singing gaily, indicating that she had admonished herself to forget it.

Love and business furnish the theme for Marjorie Rambeau's sixth Mutual star production, "Mary Moreland," scheduled for release July 9.

L. L. Pennybaker, formerly bookkeeper at the New Orleans branch of Mutual, has been appointed manager of the branch, effective June 18, succeeding E. L. Rife, who resigned June 16.

The Philip Goodman Company in September will bring out a new book by Arthur Hopkins entitled "How's Your Second Act?"

Walter Perkins, the former comedian star of "My Friend from India" and "The Man from Mexico," who has the film options on all books and writings from the pen of Mary E. Wilkins, on Wednesday sold a script to Vitagraph that will be used for a five-part picture. The story is the joint work of Mrs. Wilkins (Freeman) and Florence Moore Moss Kingsley.

David Horsley has selected the Art Dramas program to release his Crane Wilbur pictures, the first release being made being that of "The Eye of Envy."

Mae Murray, society dancer and screen favorite, will be featured at The Rialto next week in a modern romantic comedy called "At First Sight." This is a story written by George Middleton and prepared for the screen as a Famous Players-Paramount production.

# Wait

for the

# Paramount

# Serial

Released in  
September

Up To The  
Standard of  
Paramount Pictures

15 EPISODES  
30 PARTS



WILLIAM A. MOONEY and ROBERT BOLLING

PRESENT

THE MOST SENSATIONAL PHOTO DRAMA OF TODAY

# HATE

WRITTEN BY  
J. WALTER MEADE

PRODUCED BY  
FAIRMOUNT FILM CORP.

DIRECTED BY  
WALTER RICHARD STAHL

TRADE PAPER REVIEWS THAT TELL A BOX-OFFICE STORY

"Hate" is a worth-while propaganda film that has the advantage of a strong subject, combined with judicious treatment. Properly exploited, "Hate" ought to prove a money-making success for the exhibitor. The fact that it contains nothing that could give serious offense is a good point in its favor.

—AGNES SMITH, THE "MORNING TELEGRAPH."

The present agitation in police circles due to the Ruth Cruger case and consequent revival of the white slavery crusade may prove of value in arousing local interest in the feature.

—G. T. P., "EXHIBITORS' TRADE REVIEW."

An interesting picture is "Hate," and it holds its interest throughout its more than six thousand feet. What stands out in the picture is the drama. . . . A clearly told, interesting story.

—GEO. BLAISDELL, "MOVING PICTURE WORLD."

The captions preach a sermon and use strong terms, but should come in very timely at present with New York City all worked up and shocked beyond measure at the Ruth Cruger murder. The Fairmount, by shooting out this picture and taking advantage of some of the editorials that have been printed in the New York morning and evening papers, will go hand-in-hand in making "Hate" demanded in all sections. Not that the cases are identical, but the theme of "parent responsibility" as advanced by Mrs. Humiston, the woman lawyer, who found the buried body of little Ruth, is coincidental with that propounded in the newspaper man's senatorial candidacy. "Hate" may not write the last word in feature film making, but it does tell a pretty strong truth that, no matter how many times crushed to earth, shall rise again. A lot of judicious advertising and delicate handling of the theme in the advance notices will go a long way toward making money for the "Hate" exhibitors.

—MARK, "VARIETY."

STATE RIGHT BUYERS

Communicate with GUS MOHME Special Representative

Biograph Studio, 796 East 176th Street, New York City



## LATEST MUTUAL NEWS.

Chicago, June 27.

The rumor in New York that Mutual would remove its main offices to that city is untrue. It arose when President John R. Freuler looked over a suite in the World's Tower building as a possible location for one of the subsidiary companies. He is an officer in 23 such corporations.

Reel Life, the Mutual Weekly, has been discontinued for the summer, but Terry Ramsaye, its editor, remains. The publicity will be handled from the various Mutual studios during the heated term.

The annual election of the Mutual Film Corp. was held on Tuesday, when John R. Freuler was re-elected for the third time. Other officers chosen were Dr. George W. Hall, first vice-president; Crawford Livingston, second vice-president; Samuel M. Field, secretary; S. S. Hutchinson, treasurer. All excepting Livingston are residents of Chicago.

At the meeting it was voted to continue the policy of exploiting big stars.

Beginning in September Mutual will release two features weekly instead of one as at present.

Regarding the judgment given this

week in New York against Mutual in favor of the Motion Picture Board of Trade of America, for \$1,490.83, Mr. Freuler says he will appeal it to the Supreme Court, if necessary. The suit was for the payment of dues for 1917, but that organization was, he says, well out of existence last year. He adds that nobody has to sue Mutual for any money legitimately due. Continuing, he states that much testimony was ruled out at the trial and not properly understood—that it is a test case and if Mutual must pay all members will likewise be held up.

## FRED ZWEIFEL DIVORCED.

Cincinnati, June 27.

Frederick Zweifel, traveling manager for "The Birth of a Nation," was granted a divorce from Gertrude Zweifel, whom he married in Covington, Ky., in 1913.

He says she associated with certain actors and New York men, and notified him at the Marlborough Hotel in 1915 that she had decided to go it alone.

Although he has not seen her since, he says he sent her money and so did another man. Hearing of the other alleged gifts, Zweifel declares he refused to give up any more coin.

## BLACKTON LEAVES VITA.

Things are happening the Vitagraph Company and there is a likelihood the company will be reorganized, with the downtown financial interests taking a more active participation.

The present method of releasing may be abandoned and an amalgamation distribution arrangement with another film concern may be made.

J. Stuart Blackton is to retire from Vita and has completed the formation of an independent producing organization, to make four big features a year, which will probably be released through Goldwyn.

Leon Bamberger, sales promotion manager, has resigned.

## CITY COUNCIL OBJECTS.

An application of the Fox Film Corporation to the City Council of Hollywood, Cal., for an order making an industrial district of its plant in that community, has been denied.

The action was taken without prejudice to the company and it is hoped the film people and the protestants will come to some basis of settlement. Many of the citizens of that district think the company should be required to move to some other location.

## JOHNSON JOINS SELZNICK.

Julian Johnson, editor of Photoplay Magazine, has resigned from that publication to accept the position of editor-in-chief of Selznick-Pictures. Mr. Johnson's resignation from Photoplay will go into effect as soon as the publishers engage his successor, and he will take up his new duties immediately, probably soon after July 1.

"I have created the position of editor-in-chief of Selznick-Pictures to make a place for Mr. Johnson in my organization. I have known him for several years, and have watched his work with great interest. I believe there are few men who have made so serious and thorough a study of photoplays as he. His reviews of pictures invariably strike at the vital point, whether in praise or blame. If that sort of brains is of value to a magazine, it is of double value to a producer."

## MRS. SANGER WINS AGAIN.

Chicago, June 27.

Margaret Sanger's "Birth Control" film won out in Judge Joseph David's court on Monday, the picture's owners being granted a writ of mandamus compelling the city officials to issue a permit for exhibition.

The city film censorship, which is under the control of Major Funkhouser, made a motion for a new trial which was denied.

The writ was granted after the jury in the case attended a private exhibition and they failed to find any immorality in the film.

*I'm not  
Holding Back  
on you*

*Our summer releases  
are just as big and fine  
as they can be made!  
The World Program  
is absolutely  
a 52 week winner*

*William A. Brady*

Don't book any  
SERIAL until you  
see the

*Paramount*  
**Serial**

Released in  
September

**Great Star  
Thrilling Story**

15 Episodes  
30 Parts



## A STRANGE TRANSGRESSOR.

Lola Montrose.....Louise Glaum  
John Hampton.....J. Barney Sherry  
Irwin Hampton.....Colin Chase  
Paula Chester.....Dorcas Matthews  
David.....May Giraci  
Brother Bulofan.....J. Frank Burke  
Hart Chester.....William H. Bray

It's a Triangle, with Louise Glaum featured. John Lynch is credited with the original story and J. G. Hawks the plotterisation. Reginald Barker did the directing. Since time immemorial the writers of fiction and romance have woven a story about the woman who would sell her soul in order that she and her child would not die of starvation and exposure. In "A Strange Transgressor" the film folks will find Louise Glaum playing the role of a woman who finds herself and son, David, dependent on the mother's wits. So she up and accepts the favors of a rich surgeon who gives her a palatial home and all the attendant luxuries of life. The woman places her boy in a Catholic institution whither she goes regularly on visiting days to see her boy and bestow true motherly love on him. Meanwhile the surgeon marries the very girl who was supposed to be set for the surgeon's son. Then the woman, cast aside by the famous doctor, plans revenge by trying to have the son wed her. Owing to his drunken condition the presiding officer of the church refuses to go on with the ceremony. Too drunk to realize there has been no ceremony the boy agrees to take Lola home and introduce her to the family as his wife. In a pretty, well-staged scene one sees an electrical and rain storm rage as Lola's boy in a fever passes his sleeping guard and rushes out into the elements, climbing a wall but only to fall back with a badly injured head. Only an operation can save the lad. To make a long story short, the celebrated surgeon, Hampton, finally consents to perform the operation, and in gratitude Lola tells him that she is not married to his son. Of course Doc agrees to take care of Lola and her boy the latter being saved by the wonderful surgical skill of Hampton, senior. There is one thing striking and visibly apparent in this Triangle production, the complete scenic settings, the properties and embellishments of all the "interiors," particularly those of the two homes of the doctor and his mistress, being handsome and complete. The staging in these sections showed a master hand and a stickler for adequate stage settings. The feature is not extraordinary in construction but it has some interesting connections, and for the most part is excellently acted. Miss Glaum works hard all the way and is especially effective in her emotional scenes with her boy. Just another argument that the "way of the transgressor is hard." Acceptable as a feature. Mark.

## I BELIEVE.

Stephen Ferrier.....Milton Rosmer  
The Rev. John Ferrier.....Charles Rock  
Elaine Ferrier.....Barbara Everest  
Jim Walton.....Hubert Willis  
"Scrubby" Walton.....Frank Stanmore  
J. W. Harden.....Kenelm Foss  
The Hon. Hubert Lynn.....Hayford Hobbs  
Guy Tarleton.....Bertram Bingleigh  
Thos. Henry Gedge.....Edward O'Neill  
"Juicy Joe".....Lewis Gilbert  
Lucy.....Edna Fluegrath  
A Woman.....Mina Grey  
Cora Fitzmaurice.....Janet Ross  
Mrs. Jim Walton.....Louise Manning  
Dr. Carlton.....Philip Hewland  
A Rouse.....Arthur Walcott  
A Wanton.....Dorothy Tree  
A Fool.....James Reardon

George Loane Tucker's seven-reel feature was shown in New York for the first time last week. The picture is one that was produced in England and the story deals entirely with conditions in the slums of London. It is replete with gruesome incidents, deaths, murders, seductions, etc., and then at the finish there is an effort to take away the natural depression that the picture would cause to come over an audience by making it all a dream. As the principals of his theme Mr. Tucker takes an aged scientist who believes that there is no God and sets against him a young mission worker, who is the adopted son of a preacher. The scientist is the leader of one cult in the slums, while the boy is conducting a mission. There is a clash of the two factions in which the young man is injured, but he saves the scientist from injury and goes to his house for treatment by a physician. While there the scientist declares he is working on a formula that will produce life, but as he is working over it, there is an explosion. Later one realizes that it is from this point on that the dream takes place in the mind of the scientist, who is knocked unconscious as is also the young missionary. The scientist dreams that the boy has been killed by the explosion, but that he himself is unharmed, and then to test his formula he brings the missionary back to life, but instead of the good-hearted, kindly lad he develops into a creature without a soul, hard and wicked, who would halt at nothing to gratify his personal desires. The relations of what one without a soul might accomplish are terrifying to the scientist, and finally when he does come to realize that it was all the work of his imagination, he decides there is a God after all, and says "I Believe." The picture is rather drawn out, but it will hold the interest. The photography and detail are splendid and the acting especially good. Fred.

## A DOG CATCHER'S LOVE.

Dog Catcher.....Slim Summerville  
Dog Fancier.....Glen Cavender  
The Girl.....Peggy Pearce  
Her Sweetheart.....Hal Cooley  
Girl's banker father.....Jack Henderson  
Cameraman.....Harry Breen  
The dog.....Keystone Teddy

"A Dog Catcher's Love" is a two-part Triangle-Keystone comedy, bearing the Mack Sennett label. There is not much sense to the dogged thing, yet it serves to put the Keystone funmakers through some rough stunts that include some lively work on the water, with a real battleship, submarine and guns in action, helping out the comedy. There is a lot of action in this Sennett photoplay

and has some amusingly grotesque situations that are surefire. Some ingeniously devised comedy "bits" are capably worked up, and the subject as a whole comes up to the Sennett standard. All the players work their heads off, and some genuine dopedevilltry is camcared in order to get the laughs. The work of Keystone Teddy, the dog, is wonderfully interesting, and this canine performer does many things better than some human beings. There are some real thrills in this film and some ludicrous climaxes that will no doubt make "A Dog Catcher's Love" fill in an acceptable niche on any exhibitor's program. There are any number of big laugh-extracting scenes in this Mack Sennett fun production which shows quite an expenditure of money. The men playing the dog catcher

and the dog fancier are called upon to perform some hazardous feats. The feature is worth looking. Mark.

## GRIFFITH GETS NAZIMOVA.

Private advices from England are to the effect that David W. Griffith will shortly return to America and immediately begin the production of a series of features to be released via Artcraft, the first of which will be a powerful war drama in which he will star Nazimova.

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## George Loane Tucker

THE CONSENSUS OF OPINION AT THE  
TRADE SHOWING AT THE RIALTO  
THEATRE ON THURSDAY WAS:

"A TREMENDOUS STORY"  
"A MARVELOUS THOUGHT"  
"A WONDERFUL MORAL"  
"AN EXTRAORDINARY PRODUCTION OF  
A GIGANTIC SUBJECT"

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## THE PUBLIC BE DAMNED.

Marion Fernley ..... Mary Fuller  
John Black ..... Charles Richman  
Robert Merritt ..... Chester Barnett  
Bill Garvin, politician ..... Joe Smiley  
David Higgins, Farmer ..... Russell Bassett

For timeliness, nothing could possibly be more up-to-the minute than "The Public Be Damned," a five-part melodrama, written around the present agitation over the high cost of food. The picture has a leader containing the personal endorsement of the production by Herbert Hoover, the United States Food Administrator, who declares it is especially timely and should arouse the public to a realization that something must be done to stop the depredations of the food barons whom, he charges, are robbing the public of millions of dollars every day. The basic plot is Marion Fernley, a country girl, loved by two men—John Black, a produce dealer, and Robert Merritt, a student in an agricultural college. The merchant is rich and the student is poor. As in all first-class dramas, she accepts the poor man. The produce dealer goes to New York and becomes head of the Food Trust and the girl and her husband settle down on a farm up-state. The agricultural student raises a fine crop, but cannot find a market for it, owing to the absolute control of all food channels by the trust. The young farmer organizes the neighbors into an organization to fight the trust and then follows a series of absorbingly interesting episodes showing the machinations of the trust, their methods of stifling competition, their control of legislation and the ultimate winning over of the food baron through his love for the woman and his realization of his iniquitous methods of doing business. It is the kind of a picture that cannot fail to interest and should be a big draw for any exhibitor who is progressive enough to grasp the possibilities for exploiting it as a sensational feature. It certainly strikes home much more forcibly than the European war thousands of miles away across the water. To Mary Fuller, as the young wife, should go the stellar honors. She contributes a fine character drawing of a sincere thoughtful woman, not a pretty doll-faced thing, obsessed with her own affairs, but one who is laboring for the general good. Charles Richman, as the food baron, is strong and virile, and Chester Barnett as the young husband is exceptionally natural and devoid of all theatricalism. In fact, all the type selections were intelligently made. A number of big scenes were well handled and the direction throughout indicates thoughtful care. The cameraman has contributed some good work, especially some very effective night scenes. "The Public Be Damned" could have stood a little more elaboration, and with the endorsement of the Food Administrator, be

## THE GREATEST POWER.

Miriam Monroe ..... Ethel Barrymore  
John Conrad ..... William B. Davidson  
Albert Bernard ..... Harry S. Northrup  
Randolph Monroe ..... Frank Currier  
Bradford Duncan ..... William Black  
Eric Johansen ..... Cecil Owen  
Prof. Foote ..... Fred Truesdell  
Major Foster ..... Redfield Clark  
Williams ..... Rudolph de Cordova  
Capt. Herbert ..... W. M. Armstrong

A Rolfe (Metro) feature, with Ethel Barrymore the centre of it. The picture was aimed to be timely about this time, although a trifle late, as the film's story hinges upon the declaration of war between U. S. and Germany. It deals with a high and new ex-

plosive found by John Conrad, a chemist, who has the assistance of Miss Barrymore as Miriam Monroe. There is some diplomatic intrigue, the secret service and a naturalized German attempting to secure the formula of the explosive for Germany, one scene purporting to show the effect of the explosion through the destruction of a specially built village. The scene looked very flimsy from every angle. There is but little action, and this toward the finish, with the conventional fight and ballroom scene, the finale bringing about the arrest of the conspirators and the love making of the two principals, Miriam and Monroe. Edwin Carewe directed the scenario by Albert Shelby from a story by Louis R. Wohlheim. The war theme is certain to hold some attention, but as a feature film "The Greatest Power" (the title meaning,

from the story—that the greatest power for peace is war) must solely depend upon the name and person of Ethel Barrymore to draw. *Sims.*

## BRYAN DIRECTING DRESSLER.

Vincent Bryan, the author, has returned to New York from the Pacific Coast, where he has been for some months and will direct Marie Dressler in a series of two-reel comedies, for which Mr. Bryan will furnish the scenarios.

## Here is the biggest and quickest Playing all this week as the feature attrac

Throughout the country—the world in fact—the people—rich and poor—cry, "Give us food—lest we perish."

Our nation is at war. Our Allies look to us for FOOD. The struggle of the Ages will be won or lost on the American Farms.

Meanwhile the American people bend to the soil. The earth God bequeathed gives forth its fruit. But still the cry—"Food, give us Food."

And far across the waters of the earth from distant shores, the echo reverberates, "Food, give us Food, lest we no longer have strength to withstand our enemies."

The Motion Picture—the powerful sun-light  
and the causes.

# Charles Richman

# "THE PUBLIC

In five tremendous parts—

## HAROLD EDEL

Managing Director of the Strand Theatre, N. Y., saw the first thousand feet of this picture and exclaimed: "It's a knockout. I'll play it all next week as the feature."

## JACK CUNNINGHAM

Scenario Editor  
Universal City



Looking  
for  
Stories  
To Fit  
Those  
Eyes

## HARRY McCOY

(4 Years with Mack Sennett)

Starring in Keystone Comedies

Directing Himself

## THE BRAND OF SATAN.

Christine .....Gerda Holmes  
Jacques Cordet.....Montagu Love  
Francois Villier.....Nat Grogg  
Jacques Despard.....J. Herbert Frank  
Manuel Le Grange.....Albert Hart  
Natalia .....Evelyn Greeley  
Pere Bechard.....Emile Le Croix  
Marie .....Katherine Johnston

There may be a diversity of opinion regarding the Peerless (World) photoplay production, "The Brand of Satan," but on one point there can be no two ways—it is a "gripping" melodrama, gripping in the matter of intensity of plot and gripping in its unfolding through being a tale of the strangers of Paris. Practically everything worth while in the

way of a melodramatic situation is hashed up and virilely visualized by an aggregation of screen talent that would be difficult to improve upon. There is Montagu Love enacting a dual personality role—that of prosecuting attorney and leader of the Apache band. He goes the "Jekyll and Hyde" tale one better; there is Gerda Holmes, who plays a young girl, ravished in the first reel, the remainder of the picture showing her thirty years later with a grown son, the result of the terrible crime. There is J. Herbert Frank, always a painstaking character delineator, in the role of a student and afterward as a famous surgeon. One might go right through the entire cast and give individual praise for worthy effort. It would not do to analyze the plot in detail, but taking it as a whole, with the

good direction and photography, it will undoubtedly prove a good program feature. Story by Jere F. Looney, directed by George Archainbaud, photography by Philip Hatan. Jole.

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## THE CLODHOOPER.

Everett Nelson.....Charles Ray  
Mary Martin.....Margery Wilson  
Isaac Nelson.....Charles French  
Karl Seltman.....Lydia Knott  
Karl Seltman.....Thomas Guise

"The Clodhopper" is a Triangle feature, with Charles Ray featured, that is worth three times the amount of money the exhibitors will pay for it. It is by Montagu Love, directed by Victor Schertzinger, supervised by Thomas H. Ince and bears the Kay-Lee trademark. It is one of the best films produced in many a day, and the story is A-1. "The Clodhopper" shows Charles Ray at his best, and in this feature alone establishes himself as a real, honest-to-Heaven film actor, who at no time shows any tendency to overplay, and withal makes a lovable and likable character out of the young country boy. The picture is splendidly cast and each member of the leading company enacts his role with unusual credit. Of the supporting members perhaps the most attention is bestowed upon Lydia Knott as the mother of the clodhopper. She is the sweetest thing imaginable as the self-sacrificing, whole-hearted mother—makes the type so naturally natural that her motherly scenes with Ray give some hearty tugs at the heartstrings. One can't help but admire Miss Knott's capable and capital interpretation of the role of Mrs. Nelson. Then there is competent photoplay acting by Charles French as the Nelson, the money-saving, hard-hearted, miserly old Rube town banker and farmer, who denies his wife and boy good times, old times and the luxuries of farm life that rich tillers of the soil enjoy nowadays. And Margery Wilson was sweetly demure and charmingly impressive as the country sweetheart of Everett Nelson, so excellently played by Ray. And Guise as Seltman, the stage producer, answers his role in every particular. So all told the cast is out there in front of the camera putting over a clean, wholesome and homespun story that has comedy, pathos and a bit of romance that adds a touch of nature that enhances the feature in more ways than one. Katterjohn has woven a natural story and Schertzinger has done well his part in the staging. The Fourth of July celebration when Ray rides the "unridable mule," the staging of the "Clodhopper Glide" and the run on the bank measured up to all expectations and run as true to conditions as the film fan could wish for nowadays when competition is so keen among the feature producers. Watching the country boy hugging his mother when she makes him boundlessly happy with the new suit bought with money she secretly earned by making carpet rugs unknown to anybody sends a lump into the throat of any one who has lived in a small town or in the country prior to hitting the big city life. Ray and Miss Knott makes all those scenes of mother and son affection as lifelike as could be desired. The photography is clear and distinct and all of the "exteriors" which in the majority are laid amid the environment that a picture of this type calls for. "The Clodhopper" will please any audience, and anyone failing to obtain entertainment from this feature should consult a doctor; there's something wrong with his innards. Mark.

## THE SIREN.

Vivian Courtney, known as Cherry Millard .....Valaska Suratt  
Derrick McClade.....Clifford Bruce  
Burt Hall.....Robert Clugston  
The Stranger.....Curtis Benton  
Rose Langdon.....Isabel Rea  
Armand .....Armand Kalles  
Old Langdon.....Cesare Gravina  
Cherry's Maid.....Erica Scott

The Fox Film Corporation folks have managed, in "The Siren," to finally put Valaska Suratt back once more in the style of role for which she is best fitted—an out and out vampire. Having sent one man to jail through her infidelity, she goes west and becomes an habitue of a rough dance hall. Learning that a young prospector has fallen heir to a large fortune she frames up to marry him, and almost succeeds. Absolutely nothing is too vampirish for her to overlook, with the inevitable finish of all such people—in pictures anyway—that she "pays the penalty" with her life. Miss Suratt's impersonation of a drink-soaked dance hall woman is an exceptionally fine piece of characterization, probably second only to similar character portrayals essayed by Gladys Brockwell. A hellish scene between these two in a quarrel over the attentions of a man would be worth going some distance to witness. A competent cast and able stage direction, augmented by effective illustrated titles, many of them projected right into the scenes through double exposure, all contribute to make a good program feature. Jole.

## OPPOSED TO M. P. E. L.

Chicago, June 27.

A group of picture theatre managers led by H. Schoenstadt have started a protective organization which they call the Motion Picture Owners' Association.

It is of limited membership and consists of those owners who are dissatisfied with the Motion Picture Exhibitors League. The new association has opened offices in the North American Building.

## State Rights clean-up in film history tion at the Strand Theatre, New York City

Why is this so?

There is food aplenty—but the FOOD TRUST—the most criminal combination in America's business history—is grinding the masses in its insatiable desire for PROFITS.

Herbert Hoover, food administrator of the U. S. A., and chairman of the Commission for Relief in Belgium, publicly assailed the FOOD TRUST before the U. S. Senate last week, stating: "In the last five months \$250,000,000 has been extracted from the American consumer in excess of normal profits of manufacturers and distributors."

drama—has exposed the Food speculators

The Picture is

and Mary Fuller

N . . . .

# BE DAMNED"

Directed by S. E. V. TAYLOR

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Anson Joe  
Aracaro Antonio  
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Armin Walter  
Arnold Lucia  
Arnold G. L. (C)  
Artola Mrs. Walter  
Atkinson John

**B**  
Ballee Billy (P)  
Baley Owen  
Baker Mildred  
Bally Leo S.  
Barnett Zoe  
Barr & Everett (C)  
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Bell Norma  
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Bensen Miss Benny  
Bentley Billy B.  
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Bernard Bert (C)  
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Burtwick Ruth  
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Carson Frances  
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**E**  
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Gardner Frank (C)  
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Gee-Jays The (C)  
Geisel Billie  
Gillman Mrs. S. (C)  
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Gold Irene  
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Herrera Chas.  
Hicks Mrs. Wm. M.  
Hill Cherry & H.  
Hill Chas. L.  
Hitchcock Jimmie  
Hoadley Fred R.  
Hooy Herbert  
Holbrook Florence  
Hollister Leonard  
Homer Eva (P)  
Howard Sisters

**I**  
Irwin Chas. T.  
Jackson Thomas  
Jacobson Mayle  
Jacobs Louis J.  
Jahn H.  
Jeanette Adele  
Jerome Daley (SF)  
Johnson Henry  
Jones Edith L.  
Jones Mrs. Sydny  
Jordan Jules  
Judge Paty (C)  
Kaufman K. (C)  
Kaufman Oscar (C)  
Keane Miss F. (C)  
Keating Chas.  
Keating Margaret  
Keedwell Norval  
Kelly Billy  
Kelly Eugene (C)  
Kelly Miss M.  
Kendall Kuy  
Kennedy Danoling (C)  
Keno Joe  
Kent Annie  
Ketchum & Chetum  
King Julia (C)  
King June & May (C)  
King Laura Bell (C)  
Kinsley Geo.  
Kingston Kathryn  
Kirkegrade Kathryn  
Kirkegrade Letta  
Knight Al.  
Knaudson Eveta  
Kouns Sisters (C)  
Kunia Tom

**L**  
La Costa Warren  
Lambden Elwood  
Lamey Jack (C)  
La Monde Beale  
Lamont Mrs. Carl  
Landon Max  
Landolt B.  
Lane & Howard  
La Pollita Miss  
Laurell May-Stan (C)  
Laval Ella (P)  
Lavarne & France  
Lavena Sam (C)  
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Leighton Chas. (SF)  
Lester Doris Trio  
Levy Joseph  
Lewis & Felber  
Lewis A.  
Lewis Chas. E.  
Lewis Craig E. (C)  
Lewis Emma  
Lewis Harry (C)  
Lewis Sid  
Leyton Elmer H.  
Lindsay Earl  
Lindsay Jonathan  
Linne Hans S.  
Linn Frank  
Lippincott Jane  
Lockhart Robt. M. (C)  
Loftus Chas. & A.  
Lohe & Sterling (P)  
Long L. C.  
Longleather Joe (C)  
Loomis Lewis

**M**  
MacField J.  
Mack Wilbur  
Mallen Dave  
Malore Edith  
Mandeville Marjorie  
Mann Sam  
Marks Frank (P)  
Marley Jack  
Martini & Maxmillian  
Martini Bob  
Martin Jonnie  
Marvin Earl  
Marrs Geo.  
May Doris (P)  
May Hallo  
McBard & McBard

**N**  
Nattars Frank E.  
Neale Arthur  
Neary Tommy  
Newall Tom (C)  
Newly Victoria  
Newman L. & J. (REG)  
Nichols Miss  
Nichols Nellie V.  
Norton & Earl  
Oaker Jane  
Oakley Harry H.  
Oaks Percy  
O'Brien Neal  
O'Connor Catherine  
Olcott Chas.  
Omar Sisters  
O'Neill Denny  
O'Neill Eva  
Orth Frank  
Orville & Mandeline  
Osbourne Mae  
Osgood Anita  
Ostman Chas.

**P**  
Padden Sarah  
Paige D.  
Paien Le Roy  
Paquette Arthur  
Parr Lena (C)  
Pattay Miss Leah (C)  
Pattay Jack (SF)  
Payne Miss F. (C)  
Pearl James & I.  
Pearson Violet  
Pellus E. W.  
Perley Frank (C)  
Perloins Daisy  
Perry Ben  
Pingree D. H.  
Pitman Keith  
Pulitzer Miss B. S.  
Pulver Sybil

**Q**  
Quealy & Finlay  
Quills Cray  
Rader John (C)  
Ramos Gregorio  
Ramsey Musette  
Rapely Leo  
Raymond Dorothy  
Raymond Harold  
Raymond Mrs. Ray  
Reeves Roe  
Reynolds & Donagan  
Rice Bros. (C)  
Rice & Newton (C)  
Rice Mr. & Mrs. T. (C)  
Richardson Grace  
Robbins & Lyons (C)  
Robertson Helen  
Roberts Florence  
Robinson Ethel (C)  
Rodrigues Troupe (C)  
Roeders Hans (C)  
Rogers Dorothy  
Rose Sadie  
Rose Vera  
Rovane James (C)

**S**  
Salvator (SF)  
Sandberg Harry  
Schilling Wm.  
Schramm Joe (P)  
Seefeld Helen F.  
Shannon John J.  
Shapiro Francis (SF)  
Shaw Libby  
Shaw Lillian  
Sherman Arthur  
Sincclair Ethel  
Smith Lew  
Smythe Wm.  
Stagpoole Fred (SF)  
Starr & Starr  
Starr Billy & E.  
Startup Harry (C)  
Steadman Fannie  
Sterling Bob  
Sterling Kathryn  
Stewart Jean Miss  
St. Claire Frances  
St. James Will  
Stirk Cliff (C)  
Steiner Mrs. Carl  
Stone Beth (C)  
Strand Trio  
Suarez Dolores  
Sully Estelle  
Suter Ann  
Swor Bert  
Synopators Three

**T**  
Tallafiero Miss I.  
Tanner Julius (C)  
Tasmanian Troupe  
Taylor Antoinette  
Taylor Fred W.  
Tendebach Chief  
Thorne Ernest H.  
Thursby Dave  
Thurston Miss Leslie  
Thorne John  
Tilford Lew (C)  
Tipton Ted  
Todd Edna (C)  
Travers Belle  
Tufford Ruth (C)  
Turner Jane C.

**V**  
Valerie Sisters  
Van & Ward Girls  
Van Bergen Martin  
Van Cook Jules  
Vaughan Wm.  
Wadsworth F. W. (C)  
Waldron Wm. D.  
Walker Herbert (C)  
Walsh E. B.  
Wheeler Bert  
White Ted  
Wilbur Bunny (C)  
Wilbur Juggling (P)  
Willis Robert L.  
Williams Fint (C)  
Williams Max (C)  
Wilson T. M. (C)  
Winlow Wm.  
Winston H. W.  
Witt Joe  
Wood Emil (C)  
Wooster Edward  
Worth Louis  
Worth Muriel (C)  
Wyatt Wanda  
Wylie & Blackburn

**Y**  
Yaeger Margaret  
Younger Jack  
Young & Moore  
Zuhn Billy (C)

## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Norman Klesick of the A. B. C. has returned after a month's trip in the west.

Suit against Alfred Hamburger was begun last week by the Chicago "Daily News" for \$4,000 for advertising.

Betty M. Frank has left the western "Four Husbands" act to join John B. Hymer's summer stock at Showhagan, Me.

Fred Ackerman, treasurer to the Majestic, is spending his vacation at his home in Randolph, S. D.

## CORRESPONDENCE

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

"Queenie," the "high school" horse used by La Rose Marguerite, in the Hagenback-Wallace shows, died of pneumonia about ten days ago.

The Lieb-Harris Stock company, playing with success at the Wilson Ave. theatre, may take to the road after the local engagement, which ends in August at which time vaudeville will be resumed.

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120 West 42d St., New York City

Cal Griffiths, head of the Orpheum's Chicago office, departed on a vacation motor Saturday, accompanied by his wife. They expect to travel through three states—Wisconsin, Minnesota and South Dakota, camping on the roadside at night. The trip is about 1,500 miles.

Dick Hoffman has taken over Ray Whitfield's book on the Interstate time. It was first thought that when the latter enlisted that the houses on his book would be assigned to the various bookers on the Association floor. It was decided to turn them all over to Hoffman.

A corps of architects are at work on the plans for the new vaudeville house at State and Lake streets, to be built by the W. V. M.

A. Interests. The men occupy part of the Interstate suite and are associated with the firm of Rapp and Rapp of Chicago and a "Prisco firm of theatrical architects.

Before Judge Richardson last week, judgment for \$1,348 was obtained against the La Salle Opera Co. by the Goes Lithograph Co. The defendant company is the old operating company, said to have been headed by Harry Askin and has nothing to do with the present management.

Vaudeville woodchoppers would have been interested in the gathering here last week of the Modern Woodmen of America, a fraternal order which displayed a varied assortment of uniforms and drilled all over Grant Park, sporting axes on their shoulders, however, and not guns.

Action against Norman Friendenwald was begun at Lexington, Ky. by five members of his act, "The Honolulu Girl," the plaintiffs alleging that he did not provide railroad fares for them back to Chicago after the act closed. Those mentioned in the suit are Joyce Adair, Belle Martos, Ruth Wolf, Gladys Vernon and Margaret Wolf.

The Olympic closes its season Saturday, with the departure of "The Bird of Paradise," and will remain dark for at least seven weeks. A new flint tile floor will supplant the present one stretching along the long lobby, and there are to be new decorations to the interior of the house. The contract for the work amounts to about \$10,000.

It develops that the fishing party consisting of Ernie Young, Lou Houseman, Frank Clark and Billy Halligan, who, two weeks ago, went to the Ozarks in quest of the funny tribe, really hunted for fish and didn't fish for 'em. They took along two rifles with which they were to shoot the fishes instead of playing with 'em after they had been hooked. Someone had an idea there was muskellunge in the White River, which it seems wasn't white, but very muddy, due to floods. Anyhow, the party said there wasn't any fish and that it cost \$85.40 per pound, on the net catch. One of the quartet said he couldn't even buy any fish.

The legal battle for possession of the kangaroo used by the Gordon brothers was supposed to have reached a final stage early this week. Frank Gordon (apparently a third brother), who claims the trained animal, reached Milwaukee last week and immediately garnished the salary of the act. But for some reason it didn't take, the house manager saying that he thought it was a joke. The case was further muddled when one of the brothers in the act claimed that he had borrowed money from his wife, giving her notes for same and that now she has levied on the animal, claiming it belongs to her. It seems there are two kangaroos, one being sick at a veterinary hospital and the other being, for a time, in the zoo in Lincoln Park.

AUDITORIUM.—Dark.  
COHAN'S GRAND (Harry J. Ridings, mgr.).  
"Turn to the Right" (24th week).

CORT (U. J. Herman, mgr.).—"Seven Chances," with Frank Craven and Carrol McComas featured (8th week).

COLONIAL (Norman Fields, mgr.).—"Redemption" (Evelyn Nesbit film), opened Sunday.

GARRICK (Sam Gerson, mgr.).—"The Pawn," with Keenan (5th week), second week in this house.

HAYMARKET (Art H. Moeller, mgr.).—ILLINOIS (R. Timpert, mgr.).—"Dew Drop Inn" (2d week), looks like a success.

IMPERIAL (Will Spink, mgr.).—OLYMPIC (George Warren, mgr.).—"The

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very seldom takes a song by an outside writer and when he does you can gamble that it's a corker. We know that there are a million patriotic songs on the market. But when GEORGE FAIRMAN brought this song in and I heard it, I said, "George, I think you've got another 'Tipperary'," and everyone else who has heard it thinks the same. Here's the lead sheet, words and music. Wire for your orchestration in any key.

## I DON'T KNOW WHERE I'M GOING.

(BUT I'M ON MY WAY.)

LEAD.

Words & Music  
by Geo Fairman.

Voice

Good-bye co-ry-do-dy I'm  
Take a look at me, I'm a

off to fight the foe— Un-cle Sam-my is call-ing me so  
Yankee through and through I was born on Jul-y the fourth in

I must go— Geo, I'm feel-ing fine don't you wish that you were  
nine-by-two And I'll march a-way with a feather on my

me— For I'm sail-ing to-morrow o-ver the deep blue sea.  
hat For I'm join-ing the Arm-y, what do you think of that?

And I don't know where I'm go-ing, but I'm on my

way— For I be-long to the Reg-u-lars I'm proud to

say— And I'll do my du-ty— a-ty night or day— I

don't know where I'm go-ing but I'm on my way Oh! I way—

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PALACE (Earl Stewart, mgr.).—"The Show  
of Wonders," season's most successful attrac-  
tion.  
PRINCESS (Will Stager, mgr.).—"Dark this  
week, but may soon reopen. "Dollars and  
Sense," the Alan Brooks show, closing Sun-  
day, having lasted one week in the new loca-  
tion.

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Variety, New York.

WILSON AVE.—Lieb-Harris players (stood)  
"Potsch and Perimutter."

ORCHESTRA HALL.—"The Tanks at the  
Battle of Ancre" (film).

MAJESTIC (Fred C. Eberts, mgr.; agent,  
Orpheum—Rehearsal 9.30).—The show was  
not burdened with class this week. In fact  
it was a light entertainment, a summer show  
so to speak. Monday night's house was not  
inclined to be exacting, however, and though  
there were no wild outbursts of applause, sev-  
eral offerings came near to a hit. Six of the  
nine acts held singing or music, which was  
perhaps why the proceedings were kept from  
dragging. It was a short show at that, the  
curtain ringing up at 8.20 and descending at  
10.30. Belle Story was the headliner. She  
was next to closing at the matinee, but was  
moved down to number six at night, the later  
spot being too difficult for her, especially since  
she had been compelled to follow a deal of  
vocal efforts. And yet in the earlier position  
the supple songstress did not provoke any-  
thing flattering in the way of returns. It was  
not until she displayed her flute-like notes  
that the house really paid attention. That  
was during her third number, which was fol-  
lowed by an encore. The show was started  
off very cleverly by the Chinese couple, Dong  
Fong Gue and Harry Haw who when they  
got down to dancing won big returns. Theirs  
is a novelty, and would have fitted better fur-  
ther down on the bill, but there probably was  
no place for it. The Three Vagrants, with  
accordion, clarinet and guitar followed, and  
they went off strongly. Eddie Carr and Co.  
with the farce, "The Omce Boy," was third,  
and fared equally as well. There is a free  
amount of "hokum" to the act, but it won  
hearty laughter, and that was the desired end.  
Carr's fresh style was responsible, but he had  
valuable support from Walter F. Kelly as the  
straight man and Laura Lawrence as the  
stenographer. Artie Mehlinger popped up in  
fourth position, giving four songs and leav-  
ing the house wishing more. Best liked were  
"A Girl from Dixieland" and "Omar Khay-

yam," the latter used for a finish. Rosalind  
Coghlan, with a company of four, presented  
"Our Little Bride," written by George Bloom-  
quest and staged by Richard Pitman. It is a  
farical affair but rather tame and was saved  
by the fair speed attained. As it was there  
was not a heap of margin in it filling its  
allotted spot (fifth). "A Night in the  
Trenches," billed as a spectacular comedy  
novelty, is really more of a travesty. There  
were six persons concerned, including the  
Bachelor Trio (Bob Temple, who presents the  
act, Bill Richards and Fred Haye) which  
rendered several numbers. The comedy is  
handled by Billy Morse, who is featured, and  
Eddie Bigelow, both being in blackface. Morse  
provided a number of laughs, but somehow  
the turn seemed lacking of a punch. It may  
be that now that America had started send-  
ing her men to the front, a travesty on trench  
existence may not hold the appeal it may have  
before the country actually entered hostil-  
ties. Yet the turn is neat enough and could  
not possibly offend. Harry and Anna Seymour  
switched places with Miss Story, and in next  
to closing did very well indeed. Anna flashed  
a brand of comedy that caught on and in ad-  
dition she looks good. Her imitation of Eddie  
Foy seemed to tickle the house most. Earl  
Beeman and Claude Anderson, roller skaters,  
closed the show, without starting anything,  
but almost most of the house stayed.

GREAT NORTHERN HIPPODROME (Andy  
Talbot, mgr.; agent, W. V. M. A.).—The day  
shift for the first half of the week proved an  
excellent pop entertainment, and seemed to  
have an edge on the bills there for the past  
few weeks. Late Monday afternoon every  
act won something, and that doesn't always  
happen at the Hipp. Grant Gardner about  
copped the show's honors, on next to closing.  
Right now there are not so many blackface  
singles as there used to be, and it seems as  
if they are more welcome than ever. Gardner  
made them laugh and then for encores, regaled  
the house with cornet playing and then the

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belles. They would have had more, but Grant  
announced that he had concluded his part of  
the entertainment. Jansen, the magician,  
closed the show, assisted by several girls.  
Two of the latter hadn't much to do and  
might have come from I. Herk's "French  
Models," which show Jansen was a feature  
with, the past season. However, he must  
have passed up the real models. The man  
works fast, which allows him to get away  
with some things a slow worker would fail  
at. He does a trunk trick almost identical  
with that of Herbert Brooks. The final stunt  
is perhaps the best. It starts out like a  
levitation trick but turns out to be an illusion,  
and a good one. Irving and Ward, two Jew-  
ish boys, in their "soup and fish" instead of  
crape whiskers, went over big, not so much  
on their dialogue but the parodied finish.  
They evidenced newness and should come  
along. The three Misses Weston, accomplished



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girls, did nicely with songs and music, opening in one and closing there with cornets. Helen Pingree & Co. presented the comedy, "Bullwava's Birthday," winning a fair amount of laughs, and was liked before of its speed and farcical trend. Largay and Snee with their skit, "R. F. D. Number 6," which they gave at McVicker's just a month ago, ap-

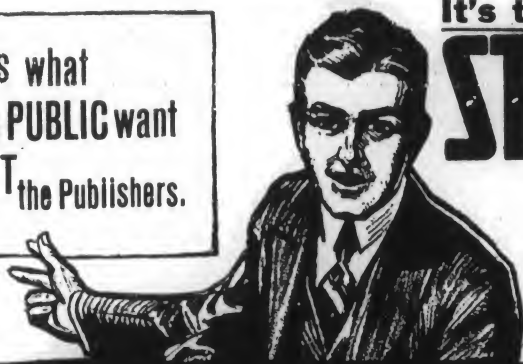
peared on fourth, getting fair returns. Wol-nant and Girlie gave the show a fine start. It is one of the best "teeth grip" acrobatic acts on pop time.

McVICKER'S (J. Burch, mgr.; agent, Loew-Doyle).—Two single women featured the show, they being Liane Carrera and Marcella Johnson. Both used young men assistants, who

were denied the dignity of billing, yet both deserved it. In the case of Miss Carrera her assistant was really a partner, singing as much as she, and indeed getting the better returns. This is the first week in pop time for the daughter of the once dazzling and petted Anna Held, and she did rather well.

Both Miss Carrera and the man sang numbers singly, he being on while Liane changed costumes, all of which allowed a good view from the knee down, and they only joined in the patriotic finale, "Out There." There was another patriotic number, it being "Joan of Arc" (sung by the man). Miss Carrera,

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among other things, gave an impression of her mother singing "I Have Lots of Other Pretty Things Besides My Eyes," but not with the spice as once infused in it by Anna. Miss Johnson is said to be a find of Frank Q. Doyle's. She possesses a good soprano voice, looks well, and though she developed nothing brilliant, was quite well liked. The hit of the early show on Monday went to Knight and Carlyle, who were on next to closing. Theirs is a routine of talk and songs with both displaying good voices. Hyatt and Gear, a two men comedy turn, also came in for large applause. It seemed as if they sang bits or mentioned the titles of a hundred songs, in two different medleys, but the house "ate it up" in spite of the length of the numbers. The "Society Diving Beauties," consisting of five damsels and a male announcer, was just a regulation aquatic act, without a novelty. Therefore outside of the appearance of the girls in skin-tight bathing suits, it held little interest. Tozart, a fast working painter in oils (or water-colors), did surprisingly well. The man entered as a burglar and turned into artist. Merkert and Bondhill got something after a weak start. D'Armo and Margerite entertained with juggling, the woman of the turn attempting some of the simpler stunts. The show was a rather good one but lacked comedy. Also on the bill were the Three Rozellos and Matilda and Capos.

## SAN FRANCISCO

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—The main interest in this week's bill was centered in the vaudeville appearance here of Margaret Anglin, who received a tremendous reception, and in the presentation of "The Wager," a dramatic playlet by Andre de Lorde, scored substantially. The advance billing had Miss Anglin as "personally presented by Martin Beck." This sketch came originally from the Grand Guignol, Paris, where it was entitled "Le Rat Mort." Senor Westony gave an able demonstration of his musical skill, and was applauded. Asahi and his Jap troupe held close attention with their feats of legerdemain, and did nicely in the closing spot. Lavelle and Lavelle, singers, who are using the screen idea with the words of the choruses of patriotic songs flashed on it so the audience may join in a la, Claudius and Scarlet were well received in the opening position. Of the "re-

peaters," Miss Norton and Paul Nicholson in "A Dramatic Cartoon," Jack Clifford and Miriam Willis in "At Jasper Junction," and Vera Berliner, violin virtuoso, were again successful in their efforts to entertain. Jessie Busley and Co., also of the "holdovers," did nicely.

PANTAGES (J. J. Cluxton, mgr.; agent, direct).—Tamee Kalliyama, the band and foot writing expert, received big applause. "The Beauty Orchard," the "girl act" on the bill, proved pleasingly diverting. Minnie Allen did passably well. Ryan and Ritchfield offered "Mag Haggerty's Reception," and from the start had the laughs coming their way, the result being a laughing success. Olson and Johnson offered a vaudeville mixture ala cabaret and got along entertainingly. The Pedersen Brothers, drawing the open spot, gave a fast start to the show, and held interest right up to their closing trick.

HIPPODROME.—Coscia and Verdi, applause hit. Smillette Sisters, opened nicely. Lucy Gillette Co. registered in closing spot. Keene and Foxworth, passed. Bill Mann, well received. Etude Sextette, scored.

CORT (Homer F. Curran, mgr.).—"Flora-bella," first week, drawing fairly well.

COLUMBIA (Gottlieb & Marx, mgrs.).—"The New York Idea," with Henry Miller and Ruth Chatterton, in second week stock presentation of this play, drawing well.

ALCAZAR (Belasco & Mayer, mgrs.).—The Richard Bennett stock, fourth week, holding up appreciable interest.

CASINO (Robert Drady, mgr.; agent, Ackermah & Harris and W. V. M. A.).—Vaudeville.

WIGWAM (Jos. F. Bauer, mgr.).—Del Lawrence stock (11th week).

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

SAVOY (Lauri & Sheehan, mgrs.).—Dark.

CASINO.—John and Nellie Olms opened with magic, faring exceptionally well in that position. Their talk is dreadfully poor and less of it would ensure them a better standing. Keough Sisters followed with a poorly routine turn, further injured by neither possessing any marked ability that warrants them playing even in the smaller houses. William Morrow and Co. (the company a woman assistant) gained some good laughing results, although the skit might be speeded up. Ives Farnsworth and Weaver were the big applause winners of the evening, the three heaves easily gaining their top honors with some splendid harmony, and a routine of numbers that cannot possibly fail. While a few might date back, they are probably used for the effectiveness later shown when they conclude the number. The offering might be branded as big time. Appearance is their only drawback at present. The Six Colonial

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Direction, **CLAUDE & GORDON BOSTOCK**

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Dolles did nicely with their quaintly arranged turn. Miss Davis was bothered with a slight cold during the engagement. While it somewhat hindered her singing, they, nevertheless, made the best of it and finished in good style. Rube Brown was hardly strong enough to hold the following position with a number of old "gags" which he delivered in the conventional rube style, besides offering a few imitations. The Piccolo Midgets closed and did exceedingly well.

Maude Fay is to appear at the San Rafael Red Cross Benefit in conjunction with the first public showing of the colored moving pictures invented by Leon F. Douglas.

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Jack Podington's Model Bathin~ Girls, especially engaged to appear at the Imperial, are to return and will present a new fashion revue.

Tom Kelly, the coast favorite, was recently confined to his bed, which necessitated him canceling a number of engagements.

Male ushers are becoming scarce on the coast, the Casino management recently being compelled to place girl ushers on the floor. Many of the boys either enlisted or left on their own accord in an endeavor to gain some admittance to the ranks.

A recent rumor regarding vaudeville at the Wigwam had no foundation, although it was intimated it would run during the summer season.

Evelyn Moore and Jack Frazer have joined Del Lawrence, who lost a few principals through a newly formed organization going north.

## MINERS MAKE-UP

The Garrick will again play a musical comedy policy, and is expected to open shortly.

S. Ssanik has taken over the Republic from George Davis and will probably play pictures.

According to information the Hippodrome, Oakland, will shortly present a stock company together with their present vaudeville policy, although it is quite certain the vaudeville will be somewhat diminished. At first it was said vaudeville would be entirely eliminated and the dramatic stock alone would be the attraction, but this seemed to be bad judgment through three regular stock houses already playing, with the MacDonough (housing road attractions) but a short distance away.

The first theatre in this vicinity to hold drawings for Liberty Bonds was started by Ackerman & Harris, managers of the Hippodrome, who, commencing June 20, draw the first tickets for the prize. Upon each following Friday night ten numbers will be drawn and the ones holding the corresponding numbers to the first two will be presented with \$50 Liberty Bonds.

For a while it looked as though Clifford and Willis would be forced to cancel their local Orpheum date, through Miss Willis contracting a severe cold during their trip out, but fortunately her voice proved strong enough Sunday, allowing them to open and upon each succeeding performance grew better, which naturally aided in them registering a pronounced hit in their home town.

The Reliance, Oakland, will reopen as a picture house, having been leased by C. W. Midgley, formerly connected with the Franklin there.

While numerous rumors have been floating about regarding the Strand (formerly Empress) changing to a musical comedy policy, Sid Grauman denies such a movement is at hand, and expresses his confidence in his present picture policy.

Nat Magner returned from his hurried trip to New York, bringing back "The Bar Sinister," which he intends renting within his state right territory, purchased for the feature which includes California, Arizona and Nevada.

After a long sojourn in the east, Charlie Klopot brought back "The Deemster," having bought the states rights for California, Arizona and Nevada.

Genevieve Lee joined the Ted McLain party which sails for Australia July 4.

May Nannary (Mrs. W. R. Dally) departed last week for Los Angeles to visit her sister, Genevieve Blinn, at the Fox studio.

Ella Weston and Irving Ackerman returned from their vacations, thus taking considerable trouble away from Dorothy Grennan, who handled the books during Mrs. Weston's absence in excellent style.



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Richard Bennett was compelled to play his opening piece, "The Cinderella Man," three weeks, through business being good and the numerous request which kept up the attendance to a satisfactory mark. The following production will be "Rio Grande."

Joe Barton has started on a cross-country trip with a motorcycle, expecting to arrive within less than a month.

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Leigh Denny closed his engagement with Richard Bennett last week, returning to New York to appear in "Friend Martha," which opens at the Booth in August.

Harry Lustig, special Metro representative, was here last week.

E. P. Levy, manager Orpheum, Salt Lake, and Steve Newman, stage manager Pantages, Salt Lake, were here.

Ferdinand Munier joined the Jessie Busley act here.

Bob Williams (Williams and Welch) sprained his leg while doing his dance, and unfortunately hurt in such a manner that its real trouble is unknown as yet, although he is continually having his leg baked in hopes it will be in perfect condition for his next date.

A recently organized stock company, known as Charles Royal Stock, will commence a season's engagement at the Empress, Vancouver, July 2. Ray Collins and wife and Edith Elliott, leading woman with Del Lawrence at the Wigwam, closed their engagement there last week, leaving immediately for the north with the remainder of the company.

### BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.)—Conroy and Lemaire in their burlesque scream, "For Sale, a Ford," topped a typical summer bill this week that was light and exceptionally acceptable. Al and Fanny Steadman also scored decisively. Charles F. Aldrich, after a long absence, returned with his old lightning change act and went across well. Golet, Harris and Morey in their stringed instrument and vocal number received a big hand, especially on their popular numbers. "Charley's Visit," featuring Eadie and Ramsden, went well; Emma Stephens in her straight soprano single, closed strong; Frederick V. Bowers, song re-

vues, good card locally, although he did not seem to get across Monday afternoon with his customary finesse; Sprague and McNeece, opened fairly with roller skating, and the Five Matzettis closed strong.

BOSTON (Charles Harris, mgr.; agent, U. B. O.)—Pictures and pop. Excellent.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.)—Pictures. Fair.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.)—Pop and pictures. Good.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew's)—Pop and pictures. Good.

ORPHEUM (Victor J. Morris, mgr.)—Pop and pictures. Excellent.

GLOBE (Frank Meagher, mgr.)—Pictures, split week first releases. Fair.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.)—Pop. Excellent.

GORDON'S OLYMPIA (Frank Hookallo, mgr.)—Pop. Good.

PARK (Thomas D. Soriero, mgr.)—Pictures. Big.

WILBUR (E. D. Smith, mgr.)—Fourth week of "Mary's Ankle." Steadily improving, with business averaging up more than satisfactory.

PARK SQUARE (Fred E. Wright, mgr.)—"Fair and Warmer," 21st week and still going strong.

TREMONT (John B. Schoeffel, mgr.)—Last week of "A Tailor-Made Man," featuring Grant Mitchell. Will close here and reopen in the fall in New York.

COPLEY (George H. Pattee, mgr.)—Third week of "The Man Who Stayed at Home" to fair business.

HOWARD (George E. Lothrop, mgr.)—Last week of the Strouse and Franklin burlesque stock, which has had an especially good season with remarkable weather.

### LOS ANGELES.

By GUY PRICE.

"The Masked Model" didn't fare very well at the Mason. The critics panned the show, and it is understood the company has not been making money. The hot spell may have been responsible for a little.

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T. ELLIOTT TOLSON, President and Manager

Kolb and Dill have closed in "The High Cost of Loving" at the Majestic and are playing San Diego. The comedians did a big business here during their five weeks' run and could easily have remained longer had not Morosco's "What Next" forced them to retire.

Rehearsals have begun for Morosco's new comedy, "Lombardi Ltd." Leo Carrillo and Grace Valentine both have come from New York to appear in the play. Garillo will have the title role.

Bertha Mann returned to the Morosco for a revival of "Common Clay." When the management released Miss Mann hundreds of letters were sent Morosco requesting him to re-engage her.

Janet Dunbar opened as leading woman at the Morosco a week ago, retiring for one week in favor of Bertha Mann.

T. L. Tally is due home from New York this week.

Walter Hearn, of the Mason, was called to the Yosemite suddenly on account of the death of his brother.

Al Nathan has had his office at the Superba re-decorated a boudoir pink.

Al Mathews Goodman, who used to arrange music for Earl Carroll, is directing the orchestra in "What Next" at the Majestic.

Milton Loewen, until recently manager with his brother of the Century, is now in the produce business.

### NEW ORLEANS.

By O. M. SAMUEL.  
SPANISH FORT (M. S. Sloan, mgr.).—Paulet's Band and Pansant.

DIAMOND (R. M. Chisholm, mgr.).—Pictures.

COLUMBIA (Ernest Boehringer, mgr.).—Tablido.

ALAMO (Will Guerlinger, mgr.).—McCormick and Winehill's Revue.

The Lafayette is dark, and will probably not open again this summer.

The May Produce Film Co. started in business here last week. The company derived its name from the fact that the expenses of incorporation were paid from the May produce of a farmer near here. It is planned to sell as much stock as possible.

A ladies' orchestra is to grace the Plaza.

E. V. Richards has returned from New York and is devoting his attention to the opening of the Strand, which will occur shortly.

George Greenblatt is the new manager of the Globe. Mr. Greenblatt has been managing one of the out-of-town houses of the Saenger Amusement Co.

### PHILADELPHIA, PA.

By J. J. JOHNSON.

KEITH'S (H. T. Jordan, mgr.).—The lovers of music, and it must be admitted they are legion among the patrons of vaudeville, had no cause to complain about the supply of music on this week's bill. There was a surfeit of it, and all kinds, and to the general credit of the show it furnished an excellent summer entertainment. Several applause hits were pulled down. With all the music scattered through the show, Nat Willis, the headliner, had a soft spot for his comedy. With the exception of the little imbecile by Rice, Elmer and Tom in their comedy trampolines and har act, which furnished the show a satisfactory opener, there was nothing to interfere with Willis for a "clean-up" in the comedy line, and he was there good and strong. Willis is still using his telegrams, most pertaining to the war and getting a liberal amount of laughs. A lot of his material is also new and he has a couple of new parodies which brought big results. Wellington Cross and Lois Josephine also offered considerable new material which got over in excellent shape. They have shaped up their new act along summer lines so they would not overwork themselves. Cross doing several minutes with some light comedy chatter, but they picked up strong in their double dance number and were brought back for an extra hit, rounding out a pleasing offering. The Thorne Standard Brothers with their instrumental music scored a big hit. The boys are clever musicians and in addition to their ensemble numbers each introduced a solo that won individual recognition. They have the right idea in finishing with popular number and were well rewarded for their efforts. The Maryland Singers also registered a good size applause hit with their medley of Southern airs. The four girls have pleasing voices and their harmony is nicely blended, but

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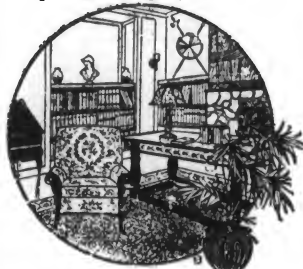
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PRINCE

KARMIGRAPH  
NUMBER 37

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VAUDEVILLE'S GREATEST  
ILLUSIONIST SAYS:

HE IS NOW PLAYING RETURN DATES IN THE EAST,  
WHICH SHOWS

"KAR-MI GETS THEM IN"

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## JACK ORBEN and NELLIE DIXIE

PLAYING  
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Southern Songs and Dances

## SID VINCENT and ADA CARTER

"The Chap from England"

Playing for W. V. M. A.

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## ED. F. REYNARD and Mlle. BIANCA

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The Classic Dancer with a Production

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ZIEGFELD "FOLLIES"

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Supported by "SIR" JAS. DWYER - Bryant 247 (New)

AUSTIN MACK AL. TUCKER RAY F. EDWARDS

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AL. F. FOX

ROBERT ROY

Musical Maniacs at "Perry's," Coney Island

there is a good bit of the credit for the success of this act that goes to the attractive setting and costuming. The young man also added a clever bit with his bazzo. William Ebs has hit upon a novelty in the ventriloquist line. Opening with a dummy, the man shifts to a live midget, taken from a large valise. The idea is an excellent one and the deception is carried out cleverly. Ebs—if this is the man's name operating the act—might build up the deception if he would mix his own voice at intervals with that of the midget, the latter mouthing the words. It is entirely away from anything else in the talking-figure line, however, and as a novelty finds a welcome place in vaudeville. Jane Connolly and Co. present a one-act sketch called "Betty's Courtship." If memory serves us right, this is the same sketch used last season under the title of "A Strong Cup of Tea," with a few changes in the lines and business. It is still a sketch of very light texture, and but for the playing of the three characters concerned would be a very draggy vehicle. The house piano worked overtime, and Nelson Waring got the first chance at it, doing very nicely with his classy repertoire of numbers.

Waring maintains much of the police he must have used on the concert stage, and it would help him some if he would inject a little more of the vaudeville atmosphere into his work, for he is an excellent musician and gets all there is to be had out of the material he uses. The Four Readings were in the closing position in place of Nat Nazarro Troupe originally announced, and gave the bill a good finishing punch with their showy hand-to-hand aerobatics. The Pathe Weekly pictures were strong with the Red Cross campaign booting, and one of the local directors of the organization made a personal appeal from the stage for aid. Red Cross nurses swarmed in the lobby and gathered a liberal sum for the movement.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—"The Bride Shop," one of the best musical tabloids presented in vaudeville, features the bill this week. This is the first time this musical piece has been shown in the "pop" houses in this city. Andrew Toombs heads the cast and is supported by the same excellent company which has been playing the "big time" houses. The remainder of the bill includes Richard LaSalle and Co. in the one-act

# HOUDINI

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The natural Irish Lady in her Celtic Comeallies, Wit, Humor and Stories of the Emerald Isle.

At Liberty For Next Season

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playlet, "Room 806," Leonora Simonson, Reno and motion pictures.

NIXON'S GRAND OPERA HOUSE (W. D. Woffarth, mgr.).—"Married via Wireless," a musical tabloid, is the feature offering this week. Others are Joe Watson, Marie Em-die, Bonner and Powers, the Brightons, Durkin Sisters, Joseph L. Browning and motion pictures.

KEYSTONE (M. W. Taylor, mgr.).—"Miss Matched Miss," a musical piece with a company of 12 persons, headlines this week. Others are Eape and Dutton, Farrell-Taylor Trio, Harmon and White and Andrews and Gibson.

GLOBE (Sabloskey & McGurk, mgrs.).—"William Friedlander's 'Suffragette Revue,'" with a company of 15, is the top-liner this week. Others are Joe Watson, Marie Em-die, Ward, Fay and Ward, Mr. and Mrs. Cortis in "Master Mood," Bud Snyder and Co. in "LaTour and pictures."

CROSS KEYS (Sabloskey & McGurk, mgrs.).—"Four Miranos," in a sensational aerial novelty, headlines the first half of this week. Others are Connell and Craven, Raymond Knox, Maley and Wood, Morin Sisters. Last half: "The Night Clerk" headlines. Others are Eckart and Parker, Ethel Milton and Co., "Three Chums" and motion pictures.

Bart McHugh, local agent, has a trick auto. Bart took Johnny O'Connor, Jack Conway and some Philadelphia friends to the ball game here last Friday. The machine broke, ran out of gas, but the driver managed to work it along on its reputation for a square. When it came to a full stop, O'Connor looked up to find that the machine had stopped in front of "Bartenders' Local No. 962."

George W. Metzel has quit work for the summer and will spend most of his spare time at the seashore. He reports the best season in years at the William Penn, which closed one week ago.

### SEATTLE.

BY WALSURT.

METROPOLITAN (Geo. F. Hood, mgr.).—18-23, "The Boomerang"; 24-28, "Robinson Crusoe, Jr.," with Al Joison. Next, "The Masked Model."

MOORE.—Dark.

TIVOLI (E. F. La Montagne, mgr.).—Dick Lonsdale Musical Comedy Company in "Ole in Chinatown." Elaborate Oriental settings, splendid chbrus numbers and Lonsdale's Swedish characterization make a worth-while show. Gladys Brooke, new prima donna, has pleasing personality and a good voice. Hilda Brosche's "Butterfly" number and Billy Deffy's several soubret bits are praiseworthy. The Tivoli Trio, Lorraine, Manning and Thomas, harmonize well. Splendid patronage.

WILKES (Dean B. Worley, mgr.).—"The Yellow Ticket," week 18.

ORPHEUM (Eugene Levy, mgr.).—18. Opened Sunday with five vaudeville acts from Fisher Agency and a feature film to good business. Wilbur and Lyke, trampoline, fair. Devoy and Deaton, dancers, good. Ball and Sinclair, good. Lester and Moore, hit. Gene de Bell Trio, high class act. Split week policy.

PALACE HIP (Joseph Muller, mgr.).—"Cloaks and Suits," a treat. Walters and Walters, clever. Van Perre and Van Jerre, Belgian musicians, good. Leon and Adeline Sisters, pantomime novelty. Patricia and Myers, "The Girl and the Dancing Doll," featuring attraction. Rambler Sisters did well. Capacity business.

PANTAGES (Edgar G. Milne, mgr.).—"Hello Japan," musical tabloid, beads. Ed. Blondell and Co., added feature. Miller and

Reliable Professional  
**Francis X. Hennessy**  
Irish Piper, Scotch Piper,  
Irish Step Dancer, Scotch  
Fling Dancer, Violinist (Irish-  
style) Tenor, Play Party.  
Agents keep this address:  
822 2d Ave., New York, N. Y.

Lyles, a scream. Gillespie Girls (four), please. Harry Worley, acceptable. Gerrard's Monks open well. Capacity business.

LYRIC.—Burlesque and vaudeville.

LIBERTY, COLISEUM, MISSION, CLEM-MER, STRAND, COLONIAL, REX.—Feature photoplays.

Gladys Brooke has joined the Dick Lonsdale company at the Tivoli as prima donna.

Clarence Summerville, Tacoma manager for Eugene Levy for the past several years, is house manager at the Orpheum under the Levy regime.

Guy Hilner and his wife, Olga Gray, well known in stock circles on the Pacific Coast, are playing in stock at Schenectady, N. Y., this season.

Hogium, Wash., will hold its annual "splash" June 30 to July 6.

Florence Spencer was down from Vancouver, B. C., this week. She is playing in stock in the Canadian city.

Tommy Thomas moved over from the old Grand Saturday to hold managerial reins over the stage end of the Orpheum.

J. Barrie Norton, a favorite stock actor on the coast, is playing juvenile leads at the Avenue, Vancouver, B. C.

With the opening of the Orpheum Sunday as a link in the new A. B. C. circuit, every theater in the city is open.

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Hear **GRACE HAZARD** Sing  
"You've Got to be American to Feel That Way"

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? CAN YOU GUESS WHO THEY ARE? ?

—FOOLISH QUESTION EVERYBODY KNOWS—

FRANK **PARSH & PERU** STEVEN

FRANK EVANS SUGGESTS QUALITY WADEVILLE

ALWAYS WORKING

**BILLY BEARD**

"The Party from the South"

Principal Comedian  
AL. G. FIELDS' MINSTRELS

Seasons 1917-18  
Opening in August

Eastern Representative, **PETE MACK**  
Western Representative, **SIMON AGENCY**

Two weeks ago, COLBY, of COLBY, TWO FATS and COLBY, showed me the game of GOLF. Since that time I have introduced the following boys and girls to the game: TOM CAMPBELL, AL and DICK CURTIS, CHRIS CORNALLA, EARL and ETHEL TAYLOR, UB. CARLTON, JOHN, BULL and ESTELLE SULLY, and LEW ARCHER, and WARD, and the whole blame bunch can beat the stuffs out of me.

Even MARIAN finds special delight in handing me a wallop every week. (fury).

Now that we have finished a nice, long, juicy season (many thanks to Norman Jefferies for same), we are taking a few weeks' vacation at our home in Philadelphia, having a fine time meeting all the boys, the only one missing being one of the very best, Bill McCallum. However, there might be a reunion of the Philadelphia Horn & Hardart gang, and Mr. McC. might come down—who knows?

Best to JOHN, TED and all the rest of the (rummies).

**JIM and MARIAN HARKINS**  
Personal Direction, **NORMAN JEFFERIES**

**Hurrah!**

My rolls got home to-day.

Understand Great Gerdner has been knocking me. I know him! He has more "BULL" in him than I have.

**OWALD**  
Astoria, L. I.

F. S.—One thing nice about Gerdner, and that's his "BULL" GILL.

**VESPO DUO**

ACCORDIONIST AND SINGER

LOEW CIRCUIT

**YOLAN EVANS**

YOUR FAVORITE SINGER

PAUL

Years Ago  
We Heard of a Violinist Working 3 Days

**(-For Rosin Money-)**

I guess at the Lyric, Hoboken, last half this week, they will pay us off in

**G STRINGS**

FORREST and CHURCH  
Banjo vs. Dancing

Loew Circuit.  
Direction, **MARK LEVY**.

Summer has come,  
Winter has flew,  
Favorite colors are  
Red white and blue.

— — —

Walter Weems  
East again.

**THE BRADS**

Direction, **H. B. MARINELLI**

HERE WE ARE!  
INTRODUCING  
**GRINN & BARRETT.**  
WORSATILE WADEVILLIANS

FROM A BRAD—HER NAME WAS—EX—AM—I MEAN IT'S IMPORTED

WHERE DID YOU GET THAT SUT FROM?

EDWARD MARSHALL CHOROLOGIST  
PAUL WILTON

It takes a LIFETIME to build up a REPUTATION

Yet a couple of FAIR REPORTS Will Make You Desirable For

**CUT WEEKS ONLY**

For Encore—Play "Salvor" Har-ripe"—  
"Key Of Sea"

**HARRY SYDELL**  
"A Study in Rhubarb"

Pantages Circuit.  
Direction, **MARK LEVY**.

**RICKARDS AUSTRALIAN TOUR**

**WILBERT**  
"ON THE GOLF LINKS"

Snow down here, ball game off

Umpire, **PETE MACK**

THE FINEST SIZE PAIR

**JOE LAURIE and ALEEN BRONSON**

WISH YOU ALL  
"A HAPPY SUMMER"

and  
"ADOO" for the season

F. S.—Will try and get all our pals' names in this space, starting next season; and if we do

**SO WELL?**

**"Mr. Manhattan"**

Fred Duprez Says:

A London bus driver was called upon to join the army after his physical examination, during which in nature's original garment he was pounded, thumped and mauled around generally, he was told to step into an adjoining room to be classified, whereupon he cried: "Good Lord, Doc, I hope they'll give me chloroform."

**SAM BAERWITZ** 1408 Broadway New York

THEATRES WE HAVE PLAYED

**FENTON and GREEN**

HIPPODROME, CLEVELAND

**WILBERT**  
"ON THE GOLF LINKS"

Snow down here, ball game off

Umpire, **PETE MACK**

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Playing U. B. O. and Orpheum Circuits

Direction, **MAX GORDON**

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with Mocha Moore's  
"JOY RIDERS"

W. V. M. A. and U. B. O.

**CHARLIE HOWARD**

Management, **MAX HART**

**EDDIE ROSS**

Permanent Address, VARIETY, New York

**PAULINE SAXON**

SAYS  
Somehow, I always feel as if I'm living in a story book—I don't know what the next page says and I can hardly wait to look.

**BOWMAN BROS.**

"The Blue Grass Boys"

Direction, **Harry Weber**

**HOWARD LANGFORD**

Address **FRIARS' CLUB**, New York.  
Direction, Chamberlain Brown

**MARTYN and FLORENCE**

Vanderbilt's Best Opening Act  
**LEST YE FORGET**  
2 of the best.  
Personal Direction, **MARK LEVY**

**HOLDEN and GRAM**

ARTISTIC BOYS OF VERSATILITY

Direction, **NORMAN JEFFERIES**

**Kenny and La France**

Vaudeville's Premier Dancers

NOW PLAYING LOEW TIME

**STEWART and DOWNING CO.**

A NEW ACT  
**SECOND SERIES**

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The Slim Jim of Vaudeville  
**CHAS. F. SEMON**

Playing U. B. O. Time  
Representative, **FRANK EVANS**



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