

TEN CENTS

VARIETY

VOL. XLVII, No. 6

NEW YORK CITY, FRIDAY, JULY 6, 1917

PRICE TEN CENTS



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VAUDEVILLE'S STANDARD ACTS TAKEN FOR LEGITIMATE SHOWS

Around 100 Vaudeville Turns Out of Field Next Season, to Play in Musical Comedy. Legit Managers Still on Search for Others. Shuberts and Morosco Have Largest Number.

Within the last few weeks the managers of legitimate shows have been conducting a raid on vaudeville that will take about 100 standard acts out of their regular field and place them with productions next season. Vaudeville is becoming more and more the developing field for the legitimate producing managers and all of the new stars of the last few years have been from that branch of the amusement profession. The advent and vogue of the revue style of \$2 entertainment has made the producers look more and more to vaudeville to furnish them with talent, and this season with the unusual number of musical attractions to be produced the vaudeville ranks will be forced to suffer heavily.

The Shuberts and Oliver Morosco have almost a score of vaudeville acts each under contract for the coming season and are looking for more. The former have Brice and King who they are to present in a new revue, T. Roy Barnes in a musical version of "The Third Party," while Aveling and Lloyd, Clara Howard, Dooley and Rugel, Kerr and Weston are scheduled for the next Winter Garden show in September. They also have under contract McIntyre and Heath, Adele Rowland, Frank Fay, The Sharrocks, Leo Beers, Willie Weston, Sylvia Judson, Marion Murray (Murray and Adams), Forrest Huff and Fritz Von Busing and Henry Lewis.

Morosco has Leo Carillo in "Lombardi, Ltd.," Charlotte Greenwood and Sidney Grant in "Letty" and Skelly and Savain in the same show. In "What Next" he has Dainty Marie, Flanagan and Edwards, Al. Gerard, the Three Dufor Boys, and Belle Arline. With "Canary Cottage" will be the Ergotti Liliputians, Lillian Boardman, Trixie Friganza, and Gladys Lockwood. He also has Cunningham and Clemments, Hartley and Wells, Cecil Cunningham, Bob Albright, Tyler Brooke, Amelia Stone and Armand Kaliz under contract.

There are to be at least ten acts recruited from vaudeville for the Century show and a like number for the Hippodrome. Claire Rochester is to be the

prima donna at the latter. At the Century Conroy and LeMaire, Bankoff and Girdle and George White are said to be listed. For the Coconut Grove Flo Zeigfeld is making an arrangement to use about eight acts which he will be able to switch back and forth between the Grove and the "Frollic." At present in the "Follies" he is using Eddie Cantor, Officer Vokes and Don, Fred Heider, Hans Wilson, Fannie Brice, and Walton and Delburg. Doyle and Dixon will be at the head of the company of "Chin Chin" which Charles Dillingham is sending on tour. Octavia Broske is also under the Dillingham management and he is said to have made an offer to Charlotte Parry for a musical novelty.

With the Raymond Hitchcock show, "Hitchy-Koo," there are Rock and White, Winthrop and Ames and one of the companies of "Rubeville." A. H. Woods has the Dolly Sisters, Florence Moore, Clark and Bergman, and Robert Emmett Keane, all for productions, while Elliott Comstock & Gest have Dave Ferguson, Jos. Santley and Luckett and Brown.

Klaw & Erlanger have put a few vaudevillians under contract thus far but will not become real active until they start to cast their big revue. At the present they have Billy B. Van, Hattie Burks, Bernard Granville, Zoe Barnett and Thos. Richards. (The latter is in the "Follies" for the present.) Arthur Hammerstein has Howard Langford, Clarence Nordstrom, Ruby Norton, Carl MacCullough and Kitty Flynn.

Henry W. Savage has Louise Dresser and may take a black-face comedian for his musical "Excuse Me." Cohan & Harris have Andrew Toombs under contract for a musical piece they are to do. Weber & Anderson have Brownson and Baldwin and Carter de Haven in "His Little Widows" for the coming season. Lew Dockstader is considering an offer to play in "Watch Your Step," which is to be sent out by Max Plöhn & Abe Levy.

When Jack Norworth breaks away from vaudeville to go into his own theatre in his own revue he will take Lillian Lorraine with him and there is a

(Continued on Page 25.)

ELSIE JANIS AT PALACE.

The Palace this month may have Elsie Janis for its big card. It is said negotiations are now on for Miss Janis to headline there week July 23-30.

In August Miss Janis expects to sail for London, where she will fulfill a revue engagement.

SOUTHERN TIME—SURPRISE.

That the vaudeville theatres in the several southern cities booked by Jule Delmar in the United Booking Offices still remain open, in view of the terrific heat south, is a matter of surprise to booking men.

The southern houses are making a record run. None has closed so far and all report tremendous business.

MAUD ALLAN A NURSE.

Los Angeles, July 3.

Applying here for passports to go to France, Maud Allan, the classical dancer, has announced her intention of becoming a Red Cross nurse.

Miss Allan has given the use of her London home for a hospital.

BOSTON'S PAGEANT.

Boston, July 3.

The pageant "Caliban" opened at the Harvard Stadium last night and will continue for two weeks, hitting the theatrical houses.

The spectacle has 5,000 persons in it, the Stadium seats 20,000, and the benefits are for the Red Cross and the Harvard Reserve Officers' Training Corps. It is expected the profits will probably be well over \$100,000.

The prices range to a \$2.50 top for the best ordinary seats.

BIGGEST SHOW SIGNS.

The two largest painted boards ever ordered for a theatrical attraction are being built by Dryden for "The Wanderer."

Each of the boards is to be 90 feet in length and eight feet high. One is to be placed in front of the Philadelphia opera house, while the other goes to Boston.

TRIXIE OPENS ON COAST.

San Francisco, July 3.

The Orpheum will first receive Trixie Friganza in her return act, which will also carry Wiley and Ten Eyck.

The turn will be made up from a portion of the "Canary Cottage" show, with which the three people were last with. The local opening is set for July 15.

July 22 Julia Arthur appears at the Orpheum, having been given about ten weeks on the Orpheum time with her patriotic number.

\$25,000 FOR ALIENATION.

Frank Fay believes that the loss of Frances White's affections are worth \$25,000 to him. At least that is what he is asking the courts to award him in an action which he has started against William Rock, Miss White's professional partner and who brought the little comedienne from the Pacific Coast with him about a year ago. In his complaint Fay alleges Rock alienated the affections of Frances within two months after she and Fay were wedded April 12 in Philadelphia, and that since he and his wife had been separated.

At the time it was announced that the newlyweds had separated Fay stated that it has cost him \$3,800 to be known as "Frances White's husband." Miss White retaliated by stating she is out \$1,800 in cash and has accumulated a lot of debts "just for a honeymoon that wasn't a honeymoon." It is rumored Mrs. Fay has started an action for absolute divorce and has named a vaudeville woman as the correspondent.

The Rock and White act is at present appearing with Raymond Hitchcock in "Hitchy-Koo" at the Cohan & Harris theatre. The papers in the Fay action were served by a ruse on Rock at the stage door of the theatre last Thursday night.

ECKLES MAY TRY AGAIN.

Joseph Eckles, the backer of the Ned Wayburn regime of management at the Century and who is said to have dropped \$150,000 in that venture, is rumored to be hovering on the outskirts of the theatrical pool again. Harold Atteridge is said to have completed a musical show which is interesting the Salt Lake millionaire and he may back the venture.

CONTINUOUS PLAYING.

"The Cabaret Girls," one of the Herk, Kelly and Damsel attractions, closed a 48-week season July 1, having arranged to begin rehearsals July 12 for the forthcoming season.

The show is an American Wheel attraction and carries off the circuit record for continuous playing. It closed in Minneapolis with the rehearsal call, naming Chicago as the scene for renewed activities. The cast has but 12 days' vacation.

CASEY'S GENERAL TOUR.

Pat Casey, general manager of the Vaudeville Managers' Protective Association is contemplating a general tour of the country within the near future, the idea being to study vaudeville conditions as he finds them and report back to his organization with a possible view of eradicating the evils he may find.

No date has been set for his departure as yet.

UNIQUE EXEMPTION CLAIM BY MANAGER ON TAX PLEA

**Englishman Says He Is of Greater Value To Government
Running Theatre Than In Actual Service. Authorities
Grant Temporary Release On Novel Plea.**

London, July 3. Percy Gallagher, a theatrical manager in England, summoned by the government for military duty, advanced an original argument in a claim for exemption.

He set up the plea that his theatre was paying \$25,000 a year for war taxes and that, in order to continue doing so, it was necessary for him to give his personal attention to the conduct of the playhouse. He argued that the \$25,000 he was paying was of more value to his country than his personal services at the front.

After weighing the unique argument carefully and taking into consideration the undoubted value of such a plea, the authorities granted Gallagher a temporary exemption from military duties until Sept. 30 next.

TRIPLE BILL UNINTERESTING.

London, July 3. A triple bill was presented at the Royalty June 28. The principal item was John Galsworthy's "The Foundation," which, although sparkling and containing much good writing, proved unsatisfactory.

It was preceded by "Gordons" and "Box B," both uninteresting.

LEAVE SHOW TO "JOIN UP."

London, July 3. Bertram Wallis has successfully assumed Arthur Wontner's role and Tom Shale has superseded Mark Lester in "The Maid of the Mountains" at Daly's, the seceders having "joined up."

Thorpe Bates, the tenor of the company, will sing "The Star Spangled Banner" during the performance July 4.

The piece is a pronounced success.

REOPENS WITH "THE PACIFISTS."

London, July 3. Githa Sowerby's new comedy, "Sheila," has been withdrawn from the St. James and the theatre will remain dark until Sept. 4, when it reopens with Henry Arthur Jones' "The Pacifists."

DANCE WITH LEGS STRAPPED.

London, July 3. Purchella Bros. opened at the Victoria Palace Monday, giving a capital exhibition of dancing. They do one number with legs strapped together, an effective example of simultaneous stepping.

BOURCHIER AT THE COLISEUM.

London, July 3. Arthur Bouchier, supported by Kyrle Bellew, is presenting at the Coliseum "The Sacrament of Judas," by Louis Parker.

At the same house Zomahs is giving a remarkable thought-reading act.

Cancellation Judgment Reversed.

London, July 3. Dorothy Waring obtained a judgment against Moss Empires for \$500 last February for wrongfully terminating her engagement.

The Court of Appeal June 29 reversed the decision.

Empire Revue in August.

London, July 3. "Hanky Panky" at the Empire has

closed, and Ernest Rolls is rehearsing a new revue production to be produced there in August.

BEST WAR FILM.

London, July 3. At the Scala "The Battle of Arras," the best war film yet seen here, continues indefinitely.

There is also being shown some enemy films taken in Germany for propagandist purposes, designed to impress neutrals with the superiority of the Central Empires' armies.

HAWTREY-MILLER PLAY.

London, July 3. Charles Hawtrej joins Gilbert Miller in the production of a new play by Haddon Chambers, in the autumn. Renee Kelly is to be leading lady.

ENGLISH SCENARIO WRITERS.

London, July 3. Somerset Maugham, Sir Arthur W. Pinero, Robert Hichens, are all under contract to the Famous Players-Lasky organization to write original scenarios.

ENGLISH CELEBRATING 4th.

London, July 3. Many of the English theaters will celebrate the Fourth of July in honor of America participating in the present war.

HORACE SEDGER DIES.

London, July 3. Horace Sedger, at one time manager and later partner in the Laurillard cinema theatres, is dead after a long and painful illness.

REHEARSING "THREE WEEKS."

London, July 3. A new version of Elinor Glyn's "Three Weeks," by Roy Horniman, is now in rehearsal at the Strand.

Carl Rosa Opera Co. Touring.

London, July 3. The Carl Rosa Opera Co. concludes its engagement at the Shaftesbury July 7. After visiting the suburbs it commences another tour of the provinces.

This organization has given over 20,000 performances since its inception.

"High Jinks" Ending Run.

London, July 3. "High Jinks" will end its run at the Adelphia Saturday. The theatre reopens in September with a musical version of "The Magistrate."

Miss Kellogg Back in "Zig Zag."

London, July 3. Shirley Kellogg has returned to "Zig Zag" at the Hip, after a vacation. Business is good.

"Womanhood" Exhibited.

London, July 3. The feature film "Womanhood" was shown privately June 29 at the West End Cinema.

Gideon Going Back to the Halls.

London, July 3. Melville Gideon returns to the variety stage shortly. He will be supported by Mabel Hancox.

SIR HERBERT TREE DEAD.

London, July 3.

Sir Herbert Beerbohm Tree, England's foremost producer since the days of the late Sir Henry Irving, died suddenly at a nursing home in this city last night. He was convalescing from a recent operation on his knee and the cause of his death was heart failure.

Sir Herbert was 64 years old and, like Irving, though never a great actor, he was considered the most artistic producer of legitimate plays of the present day.

In the conduct of His Majesty's theatre Sir Herbert ranked in London very much as David Belasco does in New York. He had a working arrangement with the American producer, whereby he held the English rights to all the Belasco plays.

The English actor-manager toured America last season in Shakespearean repertoire and also in an adaptation of Thackeray's "Colonel Newcombe." He was born Dec. 17, 1853, the son of Julius Beerbohm, a grain merchant. His death is a distinct loss to the English stage.

"ANNA HELD'S VISIONS."

Anna Held proposes to introduce a series of tableaux which will be titled "Anna Held's Visions" and will be shown about July 15 in connection with one of the Shubert summer's attractions.

The tableaux will be modeled on a war theme and will be constructed to stir patriotic emotion, but the French star does not propose to utilize the red fire brand of entertainment.

One scene will show the U. S. troops leaving for France, later their activity in the trenches and among the effects will be one of the giant "tanks" used in modern warfare.

The cast will carry 25 men and women.

HIPS MARINE EFFECT.

R. H. Burnside has been hovering about the various picture studios in and around New York of late, endeavoring to interest the experts in helping him to work out an "effect" that will enable him to show a mammoth patriotic marine scene in the forthcoming Hippodrome production.



VAN HOVEN

To FRANK TINNEY, New York, U. S. A.: Have just thought of a "gag" for you and I am sending it herewith. Here it is: "Why are you and a Ford automobile alike?" Ans.: "Both tinney." Ha, ha! Pretty good, wot? Honest, Frank, I won't charge you any royalty for this one.

RED CROSS CONFLICT.

Chicago, July 3.

Marcella Johnson, who appeared as a single last week at McVicker's, was compelled by the management to remove the red cross from the nurse's costume and cap which she employs for one of her numbers.

The house manager purported to have received orders from J. N. Champion, a Red Cross official, in which it was stated it was illegal for any one not belonging to the society to effect a Red Cross costume.

Miss Johnson wore the costume on the stage for several months in the east without interference as have many others.

If there is such a law it is apparently a new one and it is understood that the Red Cross is not under the direct control of the government.

At one of the principal Red Cross stations here, knowledge of such a law was unknown and Mr. Champion could not be reached early this week.

Information regarding the Red Cross is that the insigna of the order is a band worn on the left sleeve. In Miss Johnson's case no such band was employed, a small red cross being sewn on the sleeve. She replaced it with a small American flag.

It seems logical that the Red Cross should welcome, rather than frown, upon the display of Red Cross costumes on the stage, since it brings to notice the needs of that valuable institution at this time.

FREE SHOW ON "RECRUIT."

E. F. Albee and A. Paul Keith will furnish the U. S. ship "Recruit," now in Union square, with a complete bill of entertainment Tuesday night, July 10. Among the early selections were Bert Levy, Nonette, and Wyatt's Lads and Lassies.

The "Recruit" has been placed on the grass in the square, where it attracts much attention and has been of considerable assistance in naval enlistments. It's a fully rigged training ship.

Messrs. Albee and Keith have also been sending weekly to Plattsburgh, N. Y., for the amusement of the reserve officers there a vaudeville program weekly, the acts having gone last week in charge of Harry Cooper.

TOM McNAUGHTON'S SKETCHES.

If the vaudeville managers provide him with a satisfactory route for next season, Tom McNaughton will produce, with himself starred, one of the best known of the last sketches of the late Fred Emney (English) who never appeared over here. He died about six months ago.

The skits are called "A Sister to Assister" and "An Arrival to a Rival." In each the principal role is a "dame." The sketches call for a company of four.

ONLY TWO AT CUT RATES.

The closing of nine theatres in New York Saturday shot the cut rate list at the Public Service Ticket Office all to pieces and when the smoke cleared there were but two shows now playing on Broadway remaining on the boards. They are "The 13th Chair" and "The Man Who Came Back," side by side on 48th Street.

The shows closing were "Pals First" (Fulton); "You're in Love" (Casino); "Love o' Mike" (Elliott); "Nothing But the Truth" (Longacre); "My Lady's Glove" (Lyric); "The Brat" (Morosco); "Upstairs and Down" (Cort); "His Little Widows" (Astor); and the Washington Square Players (Comedy). Seats for these attractions could be obtained at cut rates prior to their closing.

Lexington for International.

It has been settled that the International Circuit will have the Lexington theatre next season. The International will have three other houses in New York and Brooklyn.

CONSIDINE MAY "COME BACK" THROUGH OIL STOCK PROFITS

Chicago Says Former Vaudeville Manager Will Try Again. Rumor Rehabilitating Considine Circuit With Vaudeville Policy.

Chicago, July 3.

According to a local report, John Considine has sold part of his oil holdings for \$300,000 and is preparing to re-enter vaudeville with former associates.

It is understood Considine will make some arrangement with the Affiliated Booking Corporation of which Fred Lincoln is general manager, and will establish an office in New York with Chris Brown and Billy Atwell supervising his interests there.

Considine is said to have completed his plans, but proposes to raise a capital of more than a million dollars before he will become active again in the vaudeville line.

He is now on his way to Chicago from the coast, probably to close the deal. This may mean the reestablishment of the former Considine circuit as a "pop" tour, the affiliations including the Ackerman-Harris interests on the coast and the middle-western string now supplied with attractions through the A. B. C.

RIVERSIDE IN DOUBT.

Accounts say there is some doubt whether Keith's Riverside can remain open with any degree of profit in the hot weather. The first warm snap appeared to give warning summer business was not to be had in that residential district, but what affected the management more strongly was the canceling of their reservations by over 1,000 weekly subscribers, until next season.

It is expected next week, if tolerably warm, will bring about a positive decision.

Fox's Riviera, adjacent to the Riverside, closed with its pop vaudeville policy Saturday, for the first time since Fox opened the theatre. It is said if the Riverside should go dark during the summer, the Riviera will reopen.

PAPER DISCLAIMS SOLICITOR.

"The Pictorial Review" has advised vaudeville people that a young man who has been offering to have pictures published free in that paper has no connection with the "Review."

The offer to have the pictures published in the "Review" gratis was in connection with securing orders for picture copying.

Nan Halperin and Lillian Lorraine were successfully approached by the young man within the past weeks, when the matter was brought to the attention of the United Booking Offices, which investigated.

IRENE ZOLAR WINS DAMAGES.

Chicago, July 3.

Irene Zolar of Victorine and Zolar, now appearing here with "The Show of Wonders," was awarded damages of \$7,500 against the Alhambra theatre, in the circuit court, Judge Bolles presiding.

The case was the result of an accident incurred two years ago in the Alhambra, which is located on South State street and which formerly offered vaudeville. A 26-pound weight fell from the gridiron, striking Miss Zolar on the head and causing a fracture of the skull. The weight practically scalped the girl, but a silver plate was

inserted after bone splinters had been removed and the scalp replaced, with the hair luckily continuing to grow.

The victim was incapacitated for over a year and although the house changed policy in the interval, it was protected by liability insurance and that company contested the suit.

Fred Lowenthal represented Miss Zolar.

STEVENSON'S FIRST.

Charles A. Stevenson, one of the most youthful appearing of all pioneers of the legitimate drama, assisted by George Le Guere Stevenson, has produced a dramatic sketch by Robert Mears Mackay, entitled "The Market Price," for vaudeville.

It is Mr. Stevenson's first variety venture.

DOUBLY SEPAKATED.

Burns and Kissen, vaudevillians, are doubly separated. Murray Kissen has entered suit for absolute divorce against Isabelle Kissen, and asks for custody of their son, Milton, aged six.

They were married in Cleveland, June 6, 1909.

SULLYS TOGETHER.

William Estelle and John Sully have temporarily shelved their three act for the summer and are playing the Pantages Circuit until October 20 with their parents in their former five-act. They resume with the three-act at the Majestic, Chicago, Oct. 27.

MORRIS' VACATION.

William Morris will be missed from Broadway for the next two weeks, the agent-impresario having determined to take his first vacation in 25 years. Morris is preparing for the forthcoming Lauder tour, the Scot being scheduled to arrive here about Sept. 15.

ELINORE "UTAH" SHOW.

"My Aunt from Utah" will again be employed by Gus Hill for the coming season to exploit Kate Elinore. This was the show in which the comedienne traveled over the International Circuit last year. It will reopen Oct. 29. Sam Williams will be the manager of the attraction.

Prior to opening the tour Elinore and Williams will play six weeks in vaudeville opening at Keith's, Boston, Sept. 3.

Suing Pantages for Breach.

Seattle, July 3.

Armstrong and Hale, who since last February have been playing along the Pacific coast cities, have instituted a suit against Alexander Pantages for \$1,225, alleging breach of contract and incidental damages.

National Winter Garden Going.

The National Winter Garden, East Houston street, is still offering big acts, following the successful experiment with Belle Baker. The Garden this week has "The Four Husbands" as the attraction.

Rose Coghlan in War Sketch.

"The Deserter" is the title of a war playlet Rose Coghlan is preparing to return to vaudeville with, under the direction of William L. Lykens.

BEATEN BY MISTAKE.

Chicago, July 3.

Joe Barton was given \$500 in full settlement of a damage suit which he threatened to institute against the Union Pacific railroad for injuries received in a fight with one of the company's employees.

Barton, accompanied by Jimmie Young, left Los Angeles to tour the country on a motor cycle. While passing through Nevada the machine broke down and they traveled on a U. P. passenger train from Wells, Nev., to Cheyenne, Okla. During the trip Barton was accused by a train brakeman of stealing his girl. The railroad attacked Barton and gave him a severe beating. Later it was established the brakeman had made a mistake in identity. The cash settlement followed.

The pair arrived here yesterday, making the complete tour on the wheel outside of the disastrous trip above mentioned.

BALL PARK PLAYING BILLS.

Pittsburgh, July 3.

The National League baseball park is playing a vaudeville bill each night. John Harris and Harry Davis have the park for that purpose. They are also keeping open the Davis theater in the city with big time vaudeville.

The park opened last night. Its first program is the Jordan Girls, Retter Bros., Imperial Troupe, Kitara Japs, Forgarty's Jaz Band, Kremka Brothers, Marvellous Millers.

O'DONNELL MANAGING.

Bob O'Donnell was appointed manager of the Harlem opera house this week, succeeding Harry Swift, who has been in charge for the past several years.

This is O'Donnell's first effort in a managerial capacity, having been until recently one of the Keith treasurers, his last station being at the Orpheum, Brooklyn. A few months ago he was delegated to assist Harry Jordan at Keith's, Philadelphia, and his success there led to the H. O. H. position.

Mr. Swift will be assigned in charge of a Proctor house over the summer, to relieve the regular manager, who will go on a vacation.

DANCERS FOR CENTURY.

It was stated early this week Flo Zeigfeld had arranged for George White and Ann Pennington to appear in the new Century show.

The general belief being that the two will dance together in the performance.

LIGHTS TOURING.

The Lights' Club will begin their tour of Long Island, July 29, the route including one night stands at Long Beach, Far Rockaway, Freeport, Bay Shore and Patchogue.

Frank Tinney is supervising the tour and arranging the cast for the trip, the details of which are not as yet ready for announcement.

Gus Edwards Preparing on Large Scale.

Gus Edwards, preparing to return to the music publishing business on a rather large scale has purchased his former catalogue, which includes about 15 numbers, including "School Days," "Sunbonnet Sue," etc.

Max Silver, former professional manager for F. A. Mills, has been engaged by Edwards to supervise his music interests.

Leave Burlesque for Vaudeville.

Dave Vine and Louella Temple, last season with the Blutch Cooper show, have taken to vaudeville with a "double."

They will not be in burlesque next season.

Dave Marion Has a Cabaret.

Dave Marion's hotel at Tom's River, N. J. (on the road to Atlantic City) put in a cabaret show commencing the 4th.

CAUGHT IN BANK'S CRASH.

Chicago, July 3.

The collapse on Friday of the private bank of Graham & Sons, located on Madison street, near Halsted, and considered one of the strongest financial institutions in Illinois, affected a number of theatrical men and theatres who have been depositors there for many years.

The Graham bank had in deposits \$4,000,000 to the credit of some 27,000 depositors, a considerable percentage of the latter being foreigners, who always had unbounded faith in A. J. Graham, the founder, as did all who knew him. The founder died about a year ago and since then there has been a gradual shrinkage of deposits. That, with withdrawals for the Liberty Loan and slow assets in the form of heavy real estate, brought on the crash. The end came with the calling in of a \$700,000 loan by the Continental and Commercial National bank.

Among those caught by the sudden closing were Mort H. Singer, and in fact the entire Singer family, who carried accounts there; Mrs. Sam Thall, wife of the W. V. M. A. tabloid booker, who had on deposit about \$4,000 and intended to withdraw half of it to pay for Liberty Loan bonds Monday; Jos. Pilgrim, manager of the Academy who had a savings account of \$500; I. Herk, the burlesque manager; D. Kemp, who runs several vaudeville houses and was carrying a balance of \$1,800, and many other theatre managers of the district. Very little was to the credit of the Academy theatre at the time of the crash.

It was reported that the underwriting of \$500,000 worth of bonds on the new Hotel Morrison figured in the closing of the bank. But Harry Moir, of the Morrison, claims that the entire allotment had been disposed of by the Grammas. There has been an effort to place all private banks under state control, but private bank interests had warded off legislation by pointing out the great strength of the Graham institution.

Experts who have examined the bank's holdings have expressed an opinion that the assets exceed the liabilities by several hundred thousand dollars. Another report has it that depositors will obtain but sixty-five cents on the dollar.

U. B. O. NEEDS MANAGERS.

Five or six or more good vaudeville theatre managers can be used by the United Booking Offices next season. They are especially needed on the B. F. Keith circuit.

Promotions, vacancies and new houses have created the demand. One of the B. F. Keith people said this week they wanted managers who would run a house as though they owned it.

FAIRS, AS USUAL.

Harry Allen, who has been booking fairs, parks, carnivals and placing acts with circuses for years, declares the war so far hasn't been making any particular inroads on his booking of special outdoor turns, for the fairs especially, and that big programs are being lined up as usual.

While a little early to speculate on what the fairs will do, none of the big fairs have cancelled any of their proposed shows in the open.

WELLS-GREENWOOD STORY.

Atlanta, July 3.

The local papers carried a story Jake Wells had leased to George B. Greenwood a string of the Wells' houses in the south and that Greenwood intends playing tabloids and vaudeville in them. No confirmation could be secured.

In New York among circles acquainted with the people and theatres mentioned it was said there seemed an improbability Mr. Wells had leased any "string of houses."

BOUQUET THROWING OBJECTIVE OF FINAL WHITE RATS MEETING

**Annual Report Read. Full of Defensive Arguments By
Failed-Strike Handlers. Vague Financial State-
ment. Verbal Statistics Only Given.**

The "annual meeting" of the White Rats Actors' Union was held June 28 at 207 East 54th street. It was a "closed" conclave.

The gathering listened attentively to the annual report, explaining the activity of the International Board of Directors and whitewashing the officials themselves of any criticism for their failure in the recent strike.

The report, which covers about 20 typewritten pages, is divided in sections with the captions reading Work of the Board, Affiliation with Actor's Equity Association, Vaudeville and "Player" Attacks on White Rats, The Strike, Awards of Merit, The International President, International Vice President, Chief Deputy Organizers, Some of Our Members, Some More Members, Our Legal Staff, Harry Mountford, and The Future, each subject being treated at length.

The officials of the Actors' Equity Association come in for a round paning in the report, the International Board averring they knowingly interfered with an affiliation despite many concessions offered them by the Rats. In closing on the Equity question the report reads "Had it not been for the statements made at the annual meeting of the Actors' Equity, by one of the officials, which this International Board is compelled publicly to characterize as gross misstatements, willfully made, this paragraph would not appear in the report."

In discussing the strike the board report outlines the early movements and credits the Rat officials with unlimited sagacity in out-guessing the managerial forces and compelling them to spend enormous sums of money. Condemnation is heaped in vitriolic terms on those acts who refused to obey the Mountford mandate, the report calling them "cowards who were yellow and frightened to death at the prospect of losing a week's work." The report further, in discussing the strike, claims the injunctions issued in Chicago, St. Louis and New York were absurd and flatly states the New York injunctions were issued on "fatally deficient papers."

The expense of the strike is placed at approximately \$23,000 and the report says the strike for a period of 17 weeks cost the organization but \$18,000 or a trifle over \$1,000 weekly. One sentence reads "when it was pointed out that the expenses of the branch offices were enormous—one week alone in Boston costing \$820, the economy with which the money was used becomes at once apparent." No itemized statement of the receipts and expenditures was included in the report proper. In whitewashing the expense item the report adds that \$23,000 would not pay one of the managerial detective firms' bill for the strike. It further states that the managers lost about \$2,000,000 during the fracas.

Praise is bestowed lavishly on all the officials by the board, giving Mountford an especially attractive send-off, claiming the organization owes the International secretary many thousands of dollars and crediting him with having spent his own funds to pay the running expenses of the organization.

With the adoption of the report, no future plans were specified, the report merely closing with the announcement,

"The result is in the hands of God." The meeting was shrouded with a spirit of sentiment for the officials and while it was expected some of the members who have staked their future in vaudeville on the strike order would protest against the adoption of the report without a statement itemizing the receipts and expenditures, nothing was said to mar the evenness of the gathering.

At the meeting the usual speeches were made by the former officers of the defunct organization. About 60 people were present, among them 12 women. During the meeting Jay Packard, the dramatic agent, who thought the Rats gathering was an open one, strolled in and took a seat, but was requested to leave. During the meeting some one else was also asked to depart.

Harry Mountford did some talking and said he had paid Ernest & Ernest to audit the accounts of the Rats. Mountford also said he had loaned the Rats organization money and it owed him thousands of dollars. (On the day Mountford announced to the Rats in their clubhouse the "strike" was over, he stated he was leaving the Rats poorer than when he returned to the organization. His sudden acquisition of wealth and voluntarily paying auditors to examine the organization's books caused some comment among former Rats this week, who wondered where Mountford's source of gold could be located.)

What purported to be a financial statement was read, but no copies passed around nor any explanation made of an apparent difference in the figures. At the first of the fiscal year the report called for there was \$12,000 on hand, with \$35,000 received for dues during the year, \$12,000 from the "levy" payments and \$5,000 donated. Charged against this was the cost of the strike, \$23,000, leaving \$41,000 unaccounted for.

According to the amount of dues paid, \$35,000 of the annual fees of \$10 each, the Rats to the number of 3,500 paid dues during the year, although the Rats' officers often made claims in the closed meetings they had between 10,000 and 14,000 who should have paid dues of \$100,000 or over.

Mountford in his speech stated that October next when the semi-annual dues are due would tell the tale of those who were "faithful." He informed the gathering dues could be mailed personally to him, care the W. R. A. U. at 231 West 46th street. Mountford added that no one else on earth besides himself would know who paid him. Former Rats when hearing about this only smiled, as though recalling some past experiences.

James W. FitzPatrick, the former president of the Rats, delivered a red hot address, assailing the "enemies of the organization" and particularly referring to stage hands, musicians, operators and electricians as "traitors." FitzPatrick said he would expose them on the floor of the Buffalo labor convention. FitzPatrick took occasion to question the correctness, during the reading of the financial statement, of a payment of \$160 made to Frank Fogarty, calling it an "unjustified demand." Mr. Fogarty was Big Chief (president) of the organization when FitzPatrick succeeded him.

FitzPatrick termed Mountford "a wonderful financier and organizer." No one disagreed with him, nor did any one question the financial statement.

Following the meeting FitzPatrick remained in the building to evade service, it was said, of the papers in the Pemberton action. It was reported to the meeting several agents were outside the building "tabbing" those who entered.

Not hearing from Washington, D. C., as to what decision the committee of the board of directors of the American Federation of Labor had reached on its consideration of the reported revocation of the White Rats Actors' Union charter, Hugh Frayne, the New York representative for the Federation, left town Tuesday. He expects to return today.

Mr. FitzPatrick is now a member of the Actors' Social Club, which has 48 members in good standing. Posted in the Social Club rooms are the names of 84 members who have failed to pay their dues. Among the members in good standing are several laymen.

TRANSPORTATION DILEMMA.

Circuses, carnivals and big acts, carrying much excess and fully a half carload or more of paraphernalia and equipment, are greatly concerned over the embargo certain railroads have placed upon movements of rolling stock and some may have to cancel further routes unless the condition is alleviated. Such a condition has already worked hardships upon the "white top" and carnival managers and may eventually result in a handicap with the big legitimate companies and burlesque shows next season.

Such shows as the Jess Willard and Buffalo Bill wild west, now in eastern territory, is having all kinds of trouble, according to reports, and some of the roads have refused to carry any kind of a tented outfit not holding contracts.

So far the Ringlings have made their movements, but it is predicted they will also run afoul of the embargo should the government become busier with the large movement of troops before the end of July, which seems very probable at present.

When the Buffalo Bill show played Brooklyn a carload of horses was shipped from the Miller Brothers' 101 Ranch in Oklahoma and to date the animals have not reached their destination. The roads cannot insure the delivery inasmuch as the animals are subject to being commandeered by the U. S. army.

Another phase of the war hitting the tented aggregations and hindering prompt stand connections became evident this week when a representative of a print company passed through New York with several suitcases of paper for a circus in Connecticut.

Some of the circuses are almost short of contracted paper owing to the inability of the roads to make deliveries and the express companies are afraid to take deliveries for that reason. Some of the poster plants intend to make the deliveries by motor or boat.

Sunday the New York Central lopped off 100 trains off its regular schedule, the reduction being done at this time mainly in the local train division. The Pennsylvania road put in a new schedule July 1 that shows a reduction in the train service.

Chicago, July 3.

Washington advices tell of sweeping changes in railroad schedules to become effective shortly and transportation experts here give it as their opinion that the train eliminations expected will work a hardship on traveling companies, especially those making one-night stands next season.

The roads contemplate removing many of the fast trains both east and west, as well as commutation trains, and wherever possible those trains

which have competed against each other for passenger business will quit and allow but one train to run. Some of the eliminations are imperative because of Russia's need of from 500 to 1,000 locomotives, either new or second hand. Late last week the Pennsylvania road announced the stoppage July 1 of 102 passenger trains, to facilitate troop movements, food and military supplies. Also the same road announced the removal of a number of parlor cars, diners, sleepers, club and observation cars from the other trains.

Another regulation which will affect theatrical companies is the contemplated reduction of the maximum length of trunks. This is in order that the largest possible number of trunks may be carried in baggage cars. It is expected, however, that the 60-foot baggage car will be retained.

The railroad rate increase last month from 2 cents to 2.4 cents per mile for every road in Illinois is to be carried up to the U. S. Supreme Court by State Attorney General Brundage. Two decisions on the rate increase have been lately obtained. One comes from Judge Foell of the superior court of Cook County, Ill., in which the court decided that the railroads cannot without special state permission carry on the increase. The other is from Judge David P. Dyer, sitting in the Federal Court of Missouri, whose opinion was that since the Interstate Commerce Commission allowed the increase, the roads operating within Illinois were discriminating and he ordered the new rate put in operation, saying that any interference from the Illinois officials would cause him to hale them before the Federal Court to show cause why they were not in contempt. He similarly pointed out that the roads themselves would be in contempt of court should they delay and he gave them five days to comply.

The new rate, which is about 20 per cent. advance, became effective on June 12. The Western Passenger Association, representing all the roads operating in the state, last week made an arrangement with Attorney General Brundage to issue with each ticket sold at the new rate a coupon which will entitle to the passenger a refund should the Supreme Court decide in favor of the state. This arbitrary measure prevents any further legal entanglements until the final decision of the highest court.

LOEW GIVING 40 WEEKS.

The Loew offices, which includes the booking headquarters for the Pantages Circuit, is giving 40 weeks for next season to vaudeville acts engaged by it.

The route is distributed between the time booked by Jake Lubin on the Loew books and Walter Keefe, who handles several of the out of town Loew houses and also the Pantages chain.

Mr. Lubin has about 15 weeks, nearly all split weeks (playing two theatres in one week). The Loew houses supplied by Mr. Keefe are week stands in the large majority, located south and west. The Pantages Circuit has week stands only. The Loew chain expects to add new theatres, for a full week, next season in Montreal and Hamilton, Canada.

Among early Loew bookings for the full route commencing in September are John and May Burke, and Parsons and Irwin (Dave).

Up to the present time all the theatres on the Loew Circuit, with the exception of the Globe, Boston, will maintain their present policy for next season. In any event, however, the Loew Circuit will operate all of its own houses and has no intention of leasing or subletting for any purpose. The Globe, Boston, will change to stock next fall, the Loew Circuit installing and running the stock company to appear there.

IN THE SERVICE

Frank Widman, electrician, Lee Kind, treasurer, and Morgan Lewis, of the stage crew of the La Salle theatre, Chicago, have joined the machine gun corps attached to the 1st Regiment of Illinois. The Chicago branch of the I. A. T. S. E. will, without payment of dues, allow death benefits to them, as with all others who have joined the colors. Arthur Yant, of Yant and Aubrey, who appeared in tabloids in the middle west, is with the 10th Co. of the officers' reserve corps, in training at Fort Sheridan, Ill. Sergeant Mears, who has been doing a musical single and also working with his wife, is in the Iowa National Guard. He has the rank of sergeant.

Over 60 English actors presented themselves at headquarters in lower Broadway last week for examination to prove their physical fitness for service in the English Army. R. D. Sinclair, Harry Travers, Frank Woods, Carlton Kent, John M. Traughton, Charles Wellesley, Edgar Wedd, Galway Herbert, Edward Taylor, Cosmo Bellow, E. F. Chester, and others were among the number. All were pronounced physically fit and immediately enrolled, except John M. Traughton, Galway Herbert and Edward Taylor, who were rejected for physical unfitness. The others left for Toronto Monday.

Mike Donaldson, occasionally a professional, but generally known throughout vaudeville where he once appeared with the late Stanley Ketchell, enlisted this week in the 69th Regiment of New York. Donaldson is a personal friend of President Wilson and is intimately acquainted with General Pershing. He will be boxing instructor of the regiment with which he sails July 15.

The Knights of Columbus of the New York district will send 20 fully equipped and manned ambulances for service in France. Among those delegated to handle the contributions is Arthur Driscoll, of O'Brien, Malevinsky & Driscoll, the theatrical law firm.

George Mooser, the theatrical manager, who failed on the examination for a captaincy in the infantry through being underweight, is taking a course in aviation and expects shortly to go to France.

Horace Sinclair and Charles McNaughton, English actors now playing at the Lyric, last week applied to the British recruiting offices in New York for enlistment in the English army.

Tony B. Stanford has joined the army. He is located at Waco, Tex. Mr. Stanford appeared in vaudeville, in support of Lida McMillan, in the sketch "The Moonlight Age."

The youngest son of Mrs. Joseph Cawthorne (Queenie Vassar) has enlisted in the American Ambulance Corps and is at Allentown, Pa., in training.

Lorne E. Smith for some time past night superintendent of the Lambs Club, has enlisted in the Third Overseas Heavy Artillery and has departed for camp.

A sergeant from England in charge of Canadian recruits at Toronto exclaimed, after watching them drill, "Thank God, we 'ave a nivy."

John W. Lott, former leading man for Catherine Countiss and Amelia Bingham, has enlisted at Philadelphia in the Medical Reserve Corps.

Harry Jean Hornick, recently with Sir Herbert Tree's company, has enlisted over here with a base hospital unit and will sail shortly for the other side.

Robert Anstett, assistant property, last at the Little theatre, New York, has gone to war with the Columbia University ambulance unit.

William Terriss (brother of Tom Terriss) and Norman Blume (late of

Ziegfeld's "Follies") have joined the Royal Flying Corps and are now in Toronto at the local training camp.

Paul Gordon, engaged with Henry W. Savage for next season, has obtained a commission at Plattsburg, N. Y.

Albert R. Tilburne, last with the Washington Players, has been called for active duty with the Naval Reserve.

David L. Peterson, bass singer with the Golden Gate Four in Ted Reiley's "Whose to Blame," has entered the service.

Harold Jarbeau, electrician, a brother of Charles H. Jarbeau, electrician at the Longacre, is in the 71st Infantry.

Nat Royall has enlisted in the 2d Massachusetts infantry, and is stationed at Pittsfield, Mass.

Percy Grainger, the noted pianist, has enlisted in the army and is a member of the band at Fort Hamilton.

Walter Derenly, electrician, with "The Blue Paradise," has joined the New York body of naval reserves.

Thomas A. Hart is with Troop I, 8th Cavalry, Ft. Bliss, Tex.

MUST BE "V. M. P. A."

Following the publication of the open letter addressed through the columns of last week's *VARIETY* to the membership of the National Vaudeville Artists, it is understood the officials of the latter organization are planning to restrict their members from appearing in theatres not represented in the Vaudeville Managers' Protective Association. It is said a committee is investigating the condition and will recommend that N. V. A. acts will only appear for managers who are listed on the roster of the V. M. P. A. and through that connection guarantee the fulfillment of any and all contracts issued. The N. V. A. asked the V. M. P. A. this week for a full list of its houses.

Considering that the majority of responsible managers are members of the V. M. P. A. and subject to the association's rules, this law would not materially affect the acting profession to any extent. On the contrary, it would tend to drive the irresponsible manager out of the business or force him into the V. M. P. A., where he would be compelled to issue only the new "Play or Pay" contracts recently inaugurated at the request of the N. V. A. executives.

Three routes, supplied through the United Booking Offices this week, were ordered cancelled by Pat Casey, of the Vaudeville Managers' Protective Association, Casey taking the stand the routes should not be issued because the recipients had accepted engagements in theatres not represented in the membership of the V. M. P. A.

This follows the recent ruling of the managerial association which prohibits its acts from accepting engagements from independent managers not affiliated with the V. M. P. A., but is the first drastic move to make the ruling stand.

MARRIAGES.

Ralph Morgan Dunbar, producer of the many Dunbar productions in vaudeville, was married June 23, at Indianapolis, Ind., to Lorna Doone Jackson, who was the contralto soloist with Mr. Dunbar's "Maryland Singers" last season. Mrs. Dunbar has retired from the profession temporarily.

Guy Bolton, author and librettist, and Marguerite Namara, prima donna who was with "Alone at Last," were married last week.

Muriel Worth, who secured a divorce last week from Len Price, was married two days later to Dutch Leonard, pitcher for the Boston Red Sox.

ILL AND INJURED.

Low Cooper is expected to leave the Brooklyn Hospital within a few days, fully recovered from his serious injury resulting from a taxi accident week before last, through which Mr. Cooper nearly lost his sight. Specialists were called from the Johns Hopkins Hospital, Baltimore.

Sim Williams reported ill Monday. He is now under the doctor's orders and will try and build himself up before the new burlesque season starts.

Gladys Feldman, of the "Follies," was stricken with appendicitis after Saturday night's performance and is confined to her apartment at the Hotel Netherland.

Stewart, of the dancing team of Stewart and Keely, who were playing Fountain Ferry Park, Louisville, last week, was badly injured in a motor car accident last Thursday, the act leaving the bill on that day. The machine was struck by a street car at a "blind" crossing, Stewart receiving severe lacerations of the head, which will confine him to bed for a month. Riding with them was a Mrs. Cascaden, said to be a professional also, who is reported to be lying in a Louisville hospital in a precarious condition, with a possible fracture of the spine. Miss Keely was but slightly bruised.

Dollie Millar, of Jessie and Dollie Millar, was operated for a nasal complaint in the west. The act has gone to their home at Venice, Cal.

James (Fat) Thompson suffered severely from ear trouble last week, due, it was believed, from swimming in the pool at Fountain Ferry Park, Louisville, where he was appearing. Although he could not sleep for several nights, he waited until reaching Chicago Sunday before obtaining treatment, which was given by Dr. Harry W. Martin.

Hannah Belle, of Belle and Mayo, was operated on last week by Dr. Jay Pitts, at the American Hospital, Chicago, for a nasal affection. The act continued playing this week.

Bobby Watson, in the Henderson (Coney Island) restaurant revue, is slowly recovering from an attack of ptomaine poisoning. He was with the same party that contained Billy Grove, of the Hotel Shelburne show, the latter dying shortly afterward, with acute indigestion given as the cause. His symptoms were much like Watson's, says Bobby, who can't account for the ptomaine attack as he ate nothing while out.

One of the Arnaut Brothers at Brighton theatre this week injured his shoulder Monday and the act wanted to retire, but was persuaded to continue.

IN AND OUT.

The Vespo Duo replaced the Dorothy Southern Trio at the Greeley Square the first half this week, and at the same time Frankie Fay (comedienne) substituted for Howard and Sadler at Loew's Bijou, Brooklyn.

The "Oh, Doctor!" turn, direction George Choo, had not shown in Minneapolis late Saturday night for the Sunday opening. The turn arrived later in Minneapolis.

BIRTHS.

Mr. and Mrs. John A. Walker, of the Musical Walker Company, at Meadville, Pa., June 23, son. Mrs. Walker expects to rejoin the show in four weeks.

MANAGERS PLACED.

James Sutherland, who managed the Gayety, Baltimore, and who was later replaced by William Clark, has been engaged to manage the Majestic, New Jersey, next season under its new Columbia burlesque regime.

Wash Martin has been commissioned to manage the Warburton, Yonkers, next season, the house having agreed upon an American Circuit policy.

ORPHEUM TAKES GREENWALL.

New Orleans, July 3.

The Greenwall theatre was transferred yesterday to the Orpheum Circuit, through its local attorney, who secured the house from the Boehringer Amusement Co., the latter taking it yesterday also from Mrs. Henry Greenwall. Arthur B. Leopold, the lawyer, represented Mrs. Greenwall.

The Orpheum Circuit is said to have held an option on the theatre and will operate it next season, it is believed, using the house for a popular brand of vaudeville, as the Orpheum here is the Orpheum Circuit's big time stand. There is a new Orpheum building, to supplant the present house with that policy.

The Orpheum Circuit takes possession according to report July 14 when remodeling will start.

LICALZIE'S NEW HOUSE OFF.

Chicago, July 3.

It has become known that Mitch Licalzie's plans for a large vaudeville house proposed for Wilson avenue and Broadway has been abandoned for the present at least. The reason given is the greatly increased cost of building materials. Associated with Licalzie in the proposed deal were Martin Beck, Mort H. Singer and the Kohl interests.

This house was designed as opposition to the new Jones, Linick & Schaefer theatre, nearing completion, at Broadway and Lawrence streets. The Licalzie site has been sold and a garage is to be erected thereon. He will, however, continue to manage the Wilson Avenue theatre, which reverts to vaudeville after the closing of the stock season there in August.

NEW ACTS.

The Dolly Sisters may appear at the Palace next week or July 16, for a run. They have been at the Palace this week, but pleaded a brief notice as insufficient to permit them to obtain wardrobe in time, also secure orchestrations.

Edmund Breese in playlet ("The Winning Hand") with two people, by Richard Warner. (Arthur Klein.)

Pat and Anna Madigan, musical.

Shirley Rives in sketch.

Friend and Downing, with eight girls.

Bessie Brown (formerly in cabaret), "single."

Zeno and Mandel in "Stung at the Beehive" (J. B. McKowen, western).

Anthony (Anthony and Mack) and Hlawthorne (Hawthorne and Inglis), two-act.

Tom McGuire (late of "Models Abroad") and Barnes (of Barnes and Barron).

Rita Gould, new singing specialty.

Robert T. Haines and Co. (4 people), sketch by Robert Garland, "At Night All Cats Are Gray."

Alf T. Wilson intimates John Charles Thomas may be seen in a vaudeville act in the near future.

Octavia Handworth, who was with the Lubin and Pathe companies at different times and who starred in the "Who's Guilty?" serial, has gone into vaudeville and has been booked for a tour of the Pantages Circuit, with four people, starting this Sunday at Minneapolis.

NO SUMMER "CUTS."

"The Smart Shop," which Rowland & Howard sent out of Chicago on the Pantages circuit, has disbanded, the company refusing to play any further summer time and accept salary cuts offered.

Curtis Vance and Josephine Taylor, who headed the offering, will present a "double" in vaudeville hereafter.

KELLARD RETURNS.

Ralph Kellard, who has been a film actor for some time, has returned to the speaking stage. He opened last week, out-of-town, for the spring try-out, in the leading role of "The Assassin," the new Eugene Walter drama.

AMONG THE WOMEN

BY "PATSY" SMITH

With over two score players taking part in the Palace program this week, half of them attractive women, no one should complain at the box office of not getting their money's worth. Helen McMahon and Rene Chaplow, of McMahon Diamond and Chaplow, wear some novelty creations. Blue satin plaited skirts with plain tight bodices, have gauntlet cuffs and exaggerated pockets of blue and black squares, giving a harlequin effect. Large white hats with long black velvet streamers and white shoes and stockings complete these unusual looking opening outfits. For "Some Night" Miss Chaplow wears a lavender made with what one might call a "skirt effect." Its caught up at the sides, and split up in front in the designer's blazon effort to display the ruffled lace pants underneath. All this does not detract from the pretty red curly head above. Short circular skirt over long shirred, oriental pants, and crownless caps, were made of white silk and gold brocade, showing a generous sprinkling of brilliants over all. The "Diamond" in this trio cut no sorry figure, in his two conspicuous coats. One black jet and the other a white cutaway was a solid mass of brilliants that sparkled harmoniously with his lustrous cognomen.

Nellie and Sara Kouns were the essence of refinement in their manner, dressing and delivery of their song recital. A rose silk draped up at the sides with gold lace which trims the skirt at the back, is split in front, showing the narrowest panel of white silk and gold lace. A frill of net with a small heading, finishes the top of the low bodice and runs over the arms, giving a quaint old-fashioned touch. A rose lattice-work hat is worn. The other young woman, with her black hair severely but becomingly dressed, wears blue net. The skirt is made with a double flounce which shows garlands of flowers and ribbon on the underskirt. A little flat sailor of blue with tiny roses is worn for her first selection.

The Morgan Dancers' artistic endeavors are still widely appreciated. The five browned up "Egyptian Slaves" receiving the greater share of applause as usual for their numbers. The new "Youth" in the act is a decided improvement. The poof little Foy kid should have a vacation until his little face gets well. Emma Haig's (White and Haig) little blue organdie certainly looked cool and appropriate. She wears it at the opening for the "Flirtation" dance. It has two little ruffles around the middle of the skirt, edged with lace on bottom of elbow sleeves and at waist line of bodice. A pink hat with tiny blue ribbon band and streamers gives the desired combination of color.

Bert Savoy, of Savoy and Brennan, wears a white silk skirt with wierd looking blue and pink design on it. The skirt is pulled up at the sides in pocket fashion showing a lining of bright blue, which also trims the terra cotta velvet coat bodice.

The following account came to me at second-hand but the truth may be vouched for. It happened in the central west and was probably called Don-Quixotic out there, with nothing further added. An actor-manager of a theatre some little way out of Chicago, going south, heard his employees chatter about his wife and a possible co-respondent. About the same time the husband intercepted a letter from the lover, and made up his mind there might be something doing. So he trailed his wife and almost nabbed the pair in a railroad station, but he missed the clandestine meeting somehow, though he waited at the depot all night. When

his mate returned home there was a real roughhouse. After the husband had severely beaten her, he informed his wife if she told him the whole truth without reservation, he would forgive. This she finally did, and the husband kept his word, with the couple, to all outward appearances, now living together once again in perfect accord. My observation of eastern husbands would lead me to remark that around here they are not quite that forgiving, but, then, maybe women in the west are scarcer. It reminds me of the Yonkers story.

There's nothing new in the Band Box Review at the Royal this week and only two other acts on the bill making any apparent effort at costume display, consequently the female interest in the bill lagged considerably. Miss Willard, of Leonard and Willard, wears a maid's dress at the opening of their skit, that is more deserving of notice than the lavender tulle spangled dancing frock she changes to. The maid's dress is of white wash material with tiny red and blue stripes. It has large pockets at sides and white collars and cuffs. The lavender is made too full over hips, and is inclined to make her look top heavy. Helen Trix and Sister Josephine wear the same good looking wardrobe as at the 23rd St. theatre last week. The girls are entertaining, but the act just misses being "very good." Bonnie Gaylord and Iva Lancton as "two corking girls" are absurdly amusing both in black face and the "washing up" bit. Their starched white opening dresses are reminiscent of the Nichol Sisters. A greater effort to look smart in their "white face" costumes might draw a stronger comparison and give them a surer surprise finish. I wonder if Iva Lancton is related in any way to Walter Browers' Iva Hangover.

An effort at originality in these days of uniform stage clothes is laudable. Most of the designers having run out of original ideas or finding it easier to duplicate something they have already done, making a few minor changes, foist the result upon a trusting artist as an original creation. I heard of an artiste who took an idea for a dress for her act next season to a prominent stage costumer, extracting a promise it would not be made up for anyone else until after her New York opening at least. The artiste left town an before the week was over the costumer had developed the idea in a dress for another customer, who happened to have no ideas of her own and Madame was congratulated on her originality and paid a premium price. Now when the other artiste receives her gown she will most likely not even receive the credit for originating it.

Patsie DeForest is getting ready to start early rehearsals with her big novelty for next season. Important reason—Patsie is taking on weight and wants to take it in time—I mean the training down thing. We all like vacations, but when it comes to losing your girlish figure—that is another story.

One of the prettiest features of the Universal Animated Weekly, showing the preparations for the reception of General Pershing at Boulogne (where he was greeted by General Peletier and an honor guard of old veterans); later his arrival at Gare du Nord and his triumphal entry into Paris) was the ceremony of stopping the procession while a maid of France approached General Pershing's carriage and laid a bouquet of "Roses of France" at his feet. This is the finest compliment that can be paid to a foreigner in France. One

could, however, almost see General Pershing with true American perverseness to Latin customs, blush at the honor bestowed on him.

In the midst of a seeming haste by husbands to pay alimony, it's like an oasis among expectant divorcees to find one with a husband demanding tribute for his liberty bonds. I haven't heard the story around so it must be news to many. From what I understand the wife, while playing in Chicago, found an affinity of infinitely more lucre than she ever believed the waning love of her second spouse could bring her. She proposed a divorce and the husband placed no objection, merely making a condition he receive for her freedom, \$50,000. There the matter stands, I hear, with hubby saying "Why not? That guy seems to want her worse than I do and if he is so eager to marry her, I may as well declare in advance."

Four distinctive types of women characterized the program at the American the first half. Lillian Broderick, the first to appear, was small, round and red-headed. Lenore Simonson was very blonde and slender. Olive Palmer, a Latin type, with her black hair and olive skin, and the woman in the "Her Husband's Return" was tall and fair with brown hair. Miss Broderick's midnight blue tulle dress over silver cloth with silver bands on the skirt and on the little side flounces was very effective. The last, a lavender fluffy ruffle affair opened in front showing prettily shirred short pants, red and blue roses trimming the skirt in front. Miss Palmer opened with fair juggling but a most ordinary bronze dress. After the usual interruption by Mr. Frederick, she changed to what may have been a gray tulle. The skirt was trimmed with rather elaborate silver lace and had a pointed silver body. She looked attractive and showed personality as the act progressed. Miss Simonson wore a white satin cape for her first number with a large white fox collar. A black velvet tunic had loose bands of trimming set with brilliants hanging from the shoulders. A white skirt showed just the opposite effect, black applique designs at bottom of skirt, running upward, covered with brilliants. It was splendidly worked out and thoroughly becoming to the wearer. The "sketch lady" wore a peach colored messaline dinner dress, caught up at the sides, a la mode, and had buttons of brilliants down the front as its only trimming.

Dorothy Dalton is sure some pretty woman and never has to dodge "close ups." She's just fine when flashing those eyes and dimples right close to the camera.

I am told that two girls in vaudeville who sing and of course always travel together had quite a verbal battle with a Pullman conductor recently, because the girls insisted one chair was sufficient for both. The conductor said it was a rule of the company that each transportation ticket must have a separate chair. The girls wanted to know what business it was of the company's if they were satisfied to share one chair instead of being comfortably seated in two. The Pullman man ended the argument by obliging the extra payment. It struck me that when these girls marry, they should have a bank account to make themselves perfectly independent of their husbands.

Emma Stephens was a feature of the rally at Col. McCoy's recruiting station in Boston at the noonday meetings last week. Miss Stephens, who is a grand niece of the late Brig. Gen. Hayes, known in the army as Fighting Jack Hayes, volunteered her services to help stimulate recruiting in that city. She sang the "Star Spangled Banner" and made a stirring speech in which she urged the men to stop the struggle abroad as soon as possible by offering their services to the Stars and Stripes.

Miss Stephens was given three cheers at each occasion she appeared on the stand and wide publicity in the dailies.

Alimony in some instances no doubt is looked upon as "soft money" by those receiving it, and perhaps that is why an alimony's getter can more gleefully give up part of her husband's court-ordered allowance to her. But when the husband is aware of the split and knows who is on the other end of it, besides realizing that the party of the second part to his wife's cash account is a young fellow who supplanted him in the family affections, it must be rather galling to the man who pays to keep it up weekly. And especially as in the case I have in mind, the wife secured the divorce from the husband while carrying on the liaison with the young-man-without-a-scruple, and the husband only found it out after the final decree had been signed. That makes it just a bit harder, I presume.

Have you been up to the N. V. A. rooms since the new electric fans have been installed and the chairs, tables, etc., have been "all dressed up" for the summer? It's a mighty cool little place to drop in on a hot morning or afternoon.

Dot Morton (Lamb and Morton), in white with her black bushy hair arranged or disarranged a la Tanguay, is a picture of animation before their attractive drop. Miss Frederick (Lambert and Frederick) wears a royal blue tulle dress trimmed with gold lace and spangles for her first three numbers. They close with the same Chinese number, "Tailor Man," and wear pink satin short mandarin coats (modernized with scallops around the bottom and gold spangles) and Chinese gold satin pants. Miss Frederick wears a unique little hat for this number. A wide band of gold with a large chrysanthemum on either side, has a deep brim of gauze falling from same as far as her nose. Mlle. Stanton (in the Mercedes act) wears silver lace over salmon pink. The tight straight bodice should be cut lower as it would have a better line and the possibility of ugly stains such as are now plainly visible would be avoided. These turns were in a New York bill last week.

Acknowledging there is a little bit of bad in every good little girl, Emily Ann Wellman says Emily is the artistic woman in her and Ann the Devil. Speaking of Miss Wellman, she sure has a surprise up her sleeve in the way of vaudeville novelties for next season—children of her own brain.

McMAHON, DIAMOND & CHAPLOW.

The front page this week has the likenesses of McMahon, Diamond and Chaplow, now recognized as one of the best and strongest acts of its type on the books of vaudeville's big time.

At the Palace last week, when called upon to fill a sudden breach, this clever trio stepped in and completely stopped the show through their singing, dancing and acrobatics. The trio only played one performance owing to a booking for a Palace engagement this week, where the turn is now making a lasting impression.

The act has made rapid strides since quitting a musical production and on dress and ability ranks right at the top. Helen McMahon and Kene Chaplow are hard workers. Miss McMahon doing an amazing "bit" of rough-and-tumble acrobatic work and surprising the audience by revealing her feminine identity. Miss Chaplow is a charming and attractive miss who makes many handsome changes of wardrobe and sings several numbers most effectively.

The male member, Maurice Diamond, has few equals in his style of stage work, his Russian legmanism in particular being exceptionally clever. He has a number of twists and turns as well as double-heeled kicks that stamp him as a master at the Russian form of dancing.

VARIETY

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Vol. XLVII. No. 6

The "try-out nights" at Loew's National have been discontinued for the summer.

Armand and Kalisch have signed a three years' contract with Oliver Morosco.

Bubbles, Arthur Truitt and Miss Violis leave July 7 on "Vestris" for the South American tour.

The new Potash & Perlmutter "Vampire" show begins rehearsals next Monday.

Jane Cowl's new play, "Daybreak," to be produced shortly by Selwyn & Co., starts rehearsals this week.

Frank A. Keeney left for Mt. Clemens Monday and will take a month's vacation in the west.

William Oviatt, general manager for Joseph Weber, has gone away for a month's vacation.

Art Langan, V. A. Nulty and F. V. Carpenter are in the south producing summer revues.

Carl Hemmer and Eliabeth Hines have been placed under contract by Elliott, Comstock & Gest, an "Oh Boy" company.

When Walter Lawrence again takes to the road next season in "Come Back to Erin," Johnny Sullivan will again be in advance.

I. Herk and wife motored in from Chicago last week. They were the guests of Mr. and Mrs. Sim Williams on the Jersey shore.

Matthew White, Jr., dramatic editor of Munsey's, went to church Sunday and on leaving discovered he lost \$120.

Although different dates have been announced for the opening of "Mother Carey's Chickens" in New York, it now seems set for the Cort Sept. 12 next.

Arrangements are under way for an early fall production of the Larry Evans play, "Among Those Present," under the direction of George Tyler.

Jack Hughes, the agent, is now associated with Leslie Morosco in the booking offices of the latter. Mr. Hughes will handle the placing of artists with productions for that office.

Frank O'Brien and Leo Fitzgerald left this week for their vacation at Carl Lewis' camp on the shore of the St. Lawrence River, near Clayton, N. Y.

Frank Miller motored from Cleveland in his overland and had four blow-outs every day for four days that the trip took. The Overland people are exchanging his car for him.

Charlie King (Brice and King) has

purchased an interest in the custom tailoring business of Andy Branigan's on Fifth avenue. The firm is known as Branigan & King.

Antonion Pubillones is now in Mendia, Yucatan, Mexico, where he is planning some circus activities. Every season he has an outfit under tent either in Cuba or Mexico.

Leah Winslow played the role originated by Margaret Wycherly in "The 13th Chair" at the 48th Street Wednesday afternoon. Miss Winslow will have the role in one of the companies to be sent on tour.

Brownson and Baldwin are to play three weeks of vaudeville before the act will retire for the summer to await an interesting family event. Next season the team is again to join "His Little Widows."

Jack Henry's apartment at 127th street and Broadway was "cleaned" Monday, for the third time within a year. They did it so well Mr. and Mrs. Henry had to buy a new wardrobe Tuesday.

John H. Zimmerman, out of the show business for the past two seasons, is returning and was in New York this week fixing up a managerial berth for the new season. "Zimmie" has been located in Pittsburgh for the past year.

Michael J. O'Hara, who manages everything that there is to manage from the theatre to the undertaker's shop in Shenandoah, Pa., spent last week and the first few days of the current week on Broadway entertaining all the agents he could locate.

According to late reports the proposed opening of "The Kite" by Mennegorode at the Punch & Judy theater in October has been called off. The house directors are making arrangements for another production to open the new season there.

Walter Kingsley, general press representative for the B. F. Keith theatres in New York has been granted a leave of absence and will spend several weeks resting at Atlantic City, where he will make his headquarters at Keith's Pier theatre.

Vera Roehm, the athletic girl with the "Passing Show of 1916" is to start on a lecture tour, giving a series of talks to women on physical culture, basing her talk on the necessity of women hardening themselves to undertake the work which will fall to their share during the war.

Princess Tsianina Redfeather, a full-blooded Cherokee Indian, the first daughter of the famous old chief, Redfeather, who has a mezzo-soprano voice and has done considerable concert work, is in New York. She plans a stage appearance in an Indian opera Cadman is writing for her.

After long labor at his desk as financial secretary and treasurer of No. 1, New York Theatrical Protective Union, Ed. Convey is going to take a month's vacation, spending two hours each Monday morning at the local's quarters in the Gaiety theatre building. His vacation will be spent at Freeport, L. I.

James K. Hackett has retired to his summer home, "Zenda," at Clayton, N. Y. (Thousand Islands). His leisure will be employed in the completion of several musical compositions, one of which, a national anthem, it is said, is destined to create a sensation.

Among the bookings for the LaFayette theatre, on upper 7th avenue, this month, is the Irvin C. Miller show, "Broadway Rastus," in Baltimore this week. In the company are Miller himself, Henry Jones and Billy McCarver, all colored, and Esther Bigoe, who is

to be heralded uptown as the "colored Nora Bayes."

Ross Behne has returned to the Palace, Chicago, acting as treasurer, the position he filled before becoming manager of the house, which post is now held by Earl Stewart. Milt Greene, the Palace treasurer, has gone on a two weeks vacation and it may be that Behne's stay in the box office is only temporary.

Plöhn & Levy have engaged Harry Van Fossen to play the Frank Tinney role in their road production of "Watch Your Step," Harry having played it when the Mittenhals had out a company offering the piece. George Leavitt has been engaged as manager. The show opens around Labor Day.

A smart thief is working around the Manhattan Beach section, stealing high bred dogs from a number of the residents. Among those visited this week were Johnny Collins and Kitty Gordon, both losing their pets. A complaint to the police department resulted in a trip to an alleged dog "fence" and the victims have been promised they will have their animals returned.

Heywood Broun, former dramatic critic of the New York "Tribune," now in France with the Pershing troops, went over there as an assistant to the George Creel commission which is to handle the publicity on war news. Broun had an interesting story on the landing of the soldiers in Sunday's "Tribune." George Kauffman is handling the "Trib's" reviews during his absence.

Several weeks ago there was an announcement in VARIETY to the effect that Jules Levy, of the Jules Levy family, was engaged to Sadie Butler of the "Follow Me Girls." The information came to VARIETY from a theatre in town. Since that time Mr. Levy, exercising the privilege usually granted to the opposite sex, has written and asked that it be made known that he is not engaged to Miss Butler, and further states that he does not even know the young woman.

Sonny Bill Manor, the handsome country estate at Rowayton, Conn., of playwright Charles Klein, one of the victims of the "Lusitania" disaster, was announced for sale at public auction by Arthur C. Sheridan Saturday. The property, said to have cost approximately \$100,000, consists of a 14-room house, richly furnished, and seven acres of well cultivated land. A garage, conservatory, flower garden, and tennis courts. All of the furnishings were included in the sale.

Rehearsals started this week for the musicalized version of "The College Widow," renamed "Leave It to Jane," and the man engaged to sing and act the leading role of Billy Bolton is Robert Pitkin. The show is slated to open at Atlantic City July 30, with its New York opening at the Longacre set for Aug. 6. Others not heretofore mentioned in the cast are Dan Collyer and big Tom Reynolds, with Director Royce handling the directing for Comstock & Gest.

Artists returning from Australia tell a story about Tom Dawson, an Antipodean comedian who was killed at the front recently. Dawson was best known for his rendition of a very humorous ditty, the catch line of which was "I'd sooner have a hard boiled egg." A piece of a shell mortally wounded him and on being picked up by some cronies he was asked how he felt. He replied: "I'd sooner have a hard boiled egg," smiled grimly and fell over dead.

Although a number of "Katinka" companies are planned for road tours, only one will take to the road first, and if things go well with it, a second will be started on its way. Arthur Ham-

merstein is taking people from the different "Katinka" companies and sending them out with the first company, Aug. 27, operating in Atlantic City. Alice Ryan may play Katinka, with Howard Langford again handling the principal comedy role. Others are Gus Cohen, Gorce, Paul Vernon, Clara Palmer, Johnny Roberts.

Nat Royster last week resigned as manager of the Lyric Light Opera Company, which is playing summer stock at the Providence O. H., to devote all his time to the preliminary affairs connected with going to Chicago as the representative of Elliott, Comstock & Gest in the management of the La Salle theatre. Royster goes west with the company of "Oh Boy," which is to open the house. They leave July 30. May Dowling will be the publicity promoter for the attraction.

True S. James, who has managed shows and produced them for the road, has hit upon a new wrinkle which he thinks will keep him away from the active show thing for some little time anyway. He has taken the memorable speech of President Wilson's which aviators dropped into the German trenches and has recited it into the phonograph, making a special record. Manager Rothapel, of the Rialto, surprised his patrons this week by having George Herbert, of Sir Beerbohm Tree's company, recite the Marc Antony funeral oration over the body of Julius Caesar, Herbert dressing a la Roman style.

For several days recently Broadway was singularly free from the usual congestion of unemployed actors, and the activity of the Cnesterfieldian Dogberrys who patrol the busy thoroughfare were considerably lessened. The exodus was explained when the fact was disclosed that "Bob" Broderick, one of the principals in Julia Sanderson's first screen effort, "The Runaways," had been asked to procure "atmosphere" in the form of an audience for a scene in the picture to be taken in the Lyceum theatre. The compensation was \$5 per person for a brief period of patience without "make-up" before the camera.

The personnel of the Chicago colony of agents and bookers in New York continues to change. John H. Billsbury, who came on six weeks ago and was married here to Mae Murphy of the Helen Murphy agency, Chicago, left Sunday with his bride for the Windy City. George Mence, of the Beehler & Jacobs offices, has reached Broadway for a three weeks' stay, while Johnny Simon, now here, will fluctuate between New York and Atlantic City for at least a month. Wayne Christie is back again, after returning to Chicago for a few weeks. Sammy and Irving Tishman quit New York Sunday, going back via Philadelphia, leaving Lew Goldberg here planning some New England trips in his car.

Filing of plans by Katz & Feiner, architects, for a structure composed of stores and lofts to be erected at 29th street and Broadway, include the old Weber and Fields theatre site. This leaves but one theatre between 14th and 38th on Broadway—Fifth Avenue (Proctor's). The only remaining landmark in this vicinity reminiscent of theatrical past is the "Hof Brau," known to actors of a quarter of a century ago as "Bang's." Though greatly changed, the very walls of this rendezvous of the actor of the past seem to re-echo the names of Charley Reed, Henry Donnelly, "Harry" (Henry E.) Dixey, Dave Warfield, Eddie Girard, Edward E. Rice, Johnnie Russell Pete Daly, Dan Daly, Joe Webber, Lou Fields, Frank Mayne, Lillian Russell, Fay Templeton, Frankie Bailey and other notables in the theatre 25 years ago, some living today and famous, others famous while they lived, now but a dim memory.

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 Brighton Music Hall has reopened for the season with "The Birth of a Nation."

"The Lassoo," by Victor Mapes, was placed in rehearsal Monday. In the company will be Shelly Hull and Phoebe Foster.

Walter E. Hitchcock, who died suddenly, left a small estate which was divided equally between his mother and wife.

Anna Marbler is to act in the capacity of avant courier for the Selwyn office next season in the interests of Jane Cowl in "Lilac Time."

Emma Dunn won seven recruits for the army at the Mid-day Minute Men Meeting Monday.

A dramatization in one act of O. Henry's story, "The Gift of the Magi," has been accepted by Klaw & Erlanger.

The musical show which H. J. Benrimo, Harrison Rhodes, Jack Welch and Ralph Herz are promoting is to play the Power's theatre, Chicago.

Hollis E. Cooley is in Zanesville, O., as representative of the Actors' Fund in the fight for the gift of \$100,000 which was bequeathed the organization by the late John Hoge.

Mrs. Laura Seymour Bell Wheeler Barrett, daughter of Dicky Bell, who died June 20, receives the residue and is named as executrix of the estate left by her father.

Ivan Caryll has secured the foreign rights to "The Misdemeanor Lady" and has arranged to have it presented at the Palais Royale, Paris, next season.

The Celtic Players will be organized to make a permanent effort to present Irish plays in this country. The season will open in New York in November.

"Daybreak," by Jane Cowl and Jane Murlin, is to be the opening attraction for the coming season at the Harris theatre, the initial New York presentation being made on Aug. 13. Selwyn & Co. are the producers.

Walter N. Lawrence is to present a comedy entitled "On a Bet" for a week for the benefit of the Red Cross. In the company will be William Courtenay, Tom Wise, Lowell Sherman and Veverly Sitgreaves.

Percy Heath has been appointed general press representative for William Harris, Jr., and will in addition to handling the affairs of "The 13th Chair" have a general executive position with the firm.

The Liberty, New York, is to be entirely redecorated during the summer by Josef Urban. The theatre is to house Laurette Taylor next season in a repertoire of plays under the management of George C. Tyler.

Vesta Powell Ahearn has been granted an absolute divorce from Charles Ahearn, the comedy cyclist in vaudeville, by Justice Cohan, and has been given permission to resume her maiden name of Vesta Powell.

Anna Pennington, who is appearing in the "Midnight Frolic," has been added to the cast of the "Follies" and will appear in both productions for the balance of the New York engagement.

"The Man Pays," a new drama by Samuel Shipman, which is being produced by Louis Mann, is to have its premiere at the Belasco theatre, Washington, July 2. The play will reach New York sometime in August. In the cast are Emilie Polini and George Probert.

Fred J. Zimmerman, Jr., will produce "Needles and Pins," an adaptation from a magazine story by Frank Craven. The piece will be tried out at Long Branch on Aug. 30. In the company will be Frank Craven, Grace Goodall, Jed Prouty, Moll Hannaford, Charles Trowbridge and Evelyn Gosnell.

Dorothy Follis, who has been suffering from an attack of typhoid fever, has sufficiently recovered to be removed to the country for a rest. She is under contract to Klaw & Erlanger for next season and will be seen in "The Rainbow Girl."

Oliver Morosco has still three other new plays which he is to produce on the coast before returning east. They are "The Skeleton" by Frederick Trueman, a Chicago newspaperman; "Just a Suggestion," in which Charles Ruggles is to appear, and "The Walk Off" for Emily Stevens.

Mrs. Margaret Winthrop Turner, widow of Thos. Monroe Turner, who was known to the

stage as Mary Turner, may retain the greater portion of the bonds presented to her by her husband during their courtship. This decision was handed down in the Supreme Court last week.

The Adjutant of the Post of the First United States Engineers and several of the companies now drilling at Plattsburg have asked that copies of George M. Cohan's war song, "Over There," be sent on to them to be used to teach the members of the commands the song, to be used for marching purposes.

Elliott, Comstock & Gest have taken over the LaSalle, Chicago, and Nat Royster has been installed as the house manager and will also take care of the details of business for the "Oh Boy" company, which will be the initial attraction under the new managerial regime.

Frederick Schopp, electrician at the Republic, New York, has started suit against John Barrymore for \$10,000. Schopp alleges that Barrymore beat him up on the stage of the Republic theatre on the night of May 31, and that the beating was given without he giving the actor any cause or provocation.

Atlantic Garden, at 50 and 52 Bowery, as a further step in its eventful career, is to be remodeled into a motion picture theatre, with a seating capacity of 1,600. The property has been leased by the Aclerno Amusement Corporation. The building has been vacant for the last five years.

A vaudeville show was given at Sing Sing prison on the afternoon of July 4. A lot of acts jumped at the opportunity to appear, being assured of an audience that could not walk out on them. Louis Pincus was in charge, the bill mostly comprised members of the Friars' Club.

Benjamin Chapin, as trustee for the corporation to be formed to promote the circulation of his picture, "The Lincoln Cycle," entered suit last Friday against Mitchell L. Mark for \$5,000, which he alleges should be paid under an agreement relative to the proposed corporation entered into May 1. O'Brien, Malcivinsky & Driscoll represent the actor.

George Marlon is to stage "Potash and Perlmutter's Vampires" for A. H. Woods. The piece is to be placed into rehearsal week from tomorrow. In the cast will be Barney Hearnard, Alex Carr, Mathilde Cottrelly, George LeGuerrre, Lottie Kendall, Edwin Morand, Frank Allworth, Stanley Jessup, C. Hooper Traak, Arthur Hurley, Jules Farrar, E. Cunningham, Alice Endres and William Schoen.

The Appellate Division of the Supreme Court affirmed last week the verdict that Anna Pavlova need not pay \$5,207 to the estate of Charles Dickinson Stickney. He advanced \$5,000 to finance one of the Pavlova tours. Upon his death the estate sued, claiming that the money was a loan. Mme. Pavlova claimed that it was a gift, which she promised to repay providing the tour was a success. She stated that the season proved a loss of \$25,000.

Klaw & Erlanger have completed an arrangement whereby they secure the American rights to "Madam and Her Godson," a farce produced last year at the Palais Royale, Paris. The authors are Maurice Hennequin and Pierre Weber. It will be presented in this country as a musical comedy, and the American version will be written by Guy Bolton and P. G. Wodehouse, with music by Ivan Caryll.

Ethel Barrymore's plans for the coming season include the establishing of a repertory company at the Empire, New York, where she is to appear under the direction of the Charles Frohman Co. Her first production will be that of "Camille," following which she will appear in "Mid-Channel," which is to be followed by "Captain Jack." Still later she will be seen in "The Bridge of Sighs," a new play by Edward Sheldon. To conclude the season a revival of "The School for Scandal" will be offered.

The Lambs, over 100 in number, journeyed to Plattsburg on Sunday and, after spending the day about the training camp, gave a performance in an open-air theatre for the 4,000 men now there. Those who made the trip included De Wolf Hopper, Irving Berlin, Raymond Hitchcock, Augustus Thomas, Donald Brian, William Collier, Clifton Crawford, Hal Ford, Rebe Goldberg and others. At the camp at present are the following members of the club: Major Reginald Barlow, W. W. Metcalf, W. Butterfield, Basil Broadhurst, Capt. Wm. Harrigan, Robert Aiken and Major J. P. Drouillard.

Reginald De Koven is at the head of a nationwide movement by American composers,

dramatists, and leaders of national, civic and musical organizations for the production of American opera and other native in the English tongue, which was launched early this week. The object of the organization will be in New York. Its membership will include Mrs. Davis Allen Campbell, Charles W. Cadman, John Alden Carpenter, George W. Chadwick, Frederick S. Converse, Arthur Farwell, Henry Hadley, Mrs. W. A. Hinckley, Percy Mackaye, Douglas Malloch, W. J. McCoy, Joseph Redding, Mrs. Frank A. Seiberling, Lee Shubert, John Philip Sousa, Mrs. William D. Steele and David Stevens.

The announcement of the appraisals of the estates under the transfer inheritance tax laws Monday revealed the fact that the late Max C. Anderson, the Cincinnati theatrical manager, had left an estate of \$301,608, property of a net value being \$196,783. His wife, Nora Howard Anderson, receives \$100,801; his brother, Samuel Ehrenberg, and his sisters, Betty Blyer and Mary Ehrenberg, \$32,130. The estate consists of personal property, \$71,258; stocks and bonds, \$229,318, the largest item being 9,008 shares in B. F. Kelt's New York Theatres Company, \$22,500; 1,260 shares Walnut Street Theatre Co., an Ohio corporation, \$42,000; 40 shares Palace Theatre and Realty Company, an Illinois corporation, \$12,000; 10 shares Monroe Theatre Company, an Illinois corporation, \$10,000; and 10 shares Olympic Amusement Company, an Illinois corporation, \$10,000. The balance is mainly railroad stocks and bonds.

W. W. Kelly, "Hustler Bill," a pioneer American advance agent, whose activities in the theatrical profession in this country date back to the time when the business of the theatre was conducted on the sidewalk, recently returned to New York after an absence of 30 years. "Hustler Bill Kelly," "Your Merry," John R. Rogers and Jos. H. Mack (since deceased) are a triumvirate responsible for the sensational methods of advertising employed which are the vogue today in the theatrical as well as in the commercial world. There was no extreme to which they would not resort to publicize the attraction they represented, and in all journals and on all billboards matter their names would appear in equal display with that of the star. In 1881 "Hustler Bill Kelly" introduced Grace Hawthorne to New York audiences at the old Union Square theatre. He afterward took her to London as a star. Kelly remained in England, where he became active in politics, and was elected to the Mayoralty of Birkenhead. He is said to be worth millions, the greater part of which was acquired from "The Royal Divorce."

A court battle in which song "piracy" is alleged is the result of a prize contest held by a Chicago publishing house, which offered \$100 for the best melody to fit the words of "Your Flag and My Flag," the lyrics for which were written by Wilbur D. Nesbit, a Chicago poet. Attorney S. Le Bosky, representing Mrs. George D. Bryson, filed a petition for a writ of injunction restraining the sale of copies of the song until it could be determined in court whether his client was the composer or whether that honor belongs to Frederick L. Ryder, a piano salesman. The attorney proposes to place a piano in court so that Mrs. Bryson might play the melody from her original manuscript, in order to prove to the judge her claim of authorship. Mr. Le Bosky claims that he intends giving a history of musical piracy during the last century and he alleges that even Francis Scott Key appropriated his melody for "The Star Spangled Banner," all of which will prove, the lawyer believes, that musical genius has suffered from piracy for centuries. It appears that Ryder saw some of the manuscripts submitted for the contest but denies ever seeing Mrs. Bryson's effort.

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.
John C. Fisher & Hiram R. Fisher—J. E. VanBrunt et al., \$6,411.90.
Kalem Co.—W. W. Irwin, \$3,296.57.
Lillian Lorraine—G. E. Brady, \$265.05.
Charles Emerson Cook—I. Berg, \$173.91.
Clifford C. Fischer, Inc.—T. Aquino, \$80.49.
Ultra Pictures Corp.—Exhibitors' Trade Review, Inc., \$524.01.
John C. Fisher & Hiram R. Fisher—F. H. Merserve, \$5,139.00.

SATISFIED JUDGMENTS.

F. Ziegfeld, Jr.—F. Jungman et al., \$2,171.42 (March 20/00).
F. Ziegfeld, Jr.—J. P. McGowan, \$351.80.

ATTACHMENTS.

Gem Film Co., Inc.—VanPatten, Inc., \$25,958.17.

ENGAGEMENTS.

Frances Demarest, Ward de Wolf, Ned Toren (Pure and Frills).
Olin Howland ("Leave it to Jane").
Conrad Nagel (A. H. Woods.)

LAIT'S PLAY ACCEPTED

"Under the Influence," a new play by Jack Lait, who becomes a staff writer for the Chicago Tribune in September, has been accepted for road production early in the fall. Townsend & Hipple will make the production.

"WHAT NEXT?" RUNNING.

Los Angeles, July 3.

Things are running more smoothly in the performances of "What Next?" Oliver Morosco's new play with music, following a premier last week that was marked by a scene not down on the program and which gave the new production a discouraging send-off.

The attendance was very large the opening night. Through what was charged incomplete fastening of her stage apparatus, Dainty Marie, who has been engaged to do her aerial ring specialty, when mounting the device discovered the misplacement of her rigging. Becoming nervously excited Marie shouted "I won't do anything, run curtain down." The curtain was lowered and General Manager Montrose appeared and announced that Marie would reappear later. When the curtain ascended the aerialist's paraphernalia had disappeared, although Marie finished scenes in second act almost in tears.

On the second night Marie's act was again tried. On a swing back she struck her head on a rafter, cutting a gash four inches long. As she swung back over orchestra pit blood oozed over Orchestra Director Goodman's dress shirt and those of the audience sitting in the very front. There was considerable excitement.

Marie is now doing her usual specialty without further delay or accident.

Yeoman work day and night by all hands responsible for the production has resulted in the piece being whipped into much better shape than it was at the premiere, when it got away to a bad start. The show appears to be settling down for what appears to be a long and successful run.

All seem agreed a more tangible plot is necessary, for as it stands there is none, and several vaudeville turns appear on the stage for no apparent reason.

The entrance of Blanche Ring is not what it should be. Charlie Winninger is bereft of material, yet he does wonders with what is available. Many puns have been replaced by snapper and more desirable lines.

Al Bryan and Harry Tierney, the writers of the score, remained over for another week in order to inject some new numbers in the show. Song hits as they now classify are "Cleopatra" and "When an Ankle Peeps at You," the latter number having the ankles of the chorus girls protruding from the scenery, thereby lending the song atmosphere and color desired to send it over.

Bigger individual hits will undoubtedly be further assured for both Ring and Winninger when their respective roles have been brightened and the pair given more real things to do.

Edwards and Planagan have meaty roles and are making the best of them. They appear as "mysterious strangers." The DuFor Boys do well as dancers. Excellent work is done in support of the stars, Miss Ring and Winninger, by Al Gerard, Eva Fallon and Fanny Yantis.

RIDINGS' JOB "FOR LIFE"

Sam Harris (Cohan & Harris) says he will take up the work formerly handled by Jack Welch, that Welch had severed connections, was a good man and was going to get more money and had a good job with his new employers.

"When asked about 'Captain Kidd' going into the Grand, Chicago, Mr. Harris said nothing definite had been settled as yet.

Regarding Harry Ridings staying at the Grand in the Windy City as manager for another season, Harris said he would surely be there and that Ridings had the job for life if he wanted it.

Van and Schenck are in "The Midnight Frolic" on the Amsterdam theatre roof for a summer run.

MUSICAL COMEDY PREDOMINATES AMONG NEXT SEASON'S SHOWS

Producers Figuring War Planning Musical Productions, from Opera to Intimate Revues. Over 40 Shows of This Type in Prospect. Many Early Opening Dates.

The general indications are that the coming season is going to find the managers flooding the market with musical shows. It seems all the managerial minds are of the belief that the populace will need to be cheered because of the war and the majority are disposed to pin their faith on the lighter form of entertainment rather than dramatic productions. A rather hasty survey of the field of possibilities reveals that there are to be no less than two score new musical plays projected between the present time and New Year's.

In the number of productions in preparation, announced and unannounced, the Shuberts seem to head the list. They have already stated they are to do Franz Lehár's "The Star Gazer," Edmund Eysler's "Lieut. Gus," "When Two Love," Roland Oliver's "The Cave Lady" and Hamilton Sim's "Love's Light." In addition they are to produce "One Time in May," a new show by Guy Bolton in which Marguerite Namara is to appear, a musical show from the pen of Frances Nordstrom, a piece for George Hassell to star in, a show for Peggy Wood, a new piece that has been written by Sigmund Romberg, a production with McIntyre and Heath, and two productions for the Winter Garden (the first to be staged in September and the Al Jolson show in February next).

The next producing firm in line is Elliott, Comstock & Gest with "Kitty Darlin'," in which Alice Neilsen is to star. David Belasco is to be interested in the production, financially and in the staging, and it is to be announced that this is the first musical venture he has staged. The big production for the Manhattan opera house will be "Chu Chin Chow." It is to be shown late in September or early in October. "Leave It to Jane," the musical version of "The College Widow," is to open at the Longacre early in August. Later the three-firm will do another production by Guy Bolton, P. G. Wodehouse and Jerry Kern, and in addition have four companies of "Oh Boy" and three "Very Good Eddie" shows on tour.

Oliver Morosco is also at the top among the active musical producers. Last week he produced "What Next" at the Majestic, Los Angeles, and a few weeks hence he will stage "The Full Honeymoon" on the coast, later he will do another musical show. There will be two Morosco companies of "So Long Letty" and one of "Canary Cottage" on tour next season.

Cohan & Harris give indications of being exceedingly active in the musical producing field with no less than four attractions of that class in contemplation. They are "The Aviator," "The Beautiful One," a new piece by Irving Berlin, and a revue by George M. Cohan. A. H. Woods has a like number of musical shows that he wants to do this season, including a piece for the Dolly Sisters, a show for Mabie McCane, and also "The Girl from Cairo's" and "Call a Taxi."

Klaw & Erlanger are to produce "The Rainbow Girl," "Madam and Her God Son," which is to have music by Ivan Caryll, while the book and lyrics are to be written by Guy Bolton and P. G. Wodehouse; "The Charming Princess" and the K. & E. Revue, now being written by Gene Buck. (Leon Errol and Bernard Granville have already been engaged for the latter production.)

Charles Dillingham in addition to the

Century and Hippodrome shows, is doing a new production for Fred Stone and will have a company on tour with Doyle and Dixon starred presenting "Chin Chin." Flo Ziegfeld may after the "Follies" have started on tour produce a musical show in which he will star Ann Pennington.

At present it is a question whether or not Arthur Hammerstein will produce "Furs and Frills," a musical version of "Coat-tails." It was the only new musical venture that he had announced for the coming season, but it is understood that there has been a misunderstanding between the manager, Eddie Clark, who was to have had something to do with the writing of the book, and Rudolph Friml, the composer. Mr. Hammerstein will, however, have two companies of "You're in Love" and one "Katinka" on tour.

Henry W. Savage is to do a musical version of "Excuse Me" early in the fall, and when Mizzi Hajos returns to New York in February after having made a tour to the coast in "Pom Pom," he is to stage "Houp-La," tried out in stock at Hartford last week. William A. Brady is also to enter the musical producing field this fall with a dittified version of "Baby Mine." Another newcomer to the field is to be J. Fred Zimmerman, Jr., who will produce a light musical entertainment written by Gene Ruck and Dave Stamper.

Jos. Weber has announced the production of a new Victor Herbert opera entitled "Her Regiment," in which Caroline White and Donald Brian are to be co-starred. The Frohman office will open the season at the Empire with "Rambler Rose," in which Julia Sanderson and Joseph Cawthorne are to be the stars. Joseph Riter is also to make another chance at musical producing during the coming season when it is expected that he will stage a piece by Zoel Jarantau and Marcus C. Connelly, who write "The Amber Empress," which the firm of Corey & Riter produced last year with little success.

John Cort is in line with two new musical shows, neither named as yet. Weber & Anderson are to send out one company of "His Little Widows" and later will produce "Some Girl."

Of the road shows leased to other managements, Leffler Bratton will have one company of "Very Good Eddie" and one of "Katinka." Joseph Weber is also to lease the road rights for "The Only Girl." Abe Levy is to send out a company of "Watch Your Step" with Lew Dockstader at the head of it.

Included in the late reports is the fact that Harold Atteridge has completed a new show and will attend to the financing and production of it personally, and that Wm. L. Sherry, the film exchange man, is to become the backer for a Junie McCree musical adaptation of "Billy's Tombstones," the production details of which will be in the hands of Sam Blair.

It looks like a rush season for chorus girls, if all of the producers live up to what they are at present planning.

"THE KNIFE" REOPENING.

The date set for the reopening of the Eugene Walter production "The Knife," is Aug. 27 in Stamford, the company jumping from there direct to Denver, where it starts a tour to the coast and return.

Will Tisdale will manage the tour.

"LOMBARDI" LIKED.

Los Angeles, July 3.

"Lombardi, Ltd.," by Frederick and Fanny Hatton produced here by Oliver Morosco at the Morosco theatre Sunday night is a comedy in three acts and although it traveled rather slow at the opening performance, had sufficient good points to put it in the best seller class. The comedy is fast and furious in the first act, but slows down from that point on. The piece will have to be speeded up and cut before it is presented in the east.

Leo Carrillo, for whom the play was written, has one of the longest parts on record, but he never faltered under the heavy load, his acting being flawless, and if he isn't a sensation in it in New York the coming season nobody will be. Grace Valentine, who was brought here by Morosco to create the role of the manequin does the best work of her career in a role that is cut out for her playing it to the limit. Sue McManamy, Bertha Mann and Richard Dix also have excellent parts.

"Lombardi, Ltd.," after a few changes should have an unlimited run in New York, and while not a great play, should be a great money maker with its undraped models as an added box office attraction.

BLANEYS MAKE 'UP.

Charles and Harry Blaney have settled their differences and the brothers once more will join hands in a number of amusement enterprises.

The Blaneys have assumed the lease of the Grand, Brooklyn, for next season, and will feature Cecil Spooner in stock there, starting around Labor Day. Harry Blaney will personally manage the Brooklyn enterprise.

COREY WITH MOROSCO?

There is an insistent rumor Madison Corey will be found in the office of Oliver Morosco when the next season opens and that he will have the title of general manager for that firm.

Mr. Corey is out of town at present and at the Morosco office it was stated that nothing was known regarding the rumor.

A week ago Mr. Corey announced that he would shortly open his offices and produce a musical comedy.

"VERY IDEA" REOPENING.

The Anderson & Weber production of "The Very Idea" tried out in New England last week is reopening at the Belasco, Washington, Monday.

The managers are going to make a determined effort to keep it playing all summer around the resorts until it is time to bring it into New York.

The only change to be made in the cast will be the replacing of Sydney Booth by Alan Brooks. The others include Sydney Shields, Wm. P. Carlton, John Webster, Josephine Drake and Mary Newcombe.

O'Hara Playing Olympic, Chicago.

Chicago, July 4.

Fiske O'Hara will open the new season at the Olympic, which is closed for alterations and due to begin again on Aug. 12. This will be O'Hara's first appearance here in several years. His play will be "The Man from Wicklow," by Anna Nichols. The name is taken from a county in Ireland.

The O'Hara date is for two weeks.

"Mary's Ankle" Closed Until Aug.

A. H. Woods closed "Mary's Ankle" in Boston Saturday and has arranged to open the show in New York on Aug. 18.

Tunis Dean, P. A.

Tunis F. Dean, of Baltimore and Pittsburgh, has been appointed press agent for the National Emergency Produce Association of Staten Island, which is back of a "back to the farm" movement for the period of the war.

SHOWS IN CHICAGO.

Chicago, July 3.

With the weather finally getting down to its class for this time of the year, marked 60s were present in all of the five houses still offering legitimate attractions. Especially at over the week end was business noticeably off, because the Saturdays and Sundays during June were all big. Not only the weather, however, is responsible for the box office slump, for the exodus from town over the Fourth and the beginning of summer vacation periods, had some effect of draining the city of pleasure seekers. For those reasons too the first two weeks of July are considered the hardest test of the year here.

Several of the houses last week were not affected by the warm weather, even though there were empty seats. That was because the ticket agencies had overbought and were left with the coupons on their hands, there being no returns allowed in at least one case.

"The Pawn" may leave the Garrick at the end of the week. The matter is up to Frank Keenan, who it appears is dissatisfied over several matters. It is believed too that recent offers for another fling at pictures might prompt him to end the run. To date the show has made money, although not looming up as anything big. "The Pawn" tells a story of Japanese intrigue and was written before this country became a tentative ally of Japan. It may therefore be of less appeal than expected. It contains, however, a splendid bit of character portrayal by Mr. Keenan.

"Dew Drop Inn" at the Illinois slipped worse than any of the other shows, the second week's takings being estimated as being forty per cent. lower than the initial week. An attempt to infuse fresh interest was made this week by a number of book changes. Also the prices were adjusted, the \$2 top extending but 14 rows, with the balance of the lower floor rated at \$1.50.

"Turn to the Right" at the Grand, now in its 25th week, looks still strong enough to take along the season's run record before it bows out. "Seven Chances" at the Crt also continues to turn an acceptable profit.

WHERE IS THE AUTO-CIRCUS?

With July 4th come and gone, people who follow some of the weird announcements issued often by people in the show business are wondering where is the much boomed "Auto Circus" one Frank P. Spellman promised, in prospect and otherwise, to launch by the opening of this summer.

The Spellman auto circus was to travel in automobiles. In view of the transportation difficulties through the war, Spellman seemed to have forecasted the solution, but with no auto circus in sight, the question runs, what has become of the Spellman idea?

To promote the circus as he thought it should be done, Spellman issued and sold stock, mostly based on his prospectus, with a liberal commission offered to those who might be able to dispose of certificates. Considerable of this stock is said to have been disposed of in Pennsylvania, in the "Dutch" colonies there, where they are able to read prospectuses, but know little about circuses.

It is claimed there have been some 30 automobiles made for the circus in Cincinnati, but from all accounts if they were made there they are still there.

With the 4th passing back into oblivion and the summer season for circuses at flood tide, the show people say if Spellman gets his auto circus going now it will be so many laps behind the procession they see little hope for it, although none appear to believe they are due to watch a string of autos carrying circus properties pass before their vision this season.

Pennsylvania is too far from Broadway to hear what the "Dutch" of that state are saying about it—yet.

BILLS NEXT WEEK (JULY 9)

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; "W. 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).

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.)
Donald Irwin Co
Magen Wancers
Al Herman
Aveling & Lloyd
(Others to fill)
ROYAL (ubo)
Eddie Foy Co
Williams & Wolfus
Duffy & High
Castellino & Zardo
Helen Jackson
RIVERSIDE (ubo)
Nan Halperin
White & Hagg
Hassard Short Co
Gygi & Vadi
Cole Russell & D
Wm J. Kelly
Alexander Bros
(One to fill)
AMERICAN (loew)
Kennedy & Kramer
Fox & Mayo
Naynon's Birds
Gray & Hyron
Al Fields Co
Shirley Sisters
Harold Solomon Co
Bill Pruitt
Hoot & Leander
2d half
Dorothy Southern 3
Kamerer & Howland
Al Fields Co
Cliff Dean Co
Worth Wayton 4
LINCOLN (loew)
Frank Ward
Jim & Flo Bogard
Chas Reilly
Gilmore & Payton
Smith & Kaufman
Jones & Tate
2d half
Howard Sisters
Fred Rogers
Roatino & Shelley
Valentine Vox
Manning Sisters
Booth & Leander
7TH AV (loew)
Dolly & Calme
Cunningham & Marlon
Roatino & Shelley
Edward Lynch Co
Frank Bush
Burke & Broderick
2d half
N & S Kellogg
Jim & Flo Bogard
Primrose Dancers
Gilmore & Payton
Burns & Kissen
(One to fill)
GREELY (loew)
Billy & Ada White
Hob & Robertson
Frazier Bunce & H
Chas C Rice Co
R C Faulkner
3 Melody Maids
2d half
Shirley Sisters
Cunningham & Marlon
May & Billy Earl
Dorothy
Jesse & Merlin
Melody 4
DELANEY (loew)
L & G Harvey
Kamerer & Howland
Dave Rafael Co
Primrose Dancers
Jesse & Merlin
Dorothy
Harms Trio
2d half
Kennedy & Kramer
Chyo & Chyo
Frank Bush
Chloe & Inness
Mayer Harris Co
Conter & Crackerjacks
Norton Bros
NATIONAL (loew)
Marshall & Welton
Manning Sisters
Muy & Billy Earl
Stewart & Lewis
James & Johns
2d half
Dolly & Calme
Frazier Bunce & H
Harold Solomon Co
Geo McFadden
The Randall
ORPHEUM (loew)
Francis S
Sam Harris
"Girl in Masque"
3 Throff Girls
Ward & Curran
Julia Curtis
Bernieville Bros
2d half
Marshall & Welton
Fox & Mayo
Naynon's Birds

Allentown, Pa.
ORPHEUM (ubo)
Adroll Eros
Cummings & Shelley
Delaney Alice Co
Venita Gould
"Bon Voyage"
2d half
Sy Hy & Mary
The Dohertys
Dream Fantasies
Joe Browning
Jack Alfred Co
2d half
Alton, Ill.
AIRDOM (wva)
Harvey Trio
2d half
VanCello Co
Atlanta, Ga.
LYRIC (ubo)
(Birmingham split)
1st half
4 Readings
Troy & McBride
"Motor Boating"
Ward Bros
Halfway Hall & B
Atlantic City
KEITH'S (ubo)
Kalm & Brown Co
"Rubeville"
Watson Sisters
Milo?
Rice & Werner
Lockett & Brown
DeWitt Burns & T
Bakersfield, Cal.
HIP (ab)
(8-10)
Coscia & Verdi
Skelly & Helt
Al Berry
(11-12)
Fitch Cooper
Smillette Sisters
(13-14)
Lelloy & Harvey
Chinese Quartet

Brooklyn
BIJOU (loew)
Henry & Adelaide
Claire & Inness
Geo McFadden
Alice Hanson
Gypsy Sonsters
(One to fill)
Billy & Ada White
Hob & Robertson
Frazier Bunce & H
Chas C Rice Co
R C Faulkner
3 Melody Maids
2d half
Shirley Sisters
Cunningham & Marlon
May & Billy Earl
Dorothy
Jesse & Merlin
Melody 4
DELANEY (loew)
L & G Harvey
Kamerer & Howland
Dave Rafael Co
Primrose Dancers
Jesse & Merlin
Dorothy
Harms Trio
2d half
Kennedy & Kramer
Chyo & Chyo
Frank Bush
Chloe & Inness
Mayer Harris Co
Conter & Crackerjacks
Norton Bros
NATIONAL (loew)
Marshall & Welton
Manning Sisters
Muy & Billy Earl
Stewart & Lewis
James & Johns
2d half
Dolly & Calme
Frazier Bunce & H
Harold Solomon Co
Geo McFadden
The Randall
ORPHEUM (loew)
Francis S
Sam Harris
"Girl in Masque"
3 Throff Girls
Ward & Curran
Julia Curtis
Bernieville Bros
2d half
Marshall & Welton
Fox & Mayo
Naynon's Birds

The Professionals' Original Home

CONTINENTAL HOTEL

LOS ANGELES and SAN FRANCISCO
Shanley and Furness ("Fifty-Fifty")

Baltimore, Md.
HIP (loew)
Orben & Dixie
Lambert & Briscoe
Van & Carrie Avery
Amoros & Jeanette
Jan Rubin
The Nighting
Hay City, Mich.
WNA HIGH PK (ubo)
Hector & Pals
May & Vernon
Poshway & White
Blanchampton, N. Y.
STONE (ubo)
Musical Johnsons
(Four to fill)
2d half
Holden & Graham
Lottie Grooper
(Two to fill)
Birmingham, Ala.
BIJOU (ubo)
(Atlanta split)
1st half
Countess Verona
Britt Wood
"Suffragette Revue"
(Two to fill)
Boston
KEITH'S (ubo)
Nat White
Maryland Sisters
Koun Sisters
Dickinson & Deagon
Jos E Bernard Co
Robins
Moore & Girard
Hughes Musical 3
Winston's Seals
BOSTON (ubo)
O'Donnell & Blair
Van Atta & Gershon
I D'Armand Co
Dingle & Fern
Montana Elve
ORPHEUM (loew)
Noack
Moore White & B
Congressman Kitty
Dumie Shea
Cesler Bivoli
Andy Lewis Co
W Gilfrain & Girls
2d half
Raymond
Jessen & Jesson
Howard Chase Co

Brooklyn
BIJOU (loew)
Henry & Adelaide
Claire & Inness
Geo McFadden
Alice Hanson
Gypsy Sonsters
(One to fill)
Billy & Ada White
Hob & Robertson
Frazier Bunce & H
Chas C Rice Co
R C Faulkner
3 Melody Maids
2d half
Shirley Sisters
Cunningham & Marlon
May & Billy Earl
Dorothy
Jesse & Merlin
Melody 4
DELANEY (loew)
L & G Harvey
Kamerer & Howland
Dave Rafael Co
Primrose Dancers
Jesse & Merlin
Dorothy
Harms Trio
2d half
Kennedy & Kramer
Chyo & Chyo
Frank Bush
Chloe & Inness
Mayer Harris Co
Conter & Crackerjacks
Norton Bros
NATIONAL (loew)
Marshall & Welton
Manning Sisters
Muy & Billy Earl
Stewart & Lewis
James & Johns
2d half
Dolly & Calme
Frazier Bunce & H
Harold Solomon Co
Geo McFadden
The Randall
ORPHEUM (loew)
Francis S
Sam Harris
"Girl in Masque"
3 Throff Girls
Ward & Curran
Julia Curtis
Bernieville Bros
2d half
Marshall & Welton
Fox & Mayo
Naynon's Birds

Brooklyn
BIJOU (loew)
Henry & Adelaide
Claire & Inness
Geo McFadden
Alice Hanson
Gypsy Sonsters
(One to fill)
Billy & Ada White
Hob & Robertson
Frazier Bunce & H
Chas C Rice Co
R C Faulkner
3 Melody Maids
2d half
Shirley Sisters
Cunningham & Marlon
May & Billy Earl
Dorothy
Jesse & Merlin
Melody 4
DELANEY (loew)
L & G Harvey
Kamerer & Howland
Dave Rafael Co
Primrose Dancers
Jesse & Merlin
Dorothy
Harms Trio
2d half
Kennedy & Kramer
Chyo & Chyo
Frank Bush
Chloe & Inness
Mayer Harris Co
Conter & Crackerjacks
Norton Bros
NATIONAL (loew)
Marshall & Welton
Manning Sisters
Muy & Billy Earl
Stewart & Lewis
James & Johns
2d half
Dolly & Calme
Frazier Bunce & H
Harold Solomon Co
Geo McFadden
The Randall
ORPHEUM (loew)
Francis S
Sam Harris
"Girl in Masque"
3 Throff Girls
Ward & Curran
Julia Curtis
Bernieville Bros
2d half
Marshall & Welton
Fox & Mayo
Naynon's Birds

HOWATSON and SWAYBELL
"A Case of Pickles"
LAUGH BROKERS

Chicago
MAJESTIC (orph)
Julia Arshin
Harry Carroll
Imhof C & C
Trovato
Boyle & Brown
Be Ho Grey Co
(Two to fill)
NORTH HIP (wva)
Gallerini S
Frish Howard & T
Van & Belle
Sparks All
Davis & Kitty
Jerold & Neff
Scott & Tierney
Dorothy Earle
Thelero Circus
(Five to fill)
MEVICKER'S (loew)
Millard Bros
Catherine & Cameron
D Dunham Troupe
D Serenaders
Curley & Welch
Mabel Paige Co
Willie Solar
"Female Clerks"
"Models De Luxe"
Cincinnati
KEITH'S (ubo)
(Sunday opening)
White Bros
Norwood & White
Althoff Sisters
LaFrance & Kennedy
Theo & Dandies
Cleveland
MILES (loew)
Scranton B & S
Canes & Snow
Acme Comedy 4
Ed Howard Co
Johnson & Dean Co
Brooklyn, Mass.
CITY (ubo)
Amata
Kennedy & Burt
Raymond Wyllie
2d half
McLellan & Carlin
"Boston's School"
STRAND (ubo)
Paul LeVan & Dobbs
3 Singing Types
Guy Bartlett 3
2d half
Tilford & Co
Karsy's Myrlophone
Regal & Bender
Butte, Mont.
PANTAGES (p)
(13-18)
The Lamplins

Claire & Atwood
International Four
Connor & Dixon
(One to fill)
N. J.
PROCTOR'S (ubo)
(5-7) 2d half
Harry Pearl
Diamond & Daughter
Primrose Four
Elmira, N. Y.
MAJESTIC (ubo)
Holden & Graham
Victoria
(One to fill)
2d half
Burns & Lynn
(Two to fill)
Fall River, Mass.
BIJOU (loew)
Raymond
Jessen & Jesson
Kate Fitzgibbons
Jackson & Wahl
"Betting Betty"
2d half
Noack
Moore White & B
Congressman Kitty
Andy Lewis Co
W Gilfrain & Girls
Fargo, N. D.
GRAND (abc)
3 Anderson Sis
Texico
(Two to fill)
2d half
Casting Campbell
Grace Ayers 2
Art Adair
Oday & Pale
Wolford Stevens 3
5 Sully
Ft. William, Can.
ORPHEUM (wva)
(9-10)
Lorimer & Thomas
Connors & Huch
Hayes & Rivers
5 Immigrants
(13-14)
Ovonod Duo
Irving & Ward
Harry Dixon
(One to fill)
Grand Forks, N. D.
GRAND (wva)
2d half
(12-14)
Banvard Sisters
Barber & Jackson
5 Violent Beauties
Grand Rapids
RAMONA PK (ubo)
"Fashion a La Carte"
"Night in Trenches"
Al Shyne
3 Clemens
Sherman Uttry
Nip & Tuck
Great Falls, Mont.
PANTAGES (p)
(10-11)
(Same bill playing
Anaconda 12)
Kane & Herman
Nelson & Nelson
"Birth of a Rose"
Ahearn Troupe
Godfrey & Henderson
Hartford, Conn.
POLIS (ubo)
"Wonder Act"
"Night Clerk"
2d half
Clark Bros
Whitney & Wilson
Yates & Carson
Breen Family
(One to fill)
PALACE (ubo)
Stewart & Olive
En Route
Medlin Watts & T
Scranton B & S
2d half
The Carbrays
Helen Trix & Sis
Meehan's Dags
(Two to fill)
Hazelton, N. Y.
PEREY'S (ubo)
(5-7) 2d half
O'Neill Sisters
Van Hampton & S
"Corner Store"
Hoboken, N. J.
LYRIC (loew)
Eve Lynn
"Fancy the Fireman"
2 Phelan Bros
The Fritches
(One to fill)
2d half
Louis Granat
Mouth Bros & Grille
Egypt
Kate & Wiley
(One to fill)
Indianapolis, Ind.
KEITH'S (ubo)
(Sunday opening)
Francis & Monde
Kahl Walton & H
H & E Conley
Burns & Foran
ENGLISH (ubo)
The Kicks
Droopier & Dege
Angel Sisters
Fields & Wells
Berio Girls
Jacksonville, Fla.
ARCADE (ubo)
(Sunday opening)
(Savannah split)
1st half
Musical Chrills

Ernie & Ernie
International Four
Morgan & Armstrong
Mosher H & M
Jameville, Wis.
APOLLO (abc)
(12-14)
Frank Franc
Guy Trio
Williams & Held
VanField Short Co
Jersey City, N. J.
KEITH'S (ubo)
(5-7) 2d half
H & M Gilber
Fawn & Fawn
"What a Night"
Ryan & Joyce
Kansas City, Mo.
PANTAGES (p)
J & E Dooley
Billy McDermott
Erellette
"Needa Girl Co"
Reed & Hudson
Knoxville, Tenn.
GRAND (abo)
(Chattanooga split)
1st half
A & G Felle
Mayo & Tally
Wayne & Warren Gir
Melville & Rulo
"Girl in Moon"
Lewisville, Me.
MUSIC HALL (ubo)
Stacy & Virginia
Marie Sparrow
Herman & Shirley
2d half
Ferrier
Guy Bartlett 3
Musical Brittons
Marlo
Shelvey Bros
Frank Mullane
Rising Generation
Newport, R. I.
OPERA HOUSE (ubo)
4 Newsoms
Rogers & Wood
Burlington Four
Tilford & Co
Lua & Anellka
"Spirit of '76"
2d half
Stewart & Olive
Paul LeVan & Dobbs
Raymond Wyllie
"Spirit of '76"
Kennedy & Burt
Amata
New Rochelle, N. Y.
LOEW
Jack & Foris

E. HEMMENDINGER'S NEW STREET
Jewelry to the Profession
Tel. John 871

Los Angeles
ORPHEUM
(Sunday opening)
M Anglin Co
Norton & Nicholson
Wm Westony
Asahi Tr
Ray Snow
Clifford & Willis
Milton & Delong Sis
Vera Berline
PANTAGES (p)
Pederson Bros
Kajiyama
Stephens & Hollister
Olson & Johnson
"6 Peaches & Pair"
HIP (ab)
LaVere & Palmer
Johnson & Rollison
Bernice Sisters
Colonial Belles
Herbert's Seals
Lucy Gillette
Billy Mann
Louisville, Ky.
FNUA FLY PK (orph)
(Sunday opening)
Corbett Shep & D
Mordista Morkenson
Wilson & Aubrey
Dunlevy & Merrill
Beeman & Anderson
KEITH'S (ubo)
(Nashville split)
1st half
Salle & Monde
Musical Hunters
"Haberladerby"
Lazar & Dale
Georgia 4
Memphis, Tenn.
ORPHEUM (inter)
Montambo & Wells
Peoples 3
Mack & Mabel
Conrad & Conrad
Brenk's Model Horse
2d half
Knox Wilson
Allen Lieber Co
Knickerbocker 4
(Two to fill)
Milwaukee, Wis.
PALACE (wva)
Seabury & Price
Adams & Griffith
"Smart Shop"
Cai Orange Pickers
Deaton & Clifton
(One to fill)

Skating Venues
Alfred Lattal Co
Melody 6
Lillian Steele 3
Bud Snyder Co
(One to fill)
Minneapolis
PANTAGES (p)
4 Rogers
McCormick & Swor
Octavia Handwith Co
Harry Breen
"Miss Up to Date"
PALACE (wva)
Maestro & Co
Morgan Fields & S
3 Gibson Girls
Madge Matland
Nashua, N. H.
COLONIAL (ubo)
Tom Bateman
2d half
Stanley & Virginia
Nashville, Tenn.
PRINCESS (abo)
(Louisville split)
1st half
"Naughty Princess"
Newark, N. J.
PALACE (ubo)
(5-7) 2d half
Black & White
Dickson & Deagon
Al Herman
Tennessee 10
Bernard & Janis
New Haven, Conn.
BIJOU (loew)
Sylvester
Ed Howard Co
Cahill & Romaine
Reelata 2d half
Marlo
Shelvey Bros
Frank Mullane
Rising Generation
Newport, R. I.
OPERA HOUSE (ubo)
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PALACE (wva)
Seabury & Price
Adams & Griffith
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Deaton & Clifton
(One to fill)

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"THE CRUISE OF THE DOUGHNUT"
Written by, Copyrighted by and Presented by
BRADY and MAHONEY

CABARETS

Spencer Chartress Co
Clinton & Rooney
Bliss & Burt
Turilli
Cola

Passaic, N. J.
PLAYHOUSE (ubo)
(5-7) 2d half
Deonta & Co
Van & Pierce
Rekoma
Ward & Useless
"Yellow Port"

Philadelphia
KEITH'S (ubo)
Norah Bayes
Diamond & Brennan
Golet Harris & M
Kaufman Bros
Baer & Latimer
Bankoff & Gilrie
Cris Bros
Sohna Bratts
GRAND (ubo)
Glicknell
Carlisle & Sower
Ben Linn
Minerva Courtney Co
Gaylord & Lawton
Vela Sabina Co

Pittsburgh
DAVIS (ubo)
Albertina Ranch
Edwin Stevens Co
Archie Mohlner
Donovan & Lee
Harry Seaback Co
(Two to fill)
HARRIS (ubo)
Mile Paula
Murphy & Barry
3 Zylfons
Mr & Mrs Ed Payne
La Petite Elva
"Little Miss Filrt"
John Healey
Bell & Eva

Pontiac, Mich.
OAKLAND (abc)
(9-11)
Pianoing 4
Keough & Nelson
Gilmore & Romanoff
Flo Randall Co
Bayes & Neal
Harry Rose

Portland, Ore.
PANTAGES (p)
Alberto
Mile Bianca C
Ed F Reynard Co
Dorothy Vanden
Will Morressey
"Honeycomb Isle"
HIP (ah-wva)
(8-11)
Mus Bluebirds
Chadwick & Taylor
Robey Trio
4 Old Veterans
Louis London
Fred Zobel Co
(12-13)
(Bill playing Seattle
8-11)

Providence, R. I.
EMERY (lowe)
DePeron Trio
Mario & Trevette
Spiegel & Jones
Howard Chas Co
Fox & Cross
Suffragette Girls
2d half
Stewart & Olive
Dunn Sisters
"How It Happened"
Caeser Rivoli
Schwartz & Clifford
Revue DeVoxue

Reno, Nev.
T & D (abo)
(8-10)
Zeb Zarrow Tr
Adolpho

(11-12)
Keene & Foxworth
(One to fill)
(8-14)
Keough Sisters
(One to fill)

Richmond, Va.
RIJOU (ubo)
(Norfolk split)
1st half
Hart & Kewelle
Tommy Haydn
Shattuck & Golden
(Two to fill)

Roseauke, Va.
ROANOKE (ubo)
Koman
Mabel Hope Co
John Geiger
Franz Tr

2d half
Mack & Williams
Jack Polk
Hendrix & Padula
3 Weber Girls

Sacramento, Cal.
EMPIRE (ah)
Kawana Bros
Sable & Little
Bessie Lester
Princess Ka Co
Newport & Stirk
Roy Harrah Co
2d half
Marie Gers
Dare & Meville
Lew Hoffman
Roth & Roberts
Radium Models

Salem, Mass.
FEDERAL (ubo)
Musical Brittons
B Finley & Dorothy
Masetti Tr
2d half
Herman & Shirley
Alton & Allen
Great Howard

Salt Lake
PANTAGES (p)
Jerome & Carson
Stoddard & Helms
Freddie James
Anderson's Revue
Ed & J Smith
Capt Sorcho Co

San Diego
PANTAGES (p)
Bevan Flint Co
Queenie Dunedin
Foley & O'Neil
Harian Knights Co
Al Golem Tr

HIP (ah)
Bollinger & Reynolds
Walmsley & Leighton
3 Ankers
Moran Sisters
"Fashion Shop"

2d half
DeVelle & Zelds
Morrow Co
Downey Willard & I
Rube Brown
Coclea & Verdi
Piccola Midgets

San Francisco
ORPHEUS
(Sunday opening)
Clark & Hamilton
"Vacuum Cleaners"
3 Vagrants
Long & Ward
Elsie Ruegger Co
Randall & Meyers
"Hit the Trail"

Seattle
Zartha's Dogs
Antrim & Vale
The Romanoffs
Schooler & Dickinson
Singer's Midgets
Staspoole & Spicer
HIP (aah)
(Sunday opening)
Musical Lundes
Florence Duo
Dorothy Hager Co
Blanche LaDue Co
Brooks & Noble
Pauline Saxon
Daring Act
CASINO (ah-wva)
Leonard & Louie
Garrity Sisters
Norton Bros
Monte Carlo 6
Dot Marsell
Hayashi Japs
VanPere & VanPere
Rambler Sisters
Walters & Walters
Cloaks & Suits
Patricola & Myers
Leon & Adeline Sis

San Jose, Cal.
VICTORY (ah-wva)
(8-10)
Florence Duo
Dorothy Hayes Co
Bexley & Howland
"Witching Witches"
Eller's Novelty
John A West
(11-14)
(Bill playing Sacre-
mento 8-10)

Santa Barbara, Cal.
PORTOLA (ah)
(12-14) 2d half
J & N Oims
Skelly & Helt
(One to fill)

Savannah, Ga.
LYRIC (ubo)
(Jacksonville split)
1st half
Hoey & Smith
Scarpino & Vavara
Herbert Lloyd Co
Octavia

St. Louis
FRST PK (orph)
(Sunday opening)
Sasha Pletro Co
Duffy & Dunn
Marie Stoddard
Ge Schilinder
Robt De Mont 3

PARK (wva)
The Arleys
Rome & Wager
3 Weston Sis
Christy & Griffin
El Toro 3

2d half
Walsh & Bentley
Southern Serenade
May Kliduff
Bellone Trio
SHENANDOAH (wva)
Van Canto Co
Aki Trio

2d half
Harvey Trio
(One to fill)
SKYDOME (wva)
Brent Hayes
Bellone 3
2d half
3 Weston Sis
Rome & Wager

St. Paul, Minn.
HIP (abc)
Grace Ayers 2
Grace Sisters
"The Comeback"
Williams & Held
Casting Campbell

2d half
"Everyman's Sister"
(Four to fill)
PALACE (wva)
Lockhart & Laddie
Merkit & Bondhill
Alfred Latell Co
Dooley & Nelson
Tom Brown's Rev

2d half
Alexander 3
Margaret Ryan
Davet & Duval
Adams & Griffith
Cal Orange P'kers
Schenectady, N. Y.
PROCTOR'S (ubo)
"Peacock Alley"
Lunette Sisters
Rowley & Young
Richards B & M
Billy Kilgard

2d half
Harry Green Co
Kimberly & Arnold
Ethel MacDonough
3 Jordan Girls
Musical Johnstons

Seranton, Pa.
POLI'S (ubo)
Si Hi & Mary
Geben & Spencer
Dream Fantasies
The Dohertys
Jack Alfred Co

2d half
Adroit Bros
Cummings & Shelly
Delacey Rice Co
Venita Gould
"Bon Voyage"

Seattle
PANTAGES (p)
Julian Hall
The Gascoignes
"Woman"
Lucy Lucier 3
"Wanted—A Wife"
PALACE (ah-wva)
(8-11)
Arnold & Page
Gruet Kramer & Gruet
Dorothy & Edwards
Fremont Bards Co
C & M Dunbar
Flying Venus
(12-14)
(Bill playing Tacoma
8-11)

Spokane
PANTAGES (p)
Holmes & Lavers
"Breath of Old Va"
Morris & Allen
"Movie Girl"
Rio & Helmar

HIP (ah-wva)
(8-10)
Curtil's Dogs
Emily Darrell
Nalo & Nalo
Alice Nelson Co
Bessie LaCount
Willie Bros
(11-14)
Redford & Gardiner
Murray & Love
Newell & Most
6 Musical Harvards
Joe Rolley
Laypo & Benjamin

Superior, Wis.
PALACE (wva)
Ovonda Duo
Irving & Ward
Harry Dixon
(One to fill)

2d half
The Olmsteads
June Mills Co
Dooley & Nelson
(One to fill)

Syracuse, N. Y.
TEMPLE (ubo)
Harry Green Co
Jimmy Lucas Co
Novelty Clintons
Dotty Bond
Blanche Sloan
(One to fill)

2d half
Lunette Sisters
Rowley & Young
Billy Kelgard
(Three to fill)

CRESCENT (ubo)
Lottie Grooper
Burns & Lynn
(Three to fill)

2d half
Brown & Jackson
(Four to fill)
Tacoma
PANTAGES (p)
Gillespie Girls
"Magazine Girls"
Ed Bondell Co
Miller & Lyle
Gerard's Monkeys
REGENT (ah-wva)
(8-11)
Harry Watkins
Gerald & Griffin
Fields Keane & W

"Echoes of Bway"
Permane
Don Robert Co

Teledo, O.
KEITH'S (ubo)
Klip & Klop
"Girl from Milwaukee"
Wm Wilson Co
Lee & Bennett
Hendrix Belle Isle

Toronto
YONGE (lowe)
Sabbott & Wright
Mahoney & Auburn
Grace Hanson
Small Town Opera Co
Arthur Lipson
The Valadons
(One to fill)
HIP (ubo)

Lawton
Johnson Bros & J
Princess Mapella Co
Meland Flvo
(One to fill)

Trenton, N. J.
TAYLOR O H (ubo)
(5-7) 2d half
Alanson
Edna Richards
Edith & Eddie Adair
Fields & Taylor
Scott & Marks
Chas Ledehar

Troy, N. Y.
PROCTOR'S (ubo)
Gene Greene Co
Spencer Chartres Co
Seabury & Shaw
Alex MacFayden
Witt & Winter
2d half
"Memories"
Jimmy Lucas Co
Elkins Fay & E
El Rey Sisters

Vancouver, B. C.
PANTAGES (p)
Howard Kibel & H
"Miss Hamlet"
Lella Shaw Co
Swain's Animals
Koltz & Nash

Victoria, B. C.
PANTAGES (p)
Will Morris
"Detective"
"Woman Proposes"
Stuart
Green McHenry & D
LIBERTY (ah-wva)
(8-9)
Mme DeHollis Co
Sherwood & Sherwood
Melville & Milne
Nestor's Sweethearts
Henry & Rudolph
Ed & Lottie Ford
(13-14)
(Bill playing Spokane
8-10)

Washington
KEITH'S (ubo)
Carus & Comer
Conroy & LeMalge
Santley & Norton
Harry Holman Co
Lorraine & Pritchard
Nellie Allen
Garcinette Bros
Linne's Dancers

Winnipeg
PANTAGES (p)
Bert Wheeler
Johnny Small
Owen McGivney
Al Wholman
"Oh, Doctor"

STRAND (wva)
Banvard Sisters
Hiatt & Geer
Barber & Jackson
5 Violent Beauties

2d half
Lorimer & Thomas
Conyers Huych
Hayes & Rives
5 Immigrants

Worcester, Mass.
POLI'S (ubo)
Clark Bros
Capas & Snow
Johnson & Dean Co
Helen Trlx & Sis
Mechan's Dogs

PLAZA (ubo)
Walton & Delberg
Marla
Acme Comedy 4
Whitney & Wilson
Breen Family

2d half
Sylvester
B & D Finley
Silver & Duval
Cahill & Romaine
En Route

Yonkers, N. Y.
PICTURES (ubo)
"Entertaining Revue"
McCarthy & Faye
El Ray Sisters
Wm Sisto
(One to fill)
2d half
Old Time Darkies
Eleanor Cochran
Eddy Duo
(Two to fill)

There is a report that the question of removing the one o'clock lid on the restaurants has been talked over by those in authority in New York. While the one o'clock closing rule and the discontinuance of the all-night licenses have been working without a blemish as far as the restaurants are concerned, there has arisen another side that was not seriously considered before the rulings were placed in effect. That is the increased immorality that may be traced by those interested to the early closing hour. The restaurants lost trade when closing early, but the sale of liquor was not diminished, and instead of the drinking going on in a public place where it could be conservative at least for appearances' sake, it has been done in apartments and so forth, with still other angles to be figured. Or drinking may have commenced in the restaurant with the party forced out at one, to continue their "evening" somewhere else. At the Commissioner of Licenses' office Tuesday, it was admitted the Commissioner and the Mayor had conferred on the matter, but it was stated there would be no action taken at the present time. Some of the Broadway crowd who always know the ropes have taken to Yonkers for late hours. Shanley's and Park Hill in Yonkers are the places "the crowd" goes to, these places (outside New York City) remaining open as long as there is business. It's not unusual for either to have capacity between three and five in the morning. Other road-houses just outside New York's limits are piqued at not getting this trade, but Yonkers was probably chosen as the quickest car ride from Manhattan's centre. However there is quite a crowd that doesn't go outside New York's limits and still find places open after one.

The new revue at the Hotel Shelburne, Brighton Beach, for this summer looks familiar, in faces, to visitors at Reisenweber's on the Circle. Four of the six principals are the same as in the last Reisenweber show on the main floor, while the chorus girls and boys have been moved down to the beach with but few changes in the line-up, although one of the new girls is Gracie Williams, who is the prettiest in the ranks. Norton and Lee, who lead this new show, were at Henderson's last summer, so they are well known to frequenters of the beach resorts. There are 16 choristers, six chorus boys and 28 people in all on the Shelburne floor. The show has been well dressed. It was produced by Gus Edwards, with special music and lyrics by Edwards and Will Cobb. Considerable attention has been given the finale song, "Laddie Boy," a march in the typical Edwards style. Much straight singing is indulged in, and Ruby Norton has a big share of this, doing a couple of singles and as many double numbers. In the second part the straight singing predominates and it seems there is too much of it by the same singers. Marvel is also there, dancing a couple of solos. The Shelburne has a good sight show and that is what the summer visitors may admire perhaps as much as anything else. The Shelburne has been extensively remodeled on the main floor, the entire space converted into one large room seating 1,400, probably the biggest restaurant capacity anywhere in New York contained within one room. The alterations cost \$300,000.

The Northwest Side Country Club, one of the new roadhouses on the Niles-Wheeling "death-speedway," near Chicago, was raided last week by a deputy from Sheriff Trager's office. J. E. Raftery, "president" of the club, was arrested, charged with selling

liquor without a license. At the preliminary hearing before a justice of the peace, he was introduced as the former keeper of "The Monkey House" in Cleveland. Some gathered in the raid talked about all night gayety and a mysterious "movie man" who entertained a number of women there regularly. The raid is part of the campaign to clean up the west Chicago suburban towns. Officials are particularly anxious to clean up on this particular road, since there have been a number of motor accidents along its stretch lately. About ten days ago four machines crashed into each other at the same time, almost in front of the Northwest Side Club, resulting in at least one death. Anyone who looked "right" was told at the club that the place was running without a license, but that he or she could become a member of the club by paying one dollar.

The United Booking Offices this week issued another cabaret order, regarding "U. B. O. acts" playing the cabarets. It said no acts in cabarets are to be engaged for vaudeville. A new phase was given the instructions through they containing a notice also that no acts from cabarets, if they were cabaret acts purely, were to be engaged in a U. B. O. house. A musical turn which becomes a jazz band for two weeks in a New York cabaret is reported to have had attention attracted to it. The U. B. O. people when asked if the orders were to be strictly observed, said that they were, and when questioned particularly regarding holding cabaret people in cabarets only if they wished to appear on big time, it was stated there would be no deviation excepting in an exceptional case (if a cabaret artist could be "made" in vaudeville). The U. B. O. is making up a list of big time turns now appearing in restaurants.

Saturday marks the closing of McCormick's Cafe, Minneapolis, one of the best known eating establishments in the north and middle west. The state Public Safety Commission's famous order "No. 7" is so drastic that practically all Minneapolis cafes will have to close down. This order prohibits the sale of liquor to women and also forbids dancing in the same building where liquor is sold. A tight ten o'clock closing law has cut big inroads on the cabaret revenue as well. A few cafes have cut out liquor and are selling soft drinks with dancing as an attraction, but the experiment has proven woefully unsuccessful.

The Andre Sherri revue at the Hotel Brighton, Brighton Beach, opening last Friday brought the police on an inspection tour of the revues around Coney Island. The Hotel Shelburne and Henderson shows passed scrutiny without any official suggestion, but the Sherri's attempt to try "ginger" in their production hasn't placed them in any high favor among competitors. The Sherri show is said to have had one number where the girls had nothing on but a fringe of lace and the nakedness caused the complaints to police headquarters. The number was taken off Saturday.

Baron Wilkins' cafe on upper 7th avenue is no more the rendezvous of the early morning tourists, the police department having decided Wilkins should be chaperoned by a member of the department. Accordingly, at the order of Commissioner Woods, a uniformed policeman has been stationed within the establishment to see that it is properly closed and emptied when the hour of one comes around. The place was never a payer prior to one o'clock and business has dropped off at an alarming rate.

NEW ACTS NEXT WEEK

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

Donald Brian and Co., Palace.
Duffy and Inglis, Royal.
Helene Jackley, Royal.
Castellaine and Zarda, Royal.

Emily Ann Wellman and Co. (3).
"Slim Tim's Slickness" (Dramatic).
18 Mins.; Interior.
Fifth Avenue.

Miss Wellman's new sketch was written by herself and staged by Louis Mann. It opens with a dark stage. A man is dimly seen groping about. Noise of door opening, man hides under table. Woman enters, turns on lights and falls over table, weeping. Enter middle-aged man and it develops the woman is his mistress and that he resides in an apartment upstairs with his wife. They are quarrelling. She craves companionship. He explains they must carry on their affair discreetly to avoid detection. He: "You knew from the beginning that I was married." She: "I cannot allow your wife to come first." And so on. Eventually, he: "I'm sick of all this; I'm not going to stand for it." Leaves to go to his own apartment. She weeps and phones for another girl who lives in the house, and who comes immediately. "I can't go through it again." Other girl: "Well, you knew he was married. Why don't you wire Denver and accept the job offered you as an illustrator?"—"Because I love him." More conversation and they both weep. Other girl leaves. Noise outside, many voices. She takes revolver from desk to kill herself. Man from under table grabs it away from her, tells her nothing doing—that he's a burglar and they are after him—that she's as big a crook as he to try to steal a married man away from his wife. Compels her to sit at table and pretend to be playing cards and to say he's her brother. Knock; enter detective looking for burglar. Crook with cards in his hand says he hasn't seen anybody prowling about. Enter married man, part of the crowd of tenants seeking the burglar. Burglar greets him familiarly and compels him to acknowledge greeting in front of detective, who leaves. The two men face each other. Burglar: "Yes, it's me, your no good brother-in-law." Bawls husband out for treating his sister in this manner—he heard all; covers husband with gun, etc. Makes woman pack and leave that night for Denver and husband has to take his "no good" brother-in-law out past the police, on pain of exposure of his own identity. Original idea, well played by Miss Wellman and a competent supporting company. *Jolo.*

Frankie Fay.
"Nut" Monolog and Singing.
18 Mins.; One.
Fifth Avenue.

Frankie Fay, formerly of Dyer and Fay, is working as a "single," aided by a pianist. He opens with a monolog, interrupted by the wheeling on of the piano, followed by the pianist. Cross-fire with pianist, using the "goat" joke of the former two-act. Song, "Musical Comedy Ball," introducing a couple of imitations of stage stars. Brief rhapsodical chorus of a love ditty. Burlesque song and dance, "Plant Plenty of Potatoes." For encore he tells long, rambling yarn to the pianist, designed to have no point to it, and which is ridiculously funny. If the material is all right, then Fay needs a good straight man, as before, to "feed" his eccentric comedy. If it isn't, he'll have to have some new stuff written before he can qualify as a two-a-day single. It's worth trying with some strenuous overhauling of the present routine. *Jolo.*

Lew Brice and Barr Sisters.
"A Little o' This and a Little o' That"
(Songs and Dances).
18 Mins.; One (8); Full Stage (10)
(Special Curtain and Drop).
Henderson's.

The first showing of Lew Brice and the Barr Sisters is at Henderson's this week, in an act programed as having music written by Dave Kaplan, lyrics by Arthur J. Jackson and staged by Mr. Brice. It's a song and dance turn of the three-people variety and marks the entrance of the two Barr sisters on big time. They have been playing for a long run at Maxim's restaurant, New York, in the revue, where they danced mostly and improved their appearance. The two girls look enough alike to be hardly distinguishable from the front, and this is employed for the introduction in "one," where a song, "The Man I Marry," has Brice confused over the close resemblance. It commences almost like a sketch in this way, but as the marked feature of this number is the expose of the girls' backs, the act gets started again before the number finishes. The Barrs are wearing dressy clothes, but just why they or other girls are so jubilant over having their backs washed clean enough not to be ashamed to show them may be a secret with the back expositors. In the days when the figure was not so frankly shown, minus dressing, a low bare back might have meant something as an expanse of human white flesh in the natural coloring, but nowadays when you can see almost anything you want to on the stage, if you look far enough, the bare back thing seems merely a money-saving device in dress material. The second number in one is "Morning Exercise," by Brice, a sort of athletic eccentric dance, giving the girls a chance to change, which he does once again later when doing a boob song while reading a book. The first number in full stage is by the girls, an Oriental dance to a tango air that is sightly, as the girls do it rather well, although technically there is little to it. Their final number in which Brice joins is called "On the Firing Line," with the Barrs as Red Cross nurses and Brice an army officer. This is quite the best thing in the turn, in its looks and actual dancing, Brice doing nice trio numbers with his two partners. The act can stand up on big time and will improve, with the first improvement called for to have the Barrs taught to sing and speak upon the stage so someone else besides Brice can hear them. But the Barrs in the twin division of girls (who seem to have less difficulty in getting along than other couples) may attract attention to themselves in time, the same as other twins have done, for they really look well and seem to have a style as well as class. Mr. Brice takes care of his end very well, although there must be another manner of dressing which will more become him, not even figuring the green vest he wore. *Sim.*

Bostock's Riding School (4).
Equestrian Act.
11 Mins.; Full Stage (Special Setting).
Fifth Avenue.

Circus ring with two white horses. Man and woman riders, female equestrian director and "clown" who essays no comedy, merely making a few leaps to the back of one of the equines. In the centre of the ring is a training apparatus, the kind used for practicing new bareback stunts in circuses. Straight rider announces this and says anybody in audience is welcome to compete for watch to winning person. Four boys go up from audience, are harnessed and hoisted upon the horse's back for comedy, such as clinging to tail, etc. Act hardly worth the salary it would necessarily require for transporting two horses and four people about, not to mention the paying of the quartet of youths to be hired in each town. There isn't enough to it. *Jolo.*

Nellie and Sara Koums.
Concert Sopranos.
16 Mins.; One.
Palace.

Just every so often a high class singing turn comes to vaudeville and really makes good. This is one of them, only this one more than makes good, it qualifies for headline honors. In the first place, it is different. Vaudeville has been getting grand opera prima donnas from time to time, but they come only after they have outlived for their greater part their usefulness on the grand opera and concert stage and all that they have is a name and laurels that they have won in the past, and these are usually augmented by a superfluity of embonpoint. Right here is where this act differs from the rest. The Misses Koums appear fresh and youthful, and their voices, both of the coloratura quality, are a delight to listen to. There is an accompanist (Hector McCarthy) carried with the act, but one of the girls also plays the piano. But three numbers programed. The first is a duet arrangement of Dvorak's "Humoresque," very prettily done. The second is "Se Saron Rose," sung by the girl who also plays and it wins applause because of the beautiful quality of her voice. The third number is a Swiss Echo Song sung by the other sister, with the echo furnished from the wings by the girl who sang the previous number. For an encore "The Sunshine of Your Smile" was offered and stopped the show until the girls consented to render another song, "Mighty Lak a Rose," most effectively put over as a duet with exceedingly pretty harmony. The Misses Koums need have no fear for their future in vaudeville, as the entertainment that they offer is one that lends tone of the needed quality to any program. The Palace audience seemingly could not get enough of them or their singing. *Fred.*

Three O'Gorman Girls.
Singing and Musical.
11 Mins.; Three.
125th Street.

From the opening bespeaks class. The three O'Gorman girls in the turn are Kathryn, Margaret and Billie, all play brass and are good lookers. The opening carries with it a Ziegfeldian touch in the matter of staging and costuming. The smaller of the sisters appears in a fantastic drummer boy costume and sounds a roll on a snare drum, following this with a little introductory song which brings on the other two sisters, one clad in an adaptation of an army officer's uniform and the other as a red cross nurse. The two latter also do a number. The drummer girl slips away and comes back for a very fast dance. Up to this point the act is all speed and pep. The one dull spot is next. It is a cornet solo but the act immediately speeds up again with a trombone duet of "blues," going to a rag finale with the three girls. For an encore the usual patriotic medley. The turn can fill in on a big time bill. *Fred.*

Welch, Barry and Herman.
Variety Act.
13 Mins.; One.
125th Street.

The members were evidently in an acrobatic act at one time, with the understander discovering he had a powerful voice, and even though he has no idea of the art of using it, the trio decided that they would do a singing turn. This act even went further, including modern ballroom dancing. One of the boys did blackface. One would not mind the singing so much (it is about the best thing in the act) if the singers had any idea of time, tempo or key. The trio need to rehearse for awhile and then try it again. *Fred.*

Etude Sextet.
Songs and Music.
18 Mins.; One and Full Stage.
Hippodrome, San Francisco.

Six girls, five musicians and an Hula dancer. But it's not a "Hula" act. The dancer is just pushed into the proceedings, where she is not called for, and it's one of the first corrections necessary by Joe Longfeather, who staged this number. The other five girls sing and play pianos, sometimes with speed when using rags. Betty Butterick opens with a song in "one." It could be replaced by something more suitable to her style and of more popular vintage. It might be better to have the act depend upon Miss Butterick, giving her the lead and another number for the spot the Hula dancer is occupying. An Hawaiian number in which the girls fake the ukeleles may be all right when the girls learn to play upon them. The turn looks bright in prospects for novelty, class and time. Its people are Miss Butterick, (Miss) Billie Williams, Crystal Francis, Margarie Ross, Maruie Vaudie, Grace Thomson.

Ben Harrison and Moore Sisters.
Songs, Talk and Dances.
19 Mins.; One (Special Drop; Exterior).
City.

Ben Harrison was formerly with Shirley Rives. In the Moore Sisters (better known more recently as the White Sisters), Harrison has a nice looking pair, and the new trio were at the City the last half. The girls not only have a prepossessing stage appearance, but make some pleasing changes of costumes and work harmoniously with Harrison. The drop shows the outside of a hospital, with "Bustanybody's Cafe" just next door, the sisters appearing in natty outfits conceived from the Red Cross designs, and singing "Ragtime Volunteers Are Off to War," which has a likeable swing. Harrison appears from the cafe nearby, dressed in flannel trousers and a blue coat, which attire he wears for the entire act. There is patter and songs, solos, doubles and trios, with the turn rounding out substantial applause at the finish. Act has possibilities. *Mark.*

Lou and Grace Harvey.
Singing.
9 Mins.; One.
Greely Square.

Regulation small time mixed team. Open with "rube" make-ups for popular bucolic ditty; she solo, he solo in neat nasal tenor; duet, pop "Chink" ditty. *Jolo.*

Edward Lynch, Grace Dale & Co. (1).
"The Husband's Return" (Dramatic Comedy).
17 Mins.; Three (Interior).
American Roof.

Not a bad little sketch that Edward Lynch and Grace Dale offer. In the first place they have a good appearance and much of their dialog is snappy and interesting. Theme deals with quarrelling married couple. Wife proves main fault finder. Dramatic tension as well as comedy interest holds up, with Mr. Lynch and Miss Dale enacting their respective roles creditably. Not a world heating sketch but diverting. *Mark.*

Amoros and Jeanette.
Singing Comedy.
13 Mins.; One.
American.

Very good three-a-day man and woman comedy act that should eventually work up into the two-a-day through the eccentric comedy of the man, who is really funny. The woman isn't much more than a foil for him. She sings fairly well and makes a good appearance. He does a crazy French characterization with so real an accent as to indicate he is a real "frog-eater." In addition to his "nut" stuff he plays the concertina and does some acrobatic comedy juggling. *Jolo.*

"Variety de Danse" (9).

Dances.
19 Mins.; Full Stage (Special Scenery).
Brighton Theatre.

A rather lavishly arranged dancing specialty with two principals supported by a ballet of six good looking girls, the combination offering a quintet of neatly constructed terpsichorean numbers, each being accompanied by a special drop. The scenery is conspicuous for its richness and quaint design, the program crediting it with being imported from Italy. The principals, Maria Gambarelli and Alfred De la Roque, open the turn with a classic affair, Mme. Gambarelli with drooping hair with which she is well supplied. The number is particularly well staged, the general carriage and appearance of the pair helping immeasurably. Then through a routine of ensemble numbers, solos and duet dancing with the ballet doing their share, the turn closing with a patriotic ensemble number showing the girls gowned in the national costumes of the Allies. It suggests the Adelaide and Hughes finish, but does not approach a copy, the theme being related only in the patriotic sense. This number alone is sufficiently strong to guarantee a safe passage for the troupe and it sent them away to a reasonably large hit at the beach house. The costumes, also imported, adds considerable to the affair and represent a goodly expenditure. Compared with the season's productions in this line, the Gambarelli-De la Roque combination should find little or no trouble in procuring big time recognition.

Wynn.

Del Gardo-Four.

Aerialists.
7 Mins.; Full.
7th Avenue.

Three men and a woman form the personnel of this turn, which relies mostly on a series of mouth holds for its applause winning. Two of the men are almost constantly aloft on the apparatus holding various appurtenances in their teeth, while the woman and other man run through the routine. There is always something doing during the seven minutes that the act holds the stage. The rigging and apparatus makes a good flash and the quartet works hard. The act is a neat opening turn.

Fred.

Manley and Golden.

Singing, Whistling, Paper Tearing.
14 Mins.; One.
American.

Old style, but sure fire, man and woman small turn. Open with rhymed singing announcement of what they have to offer for entertainment. Whistling duet; she does a kid song while tearing paper with hands behind her back, then whistles; he gives imitation of rooster, fog whistle, planing saw, railroad engine starting and in distance, finishing with operatic whistling duet.

Jolo.

Dorian and Marion.

Piano and Songs.
13 Mins.; One.
125th Street.

The girl, who plays the piano and handles several topical numbers, is the mainstay of the turn. The man is a tenor, singing off key at times, especially when after the top notes. The girl has wonderful eyes that she knows how to use, but her voice in all of the numbers seems to carry an odd rasp in it. The team opens with a double "I Love a Rag," with the man supplying the operatic snatches, followed by him singing an operatic selection, after which the girl does "Don't Lean Against That Bell" and "I Know You," each more or less suggestive, but both very well done. These two songs holding the act up. For a closing number the man sings Tosti's "Good-bye" flatted horribly at the close. It is a fair small time turn.

Fred.

PALACE.

A whale of a dancing show at the Palace this week. During the entire first part of the show each act contributing stepping. Withal it was a great vaudeville entertainment with every act on the bill receiving its full share of applause, and three acts out of the nine stopping the show completely. Naturally the weather hit the Palace a wall-top Monday night. A scorching hot day right up to a half an hour of show time and then a terrific thunder storm. As a result the Palace had about four empty rows for the evening performance, after the house got settled. When Fred Daab started the overture there were hardly more than a score of people on the lower floor, but by the time the news weekly had finished the house was fairly well in. The upper sections seemed to be less affected by the weather.

The Kullervo Brothers with their extraordinary routine of head to head balancing were the openers. After they had arrived at their fourth trick the applause began to come, and each individual effort after that brought more. The final upside down slide on the wire brought the turn three bows at the finish.

The first act to stop the show was that presented by McMahon, Diamond and Chaplow. The first two numbers got a little return, but the rag doll was sure fire, and from that point on there was never any doubt regarding the act. Then to cap off an assured hit Diamond's Russian floor work brought thunders of applause from the upper section of the house. The encore number brought another mighty wave of applause and the turn held up the bill bowing.

Right on top of this the second smash came with "Rubeville." Throughout the turn there was sufficient applause to warrant the encores taken on the numbers and the brass finish necessitated three encores before the audience would let the men get away.

Next to this point the bill according to program, but Georgie White and Emma Haig originally placed second after intermission were switched to next to closing. Then came Eddie Foy and his regiment of little Foy's closing the first part, another real hit.

The Morgan Dancers opened the second half, with Savoy and Brennan following. The latter were the laugh hit of the bill. That Palace audience is just pie for these boys.

Because of the switch earlier in the bill the big surprise hit of the bill was shifted to next to closing. It was Nellie and Sara Kouns (New Acts), billed as concert soprani in a short song recital. They were a revelation to the Palace audience, who took them to their hearts and were loath to let them depart from the stage, getting no additional numbers to those the program promised. Elgrette's "The Act Beautiful" closed the show, the trained horse and setters winning applause right along for their posings.

Fred.

HENDERSON'S.

The thunder and lightning storm of Monday night, that seemed to centre over the Coney Island section, ruined all chances for good business. It kept the natives indoors, with the result the house was light. The bill there this week is headed by Lew Brice and the Barr Sisters (New Acts). James J. Corbett is the bottomer.

The next to closing turn was the American Comedy Four, a slapstick "character" singing four who depends more upon their rough stuff. Next to closing wasn't the place for the turn, if there was any desirable place at all on the program for it. The sort of "comedy" they do got some laughs, but it put a damper on a show that had run fairly well up to that time, with the best comedy early. Joe Darcy, in blackface, during the act, remarked he would walk out of his character to sing a ballad, "Lookout Mountain." It's a good ballad, but just why Darcy had to make the announcement or sing the ballad in blackface when he has a high tenor in the turn, isn't very clear. The classified tenor could have done much more with the ballad than Darcy did, for the blackface was against the song as much as the song was thereafter against the blackface. Henderson's had given the No. 2 spot to the quartet and moved the program about a little they would have had a better bill.

Mr. Corbett isn't telling many stories, and the one about taking on all comers is very much drawn out. Maybe it's not so easy getting good personal fight stories, with so many battlers having taken to vaudeville, but Mr. Corbett should go in more for terrestrial. His presence and rep still stand him in very good stead, however.

The two turns that got laughing results were McKay and Ardine and Arthur Havel and Co. The Havel skit has some rough work in it, but done legitimately, with the boxing gloves, and the act got over, although it has been a bigger laughing success in other houses. The insertion of "Huckleberry Finn" in place of the A. K. number, the turn used earlier in the season is a marked improvement. The McKay-Ardine turn slipped by easily. If it had been in "one" altogether it would have been better, for the nearer to the audience McKay is the better he will be liked, and George might remember this if framing anything new for next season. "Two" is the farthest back he should venture at any time. McKay is a nice kiddier on the stage and a good developer working ad lib (not an ad lib routine). Otis Ardine looked real pretty Monday evening and danced

nice, as she always does. While too early for the act, it was a good spot for them.

Just before, in the No. 2 position, was Marguerite Farrell, who appears to go in more for dress changes than anything else, having a show to show the change in the dressing room. That particular scheme lost its novelty long ago, and the only thing it does now in the Farrell act is to make the turn appear to lag. The waits are too long. Miss Farrell sings a French accented number that doesn't go with her looks, and she also has a number about the gown mother wore or something like that, again away from her evident style. Miss Farrell might do better with singing popular numbers or robust of Hibernian songs. The way she is framed just now, she wouldn't get better than No. 4 on any program, and if she is there, now is the time to go after it.

The Apollo Trio opened with their lifting and poeings. It hits the house as unique to see acrobats "strike a picture" after each trick. It may be unique or funny, according to the way the audience sees it, but it's a little "Hip" and "Napoleon" closed the performance. An elephant and a chimp are in the act, with some comedy by the monk, otherwise usual tricks by both. It's a good turn for the kiddies.

Wynn.

BRIGHTON THEATRE.

The most impressive feature of the current program lies in its construction, the bill being arranged to bring out the greatest amount of entertainment with some predominating, although the booker supplied a plentiful amount of the other essential ingredient to give the bill a perfect poise and earn for it the necessary classification of a variety show. From curtain to curtain the show ran along evenly with comedy and class alternating in perfect fashion. The electric storm that broke just prior to opening time did not affect the attendance, but despite this the lower floor carried close to a capacity gathering, with the upper portion reasonably well dressed.

The headliners are Conroy and Lemaire in the new comedy turn, "For Sale, a Ford." This vehicle looks as good as any of their lengthy repertoire and, accompanied by some amusing mechanical situations, the laughs were continuous. The couple were excellent in placed too, following "Variety de Danse" (New Acts) and after 20 minutes of the classic brand of amusement the house welcomed the comics with a reception that was somewhat faltering. They were easily the honor winners of the evening.

Opening a bit late because of the storm, Sterling and Marguerite profited a trifle, but they were sure, notwithstanding this advantage. The girl is particularly vivacious and carries an abundance of personality that helps in every direction. It's a good act for this spot on any bill.

In second position came Lockett and Brown, whose vocal shortcomings are quickly eclipsed by a series of dances that suggest them as capable contenders for a production. Miss Brown is especially good in this respect, while Lockett shakes a rather "mean hoof" at all times. The high kick brought them a volley of applause that placed them well up in the hit division.

The Arnaut Brothers followed with their familiar routine of music and acrobatics, with the comedy finale pulling them a safe hit. Then came Ben Welch and his monolog, which shows signs of some recent strengthening. Welch introduced a portion of new material and pulled many laughs, although credit must be given Welch for his ability to deliver it properly.

Dunbar's Maryland Singers closed the first section with their repertoire of southern ditties, the house standing during intermission to the airs of the national anthem.

Following Conroy and Lemaire came Lambert and Pall with some new songs, Ball gathering his usual returns with the medley of his own compositions. Miss Lambert soloed several numbers, doubling with Pall for one. McLallen and Carson closed the show with their skating turn, keeping the majority in for the exit march.

Wynn.

AMERICAN ROOF.

With the rain keeping the folks away until almost the last minute, there is doubt whether there would have been any audience at all. The police were on hand and the tented around eight o'clock and stopped the downpour long enough to bring in a fair-sized crowd to the elevator route.

The show lacked the punch. It had no speed; no comedy to boast of, but it did have plenty of dancing, with only one section worthy of especial mention.

Dolly and Callame did poorly, and the attempted vivaciousness of the closing dance failed to arouse the anticipation enthusiasm. Lambert and Brice used up valuable time in talk that never reached anywhere, a bit now and then being mildly received. They need a rearrangement of their material. The act would have flopped had not the men used the stage hands for an encore that pulled the team out of the mire. Berk and Broderick worked mighty hard to give the show some rest. They danced and held attention all the way.

Fredrick and Palmer did well with the woman carrying off the attention and applause. On her singing of an American song in French she registered a solid hit. Ward and Curran closed the first section. Pop Ward managed to screw up enough fervid spirit to create some laughter here and there.

Leonora Simonson sang. She didn't dance. She did nicely, her voice appearing to best

advantage on her closing number, "Joan D'Arc." enthusiastically received. Edward Lynch, Grace Dale Co. (New Acts), Archie Goettie and Eddie Cox had their fame spread over the program with titles of songs written, and when they appeared received applause. Act in much better shape than when recently seen, the smaller space on the Roof giving them a better chance to put their numbers over. The Bruno Kramer Trio closed, act of a circus classification, that has several good tricks.

Mark.

FIFTH AVENUE.

Slim attendance at the Fifth Avenue Monday evening, due to the extreme humidity and the rain. Show opened with Pathe Weekly, the first act going on at 8.32, making positions pretty easy for every act, inasmuch as the final act finished at 10.14, no intermission.

First act was Fern, Chelleu and Fern, club jugglers, with some chatter throughout, one straight man and two comedians. Comedy not so uproarious, but the Indian club tossing was very swift and clever. Arnold and Taylor in Blanche Merrill's skit, "Dispossession," billed in the lobby as "Put Out." The New Thought recitation seemed to hit the audience. The woman in the act gives a very clever imitation of Miss Merrill, indicating the authoress must have rehearsed her carefully. Bostock's Riding School, Frankie Fay, Emily Ann Wellman and Co. in "Slim Tim's Sickness" (New Acts).

Trovato was accorded a reception after his long absence. He is the same Trovato as of yore, with his white suit, black Windsor tie, fiddle between his knees and exaggerated mannerisms. His imitations on the violin and comedy go as well as ever. He had the gallery singing and whistling the prevailing popular melodies before he got through, and remained but 17 minutes. In former days he stayed on twice that length of time. When he finished there was the noisiest kind of a riot until he made his appearance.

Gary Zora, with her three queer dances, entitled "The Dance of the Elements," gave a very artistic conception of terpsichorean art. It is the kind of an act that would stand for sensational booming. She's some twister and wriggler, minus the "bunk" that usually surrounds that class of dancing. And what's more she's pretty. A two-reel Keystone closed.

Jolo.

SHOWS LAST HALF.

(June 28-July 1.)

HARLEM O. H.

Eakimo and Seale opened the show. Special drop is used and the man putting the seals (two) were regalia indicative of the far north. The seals work along the usual lines, one in particular being more proficient than the other. It does several tricks that were splendidly done and applauded. The man offered several juggling stunts of his own, that gave the seals a little rest. Act rather slow in routine but will please the general run of pop house audiences.

John Park and Co. (a woman), worked hard and got along nicely with their songs. Their patter was only secondary, notwithstanding a play for a comedy "bit" on talk about children the couple would have after marriage. Carolino Gates and Co., including two men, worked up dramatic interest through the attempted suicide by the young man who finding things against him and who was saved by the young woman across the hall by serving him with a familiar brand of ready-to-serve soup. Talk and sentiment that one sees much in pictures. Has a ring and finale that pleases 'em in the pop houses.

Following a Keystone Sol. J. LeVoy spent sixteen minutes distributing prizes to be awarded by numbers drawn from a box by a young woman.

Marguerite Farrell scored substantially, offering the same act that she did on the Orpheum Circuit this past season. The encore with "It's the Man Behind the Hammer and the Plow" swung her over to quick returns.

The Hardy Brothers are hat throwers, carrying a "drop" of a hat store front, and who waste some valuable time before getting down to the display of their stock in trade. Joseph L. Browning can sing and has strived for an original line, that of imitating a preachy preacher. His talk for the most part is funny and he can sing. There may be many, especially when Browning takes to the road, that will disapprove of his manner of working, but if he can sing and act as well as he can it could quickly change to blackface and make it just as effective. His work is out of the usual run of monologues and consequently was refreshing and diverting.

Closing the show was "Variety de Danse." The film feature was "The Clodhopper."

Mark.

5TH AVENUE.

The 5th Avenue bill the last half last week had no particular popular name to attract, and with the warm weather the house could not do more than was to have been expected.

Bennett and Richards headlined the bill, first appearance there. They scored with laughter and applause. The freaky opening of the turn and the blackface dancers laughs for their "dramatic" attempt to make a last. This still holds its original fault, too lengthy, and especially for a hot day. It would be just as well also not to show the house (in the full set) it is a parlor before the dramatics begin, though the opening bit is always certain of a laugh and gives the act a start that

Continued on page 16.

calls for something real to follow. They were in the next to closing position.

Bobby Matthews was on the bill, trying out his new single turn, named "The Pessimist." He seems to have a good idea in this line and his principal number, "All Wrong," surrounds the act, in song and dialog. During it Mr. Matthews recites about the war. Some portions of this recitation may be objected to by the War Department if it is heard of there. It sets forth the pallid side of warfare and is not an encouragement to enlistment, but finishes with a red fire reverse, although one could not deduce from the plentiful applause for it whether the judgment was in favor of the opening or closing portions of the verse. It will readily recall to show people, however, the reversal in sentiment since "I Didn't Bring Up My Boy to Be a Soldier" was popular. All of Mr. Matthews' material is his own. He dresses in a ministerial fashion somewhat and a few weeks' work will polish off the turn.

Ed. Howard and Co. got in some fairly effective work, and Skipper and Kastrop did well enough, but there was no great applause for any turn the opening matinee (Thursday). "The Race of Man" got as much as anything else. It's an interesting plan, this placing of the five racial colors in a vaudeville turn, making them sing, play, talk, mostly all in native tongue. The colors are white, black, brown, red and yellow. It was the latter, a Chinaman (unquestionably Americanized, if not American born) who got the most, and the only one attempting any comedy. The comedy came in the group singing at the finale. This finish is the only blemish on the turn. If it can be strengthened, the act should go right along and do all right. The Indian seems open to question as being on the level, but he is good type, however, if a genuine red man cannot be obtained. The same goes for the representative of the black race. The other is an Hawaiian and an American (in kahki). Each has a spiel of his country, with the American mentioning all are "Children of God." The Hawaiian plays a native guitar expertly, besides singing, but it's the Indian who sings "Nationality" and later singing "Higher, Higher" in his mother tongue and English that got the big noise.

Seabury and Shaw close the performance, which was opened by Grenlee and Drayton, Frank Rae and Co., in a sketch, showing No. 2.

7TH AVENUE.

It is rather unusual the business that this house does with a five-act show in opposition to the Harlem O. H., a few hundred feet away, with a seven and eight-act show. Friday night of last week Loew's 7th Avenue held almost capacity on the lower floor, and the evening was a pretty warm one. There is a different method of advertising employed at the 7th Avenue against that at the Harlem O. H. At the latter the vaudeville is played up, but at the former the billing is entirely devoted to the pictures with the vaudeville as an incidental part of the show. The last half bill last week included the Frohman Amusement Co. feature, "God's Man," the 10th episode of "The Voice on the Wire," greeted with applause, a Hearst-Pathe Weekly and comedy, "God's Man" and "The Voice on the Wire" were plastered all over the top of the house, with the acts only mentioned in the time table of the show at one side of the door.

After the overture and the news weekly the Del Gardo Four (New Acts), aerialists, opened, followed by the serial. Then the four other acts on the bill were run solid. Dotson, formerly of Dotson and Lucas, with his eccentric dancing specialty, was easily the hit of the bill, doing three dances and practically stopping the show before the audience would let him depart. His Russian floor routine was a riot.

Mr. and Mrs. Fred Thomas in "The Dog Stealer" won a few laughs. The getaway at the finish with the dog jumping out after his master being the biggest laugh in the act. Sidney Falke, next to closing, with a pleasing song repertoire and voice, managed to interest. "The Dog Stealer" was the closer, getting little enough for an act of its proportions. The woman leading the turn is weak and her manner of working so utterly disinterested that she slows up the act. The feature picture was started at 9:45, getting the house out about 11.

Fred.

AMERICAN ROOF.

Singing acts on the American Roof have a decided advantage over most three-day houses through the size of the orchestra which gives adequate accompaniment to vocal efforts. Sufficient importance does not appear to be given to be generally given to this aid to the vaudeville entertainments. It seemed to be particularly manifest Thursday night last week, the bill being plentifully sprinkled with vocalization.

Marshall and Welton, a man and woman team of singing and dancing, opened the show at 8:34 after the audience had grown restless and started clamoring for something to happen. They are neat small timers, offering some acceptable singing and wooden shoe stonking. The man has a clever song about his wife taking in a boarder that sounds like an adaptation of an English ditty, probably called "The Boarder."

Amoros and Jennette and Manley and Golden (New Acts), Chinese Musical Entertainers, two men and two women, did in Mongolian garb, with one easygoing comedy by the "Pigeon English" announcements. Instrumental turn, with most of the numbers sensibly

abbreviated. Cornets, saxophones, fiddle solo and xylophones.

Closing the first part was "Memories," a male quartet from the big time, which is a grateful relief from the regulation four harmonizers. It is built around a little heart interest sketch, based on the friendship the four men still retain after many years. Just enough legitimate comedy without resorting to slapstick. Anything bordering on a novel idea for introducing quartet vocalizing is entitled to a special vote of thanks.

Helen Vincent opened the second part, with a clever lyrical announcement about not giving all the credit to her for her contribution to the entertainment. She sings popular songs acceptably and changes gowns quickly. After three numbers a fourth was legitimately demanded. She has a pleasing vaudeville voice. Charles C. Rice and Co. company is one person in a travesty sketch, "The Spirit of Preparedness," scored very strongly with a timely take off on the present scramble for preparedness. It is very much along the lines of the old "Battle of Bay Rum," with the added advantage of being founded upon an actual prevailing condition in the country.

Moss and Frye, colored, started off with lots of laughs, with their nonsensical, ridiculous crossfire, which is artistically delivered through the idea of the two men talking at the same time, which is as occurs in actual life. This strips it of theatricalism and makes it more natural. Then they spoil things by rendering a couple of songs totally foreign to their characterizations. The men should either get a song that fits the characters or extend their talk and quit on that. Norman Brothers, gymnasts, closed the show, preceding the Lkn and woman ring act with lifts and flying ring work. Easy workers, but nothing very new or original, unless it be the trick of having the understander on the stage on his side, raising one leg to an angle of about 35 or 40 degrees and having the top-mounter do a handstand on the raised leg.

Jolo.

CITY.

The Fritchie opened. The man with the comedy mace held the act up at the finish with a balancing trick on chair atop four tables. Foley and LaTour, in several of Roland West's acts, are doing fairly well with their vaudeville turn, which is along the usual trend of "man-woman." Act could stand rearrangement.

Mary Murphy and Co., the company comprising another young woman, offered "Mary's Day Out," with the twist whereby the servant girl puts one over on the egotistical aspirant for social honors, and the City audience appeared to get considerable entertainment out of it. Sketch rather far-fetched, with one woman inclined to over-act. The Universal weekly followed.

Harry Hines got away very slowly. While he thawed them out and finished up strongly the audience did not appear to get his "dance" imitation at all, and Harry wisely steered clear of it by hitting his inevitable "coffee laughgetter," "the life of a fireman is the life for me."

The City folks didn't seem to care much for Count J. M. de Beaufort, and there was little applause when he had finished. The Count has very little that is worth anything as an "act," and the audience knows that he is taking money for giving a little spiel that does a little more up the line. He tells 'em what America must do in order to win. As a private soldier, with just a few stories of the trenches that are lightweighted in so far as the general vaudeville audience is concerned, the Count's act doesn't fill any long felt wants.

Then again the Count has an accent that is unmistakably German, although the Count might have been born in Paris for all that. At the City what hurt the Count at first was that he said that he had spent four months in Germany and that before returning here after serving in the Belgian army that he had seen proof that the Germans were not starving and that the papers had killed more Germans than had been lost in the entire war.

The Universal "special feature," showing the reception to General Pershing and staff on reaching France, worked up real enthusiasm. The Revue Hines, a new woman musical act, pleased. Ben Harrison and the Moore Sisters (New Acts). Folies d'Amour in the closing spot, held attention.

Mark.

125TH STREET.

Judging from the atmospheric conditions and not the audience's attitude at Proctor's 125th Street Thursday night of last week, that house is quite entitled to the title of the "Coolest in Town," but at that there was just about half a house present to enjoy the decidedly good small time bill presented. The show comprised seven acts. Hearst-Pathe Weekly, a Keystone comedy and a Triangle feature.

The overture and the news weekly occupied from 8:15 to 8:30, the vaudeville running from that time until a few minutes after ten, with the feature and comedy to follow. The Three Larneds, comedy cycle, were the openers, scoring with some of the comedy. Welch, Barry and Herman (New Acts), combining an attractive singing, comedy and dancing, fared fairly well in the second spot. Arthur DeVoy and Company in the sketch, "His Mother-in-Law," were the laugh hit of the early section of the bill.

Dorlan and Marlon (New Acts), with piano playing and songs, landed on the strength of the woman's work. The big flash of the bill was the act presented by the Three O'Gorman Girls (New Acts), a combination of costumes, songs and dance, that went over like wild fire. Jack Marley, the nut comedian, was next to

closing, and was a hit. His locals got any number of laughs. The trouble at present is that his talk needs editing and the many references to "German" and "Germans" needs to be cut. He also had some real "old boys" in his talk. A sample is "I just saw Santa Claus' sister, Mary Christmas," but it got a laugh.

The Travilla Bros. and seal were closing, scoring, holding audience to the last. "The Girl Glory," with Enid Bennett, was the finishing picture.

Fred.

GREELEY SQUARE.

Rather "skimpy" vaudeville show at the Greeley Square for the last half last week, the running time being padded out with pictures. Lkn and Pauline, man and woman ring act with a special "eye," opened. They start in clad in conventional street attire, be doing some quiet lifts on the rings while she does straight to his "comedy" crossfire. They strip to tights and do doubling ring work. Pleasing little opening act. Lou and Grace Harvey (New Acts), followed by the tenth episode of "The Voice on the Wire."

Martini and Maximilian are still doing their familiar comedy, expose a magic and make an awful mess of the stage with their finish, which necessitated a stage wait to clean up.

Moore, White and Bliss, two men and a woman, dancing and some singing. Neat routine and good comedy finish with a ragtime wedding dance to close. The taller of the two men has the makings of a first class hooper. Universal's pictures of the arrival in France of Pershing and his army. Very inspiring patriotic titles. Well worth while and caused considerable enthusiasm.

Manning, Feeley and Knowles, three men, two straight singers and one comedian for Yiddish characterization. Small time comedy, good harmonizing and comedy stepping. One of the men yodies will with a very musical voice.

"Betting Bettys," a tabloid, with a juvenile man, comedian and six girls, augmented by animal scenery and a number of costume changes. Act moves along in usual manner of all such popular time vaudeville productions but is a trifle better than most, for the reason that it is in smooth working order, giving the impression of being steadily employed. The comedian, however, overplayed himself by butting in on the feature picture which followed, which, after being tolerated for a couple of times, culminated in his being hissed away. The feature film was "God's Man," and the audience evidently wanted to enjoy it without interference.

Jolo.

ROW OVER CLOSING NOTICE.

There was a near-riot on the stage of the Lyric Saturday night during the closing performance of "My Lady's Glove." The chorus people received notice after the matinee Saturday the show was to close that night and they made things very uncomfortable for one of the principals.

Frances Demarest, who gave the Shuberts one week's notice of retirement from the cast was primarily the cause of the early closing. The Shuberts were angered the prima donna should have signed with Arthur Hammerstein without first consulting them. When she handed in her notice the management decided to close without further ado. The notice was posted after the matinee and the chorus people got together to make an attempt to obtain their salaries for two weeks or notice of that length.

After the performance it was said that the wardrobe department had trouble in checking up on the costumes.

W. VA. BOOKING POOL.

Late reports from the legitimate show section through West Virginia point to a new pooling arrangement whereby the booking of traveling combinations for Wheeling, Clarksburg, Charleston and Huntington and perhaps a number of other towns in that section will be done through Moore, Nixon & Zimmerman's right hand man, at his main quarters in Wheeling. Moore, who also controls the Huntington theatre, has practically agreed with Claude and Ruben Robinson of Clarksburg and G. O. Weedon, managing the Charleston house, whereby the legit traveling that way will be pooled and bookings arranged for by contracts signed via the Moore offices.

By the realization of the new pooling arrangements the West Virginia managers believe that it will give them an equal chance at the strongest traveling combinations.

OBITUARY.

William Winter, the dean of the dramatic critics in America, died at his home at New Brighton, Staten Island, June 30. He was 81 years of age, and had been ill since February, 1916. He became dramatic critic of the "New York Tribune" in 1865 and held that post until a few years ago. Prior to becoming a member of the "Tribune" staff he had been dramatic, literary and managing editor of the "New York Weekly Review." In addition to his dramatic criticism Mr. Winter contributed many literary works of note regarding the theatre to the world of letters.

In Memory of

EDWIN D. MINER

Died July 9, 1916

GERTRUDE HAYES

BARNEY GERARD

John B. Davis, for nine years caretaker of the Brighton theatre and who for more than a quarter of a century was one of the best known figures on the American turf, died June 29. The burial took place on Saturday, the employees of the theatre contributing the incidental expenses to the funeral, while the Jockey Club donated \$100. Louis Matthiessen, stage doorman at the Brighton, gave space in his own plot at Lutheran Cemetery for the burial. Davis was 92 years of age.

Charles Van died June 30 at his home, 932 Eastern Parkway, Brooklyn. The deceased had been ailing for the past two years. He remained some time in Saranac, N. Y., in a vain effort to recover his health. Long and favorably known in vaudeville, when appearing there with his wife (Charles and Fanny Van), the deceased was obliged to disband the turn, a standard comedy one, when stricken with his ailment. A widow and son survive.

Passed Away June 24th

BEATRICE

The Ragtime Violinist

She was my wife and pal.
May God be as good to her as she was to me.

Her Husband

JIMMY HUNTER

W. T. Stevens, a guest at The Actors' Fund Home on Staten Island for the last ten years, died July 1. He was 75 years of age and had traveled the world over as a trainer of animal acts. He was the husband of Minnie Stevens, once a noted actress who played with Booth and Sothern. She survives him and is also a guest at the home.

Beatrice, the ragtime violinist, died June 24, after ailing for a year with heart trouble. She was probably one of the best known among dancing violinists. In private life the deceased was Mrs. Jimmy Hunter. Her husband is with "A Trip to Melodia" at Luna Park, Coney Island.

The father of Marie Fey (Cal Dean and Marie Fay) died last week of kidney trouble. The deceased was 55 years of age.

The mother of Mrs. Wilbur Held (Ketcham and Cheatem) died June 25 at her home in Camden, N. J.

THEATRICAL GUIDE FREE.

Theatrical agents and managers can have copies of Gus Hill's theatrical guide free by calling at his office.

He has an oversupply on hand and he says the boys may as well have them as to sell them for waste paper.

PRODUCING AND DISTRIBUTING SHOULD BE STRICTLY SEPARATED

Felix Malitz of Piedmont Corporation Outlines Reasons for Declaring Against Mixing of Manufacturing and Distributing—Says They Don't Blend.

Felix Malitz, general manager of the Piedmont Pictures Corporation, and formerly vice-president and general manager of Pathe Freres and Pathe Exchange, is necessarily, by virtue of his position in the film industry, qualified to talk on the subject of distribution. To a *VARIETY* representative he said:

"I always have taken and still take the stand that the business of producing pictures and the business of marketing and distributing them ought to be kept strictly apart.

"It is hardly believable, but the fact is that up to this day a great confusion prevails in the film business, which is detrimental not only to the business as a whole, but also to the various individuals who are affected. The producing of pictures is such a complicated and difficult task, if it is intended to produce good pictures, that those attending to that part of the film business ought to strain all their energies in order to reach a high degree of efficiency.

"The opinion seems to prevail in many quarters that, as long as the picture is a good one or ranges in the class of so-called superpictures, it matters little what its cost is, because it has to get and will get fancy prices yielding a fortune to the producers just as soon as it appears on the market.

"Such an opinion places the production of moving pictures in the gambling class. It is quite natural that a class or group of men who risk a great amount of money on a picture before they know whether its fate will be success or failure, have the desire of reaping extravagant profits in case the picture should turn out to be a winner.

"In my opinion, however, the future of the film business is by no means in that direction. The business needs stability and a serious basis throughout all its branches. No matter how good or how bad a picture is, the mere fact that it has cost an exorbitant price does not put it in the superpicture class; and a really excellent picture can be classified among superpictures and need not be ashamed of the fact that it has cost but little money to produce—on the contrary, a really good picture, produced with the utmost economy, will be the final winner because it can be put on the market without asking an exorbitant price, and the public can enjoy it at a reasonable entrance fee. The mere fact that someone asks \$1 entrance fee for a picture that cost him a lot of money to produce does not give any particular standing to his picture and amounts in many cases to unfair play with the public.

"Producers of pictures nowadays like to talk about how enormously much their picture has cost them to produce, while anyone who knows anything about the production of pictures can see at the first glance that they either lie or are unfit to produce pictures, because they do not know how to produce them at a proper cost. Very often pictures cost by far too much money because they have not been produced with efficiency and alacrity, just because the boss may be or has been away for several weeks to attend to the placing of his previous picture; in the meantime general expenses, waste, inefficiency, accumulates and brings up the cost of his next production, but the boss thinks that it requires his personal attention to market the picture

and get a big price for it. Nine times out of ten the gentlemen are deceived and sustain a loss both ways—first because they fail to obtain the price they expected to get, or maybe they do not sell the picture at all, and then because the expenses at the studio run up to fabulous sums.

"Therefore, I say that the producer should stick to his job, to his studio, and leave the marketing end to a reliable business man, so that his attention is not distracted from the task of making good pictures economically.

"The tendency of many producers is to open up offices of their own in New York and start an organization, with a selling force that very soon costs a lot of money—out of all proportion to the amount of pictures produced by the respective studio. In salaries to salesmen and office force the expenses go up extraordinarily, and whatever the picture might have yielded him will be eaten up in the end by these expenses, advertising, etc.

"Of course, every producer thinks he is building up a lasting organization; but in all but a few cases he will be mistaken. How many pictures there are on the market which are very little exploited, although they entered the market some months or a year ago with high-pitched hopes!

"An efficient and reliable selling organization costs money. It requires familiarity with the domestic and all foreign markets, many personal business relations and heavy expenses, and it is impossible for every producer to have such an organization of his own at his disposal. When he wants to avail himself of a selling organization built up by others, he must of course first of all be sure that he deals with people of high standing, clean reputation and high efficiency; to such an organization he will be able to concede advantageous terms for the selling of his state and foreign rights, because this organization means a real—an inestimable—help in the disposing of his pictures. A picture will never be thoroughly disposed of just because the producer spends a lot of money for advertising and making noise around it. Advertising, it is true, is an important factor and should never be forgotten; but it is not the whole thing; the producer must not imagine, as he generally does, that he has such a great picture that everybody is just crazy for it and willing to pay him any price for it—this is a very dangerous notion, and I cannot too strongly insist that the producers ought to fight against any exaggerated feeling of the excellence of their fathership.

"One important point which the producer must not overlook is to see that he deals with a selling representative not only of high standing, but who can give him a fair and square deal, which can be accomplished only when the selling agent feels himself absolutely independent in every way, and not, directly or indirectly, financially interested in any picture he handles; for then alone he will be in a position to give fair attention to every picture handled by him, because there is none to be given preference to for financial reasons.

"I have built up my organization on the principles outlined here; and I feel that every producer who makes really good pictures can safely intrust his interests to me, because he will not only find real efficiency and first-class salesmanship, but will also be sure of a

square deal in every respect. And my organization is of such a nature that it can take care of all high-class pictures for the entire world.

"Terminating my peroration, I wish to say that I am satisfied and proud that no lesser personage than Charles Pathe has (very ably and completely) outlined my own views regarding the production and distribution ends of the moving picture business, only very recently, in an article published in the various motion picture trade papers; and, leaning on such an authority, I think I can claim that my ideas are entirely correct."

THAT CHICAGO CENSOR.

Chicago, July 3.
"The Little American," the newest Mary Pickford feature and thought to be the most stirring picture she has made since producing independently, was denied a permit to exhibit in this city by the local censor board headed by Major Funkhouser.

The announcement of its rejection was made last Friday and in a newspaper interview the morals officer revealed a hostile attitude toward the Pickford effort.

The reason apparently is that "The Little American" is too intensely anti-German, and as a considerable percentage of Chicago's population is of Teutonic extraction racial trouble might result from its exhibition.

The story of the film concerns an American girl (Miss Pickford) who goes to France to nurse an aunt, ill from exposure after being submarined, and who finds herself in her chateau, a hotbed of war-crazed German soldiers. The latter are supposed to commit outrages and it was that feature that probably grained against Major Funkhouser. However one of the local critics says the film, which was directed by Cecil De Mille, is without doubt a masterpiece of direction, acting and photography.

The Arctcraft was to have released the picture here Monday, though it had been advertised to open at the Studebaker on Sunday.

The Douglas Fairbanks picture "Wild and Woolly" was held over a second week instead.

The ruling of Major Funkhouser does not affect the picture in other Illinois cities, as many of the latter have their own censors or depend on the national censorship board.

Today's Examiner carries a two-column editorial attacking Major Funkhouser with strong invective for banning the Pickford pictures, saying the ruling is imbecilic.

THE CHAPIN-MARK SUIT.

The action brought against Mitchell Mark by Benjamin Chapin to recover \$85,000 through Mark's refusal to go through with his purchase of an interest in the "Lincoln Cycle" feature Mr. Chapin is exhibiting, will be based principally, it is said, upon a signed agreement by Mark, together with a check given to him that had payment stopped upon it, according to the report.

While the Chapin picture was being exhibited at the Strand, New York, which Mark controls, the latter conferred with Chapin relative to securing "a piece" of the Chapin film company. Mr. Mark was enthusiastic over the Lincoln production and terms were easily agreed upon, when O'Brien, Molevinsky & Driscoll, acting for Chapin, drew up the papers.

Mark attached his signature to the agreement and gave Chapin a check for the amount called for, but the following day Chapin was informed by his bank payment on the check had been stopped. Attempts to have Mark complete his agreement failing, the action was commenced.

After apparently closing the deal with his signature, Mark is said to have been persuaded by some of his business associates to withdraw and this he did immediately.

ROTHAPFEL AT SCREEN CLUB.

At the Screen Club dinner tendered to S. L. Rothapfel last Saturday night the managing director of the Rialto stated he had just approved of the plans for a new Broadway theatre which he will manage and in which he hopes to show dollar pictures.

"Roxie" also confirmed the story that his exhibitors organization had signed Charlie Chaplin for \$1,075,000.

The main topic of his talk to the Screeners ran in the way of "fatherly advice" to the film actors present on how to become famous stars and "playing from the heart rather than the pocket."

Rothapfel received a tremendous ovation and in conclusion stated he would immediately become a member of the club, inviting those present to call upon him at any time for assistance and advice.

The clubrooms were crowded with members, friends, fun and heat and a splendid evening's entertainment was arranged by Sheldon Lewis, who acted as Toastmaster and Chairman of the Arrangement Committee.

In a one-act sketch, entitled "Somewhere in the Godfrey Building," Lewis gave a very humorous impersonation of a well-known film magnate whose offices are in the film building. One of the features of the evening was the exhibition of two Mary Pickford films, one an old Biograph directed by Griffith, entitled "The Italian Barber," and the other, "A Poor Little Rich Girl," her recent Arctcraft release. The marked difference between the pictures of former days and the present offerings of the screen was effectively brought out in this showing.

Others on the bill were Eddie O'Connor, Jack Gleason, Edwards Davis, representing the Greenroom Club; The Rialto Red Cross Singers, with Hugo Riesenfeld at the piano; Martin the Whistler, Eddie Dowling, Florette, Lawrence Seamon and Tom Wise.

Among the well-known filmites present were Samuel Rothapfel, Sheldon Lewis, John J. Gleason, Renold Wolf, Edwards Davis, Howard Hall, Will C. Smith, Pete Schmid, Billy Quirk, E. K. Lincoln, Lawrence McGill, Sam Spedon, William H. Tooker, C. A. Willat and Arthur Donaldson.

VITA MAKING CHANGES.

The Vitagraph Co. is about to make some changes in the personnel of its executives.

These changes will be dictated by Finance & Trading Co., a branch of the Guaranty Trust Co., which loaned Vita \$1,000,000 about a year ago, repayable at the rate of \$200,000 annually. The first note is due and wasn't met at maturity, with the result the lenders are assuming a supervision of the direction of the business.

Negotiations have been on for the past fortnight looking to the turning over of the entire distribution of V-L-S-E through another channel, but this week it was decided to continue with the present exchanges.

There is a report that in addition to the retirement of J. Stuart Blackton, as reported in last week's *VARIETY*, Walter W. Irwin will also withdraw, leaving Albert E. Smith in charge of productions and ex-Paymaster General Frank Hitchcock looking after the business end.

SIGNING UP GOLDWYN'S.

Jones, Linick & Schaefer have signed for all of the Goldwyn productions which will be exhibited first at the Colonial theatre, Chicago, in the very heart of the city.

Another important contract signed by Goldwyn this week is with John H. Kunsy for the first-run rights for Goldwyn productions in Detroit.

W. J. & I. W. Dusenbury, owners of the Grand theatre, Columbus, Ohio, have signed for all twenty-six Goldwyn pictures for the next year.

NEW RICHMAN CORP.

Backed by Wall street capital, a new film company began operations at the Biograph Studio recently, with Charles Richman as the star. It is reported they will release on the State rights system, and all of their productions will be of sufficient length for a complete evening's entertainment.

Mr. Richman's supporting company comprises many well known names. James Kirkwood only recently returned from California is directing.

UNIVERSAL RESTRAINED.

Los Angeles, July 3.

Judge Jackson has issued an order restraining the Universal Film Company and Carl Laemmle from interfering with Mary MacLaren while she is engaged in working at studios other than those controlled by that company.

Miss MacLaren claimed that Carl Laemmle and his associates were trying to prevent her working in pictures for other firms as the outgrowth of her alleged contract breaking with the Universal for whom she appeared in many "Bluebird" productions.

SHEER IN MIX-UP.

William A. Sheer was arraigned before Magistrate Nolan in the City Court last week to answer a charge of assault preferred by a colored hall boy in the Adlon apartments.

HARRY FOX'S TWO REELERS.

Harry Fox is making a series of two reel comedies for Anderson & Weber, which will probably be released through Metro.

In the Fall Fox is to be starred in a musical comedy by the same managers. The piece is being written by James Montgomery.

LEONHARDT WITH GOLDWYN.

Harry Leonhardt has resigned as traveling representative for the Fox Film Corporation and joined the Goldwyn distribution forces. He will assume charge of the Goldwyn western exchanges. He left Monday on a tour of inspection.

OPTIMIST CAST COMPLETED.

The cast for the new Douglas Fairbanks picture, now ready for taking, was completed this week. It includes besides the star, Eileen Percy, Gustav von Seyffertitz, Charles P. McHugh, Charles Gerrard, William H. Keith, Ruth Allen, Fred Goodwin, Florence Mayon, Herbert Standing, David Porter, Bull Montana.

The feature will be called "The Optimist," story by Fairbanks.

WARWICK AT THE STRAND.

Harry Rapf has booked his latest Robert Warwick picture, "The Lash of Jealousy," originally called "A Modern Othello," for a week at the Strand some time next month.

CHAPLIN GETS \$1,390,000.

The price that the First National Exhibitors' League is paying to secure the services of Charles Chaplin for eight pictures to be made through the ensuing year is just double that of \$670,000, which was paid to him by the Mutual last season for twelve pictures, and is topped by a bonus of \$50,000 for the signing of the contract. This brings the comedian's salary to an aggregate of \$1,390,000. Nathan Burkan, the attorney for Chaplin, will receive one per cent of the face of the contract for handling his affairs. Chaplin has engaged his brother Syd at a salary of \$75,000 per annum to act as his personal manager.

Syd Chaplin will start for the Coast in a few weeks, as soon as his wife, who is in a private sanitarium in New York at present, has sufficiently recovered to make the journey west.

Territorial rights to the Chaplin releases under the new contract with the First National Exhibitors' Association are being allotted. Members of the association will be given certain districts and control the pictures in the respective sections.

Lewis J. Selznick, who went to Chicago on Wednesday of last week and returned Sunday, is understood to have secured a choice block of territory.

PETROVA QUILTS LASKY.

Olga Petrova last week retired from the Famous Players-Lasky service, by whom she was under contract. She is understood to have objected to the manner in which she was advertised, claiming the names of other Paramount or Arcraft stars should not be mentioned in conjunction with hers.

One report has it that when Miss Petrova's attitude was brought to the attention of Adolph Zukor he called up Richard A. Rowland, of Metro, and suggested to the latter he could have his former star back, to which he received reply there was "nothing doing."

Miss Petrova has announced she will return to the legitimate stage.

BUYS BACK HIS EXCHANGES.

Lewis J. Selznick has bought from Herman F. Jans his New Jersey Selznick Exchange and now controls all the district selling agencies bearing his name, with the exception of three—Philadelphia, Chicago and Washington, in which he has always retained a one-half interest.

BIRTH LOSES IN CHI.

Chicago, July 3. Mandamus proceedings to compel the city to issue a permit for exhibition to "Birth," was lost by the film's sponsors here last week. Alfred Workman, here in the film's interests, asked for a new trial. This was granted and scheduled to be heard on Wednesday.

SENNETT GOING TO WORK.

Having spent all the time necessary for the perfecting of his financial arrangements, Mack Sennett leaves today (Friday) for the coast, and will start in immediately making two-reel comedies to be released via Arcraft, commencing Sept. 15, at the rate of one every two weeks.

'THE NEW ORLEANS STRAND.

New Orleans, July 3.

When the Strand theatre opens for its first performance to-morrow (July 4) there will be revealed to the people of New Orleans the finest playhouse the south has yet known. Over a year in construction, it is representative to the minutest detail of the last word in photoplay progress. It has a seating capacity of nearly 2,500 and reservations up to to-day assure several capacity assemblages.

The Strand was erected for and is operated by the Saenger Amusement Company, Inc., which controls over thirty theatres in Alabama, Mississippi, Florida, Texas, Louisiana and Oklahoma. The more prominent members of the company are Julius Saenger, president and Herman Fichtenberg, vice-president. The Saenger company's guiding light, however, is E. V. Richards, its general manager. Richards is easily the foremost exhibitor in the south. The Strand was his brainchild—he planned it and worked night and day for its ultimate consummation. Many of the innovations apparent in the ladies' lounge, along the mezzanine floor, in the telephone exchange, information bureau and tourist bureau are ideas wholly his own. A novel feature of the Strand, and one for which Richards is responsible, is the telephone call system. When a patron is wanted on the phone, a projectograph flashes the number of the patron's seat in a space provided for the purpose.

The Strand's opening attraction is Douglas Fairbanks in "Wild and Woolly," supplemented by a travel weekly, comedy and Don Phillipini's orchestra of thirty-five pieces. A distinct asset to the presentation will be what is said to be the largest Hope-Jones Unit Orchestra organ, with a resounding Echone to the rear as an adjunct.

S. L. Rothapfel is scheduled to arrive in New Orleans to-morrow to be present for the opening, leaving his duties at the Rialto, New York, for several days as a compliment to Richards.

The managing director of the New Orleans Strand will be D. L. Cornelius, a young man of 26, who has been with the Saenger company since its inception. Cornelius is splendidly versed in the picture field and seems well capable of piloting Dixie's largest photoplay house.

Another Masters Resignation.

E. Lanning Masters, in addition to his retirement from the advertising department of V-L-S-E, has resigned from the trusteeship of the Associated Motion Picture Advertisers.

According to a story about town, Masters was heavily in debt and his employer, Walter W. Irwin, agreed to pay off and receive reimbursement by a deduction of a portion of Masters' weekly wage.

The next morning, so runs the tale, Irwin was called up by an automobile concern asking for confidential advice as to the business feasibility of selling Masters a machine on credit; whereupon Irwin deemed it inadvisable to come to his employee's financial aid.



"Come Through"

READ HOW N. Y. DRAMATIC CRITICS "CAME THROUGH"—

"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.

"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.

"Vivid and thrilling screen story."—New York Evening World.

"Come Through" is George Bronson Howard's greatest thriller, done in 7 magic reels of the tensest kind of drama action you've ever witnessed on any screen.

Direct Bookings will be accepted from Exhibitors in all unsold State Rights Territory.

STATE RIGHTS BUYERS

"COME THROUGH" offers State Rights Buyers a wonderful opportunity to get the big money with this production. It must be seen to be fully appreciated. Specially attractive posters and advertising props.

"Come Through" should be seen by every State Rights Buyer in the country and every Exhibitor. It's without doubt one of the greatest suspense dramas ever filmed and will draw the big money, particularly on two, three or four-day bookings. Wire or write for State Rights territory, prices, bookings, etc., to the STATE RIGHTS DEPT. of the UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President—"The Largest Film Manufacturing Concern in the Universe"—1000 BROADWAY, NEW YORK.

Richard Stanton

Director of Features for William Fox

Coming Release: Dustin Farnum in "Dust 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

COAST PICTURE NEWS.

Gail Kane came down from Santa Barbara for a week while waiting for a new film story.

Robert T. Kane, of Paralta, is in San Francisco on a mysterious mission.

Lewis J. Cody has resigned from the American.

Ruth Morgan, a well-known local picture actress, ended her life at Venice by swallowing lyso. No reason was advanced for her act. She had been married, but no trace of her husband had been found up to the date of her funeral.

Charles Ray is idling now, having quit the Triangle studios at Culver City.

Bill Desmond is in training to fill a well-known western hero's saddle, it is said.

Sid Chaplin is due back from New York next week. He went there in the interest of Charlie's new million-dollar contract.

Al Cohn, the magazine writer, is slowly regaining his voice, which he lost "somewhere in Chicago."

Norman Manning, general manager at the Horsley studios, was commander of a big parade held for the Children's Hospital.

David Horsley is making several radical changes at his Washington street plant. The main offices have been switched to the north side of the mammoth lot and other new offices will be constructed.

Louis Glaum, it is said, will remain with the Triangle.

Margaret Thompson, wife of E. H. Allen, Ince's former general manager, has left Culver City.

T. L. Tally is back from the east.

Fred Balshofer bid highest for a military cup donated by Anna Little at Levy's Tavern the other night. He also bid \$70 for a patriotic painting and got it. The cup will be donated again, announced the producing manager.

Benny Singer is now manager for Al Levy at the Tavern.

The local cafes are permitting Red Cross

boosting to a very large extent. Considerable money has been procured in that way.

The father of Allan Dwan is dead in Chicago, according to word reaching here.

Johnny Brennan is soon to sign up with a new company for the making of comedies.

Walter McNamara, the writer, is the luckiest chap in this neck of the movie woods. He has a home every five blocks, extending from Hollywood to Pasadena. When he feels tired or desires to change a shirt he just hops into a house (it doesn't make much difference whose house it is) and the trick is done.

Crane Wilbur has received many compliments upon a poem written about the war. What Crane says about the slacker is sufficient.

Jack Cunningham is gradually developing into a pinocchio shark. Soon he will have to be playing solitaire, for all his friends are growing scared of him. His signal work is perfect.

Theda Bara is hard at work upon "Cleopatra," her first picture in the west.

Paul Weigel and Antrim Short are now with Santa Barbara, supporting William Russell.

Gordon Russell has gone to Santa Barbara to work in films.

Mildred Lee is working in Fox's Sunshine comedies. She's no kin of the Lee Kiddies.

Ralph Lewis has been presented with a unique ring made from a German shell.

H. Sheridan-Bickers, an English writer who is here, entertained a bunch of movie people the other night at his Hollywood home.

DUPER CASE CONTINUED.

When the case of the Cardinal Film Company against Fred Beck, Louis Weiss and Leo Singer, who were arrested several weeks ago, was called before U. S. Commissioner Hitchcock on Tuesday, both sides agreed to a further adjournment of the action until Saturday morning.

UNIVERSAL'S SETTLEMENT.

In a statement issued to the press the Universal Film Co. endeavors to go before the public to explain its position with respect to the suit brought against it by Mrs. Grace Humiston, as follows:

"This company is placed in a bad light in the stories published about Mrs. Grace Humiston's suit for alleged damages due to our displaying moving pictures of her in our 'Animated Weekly.' While we will, of course, answer in the proper legal manner through the courts, still we do not feel that we should stand accused in the meantime of holding Mrs. Humiston or any other woman up to ridicule and contempt, as she alleges in her complaint.

"In common with all other appreciative citizens we realize the great good that Mrs. Humiston has accomplished for the community in the Ruth Cruger case and it was because we believed her achievement worthy of national as well as local recognition that we took a moving picture of her while she was in a public street in front of Cecchi's shop.

"The very title of the picture ('The Woman who Succeeded Where the Police Failed') was but a reflection of the praise that had been given her by the newspapers—the same newspapers which had published pictures of Mrs. Humiston without being sued for damages or being accused of holding her up to contempt or ridicule.

"The picture itself shows that Mrs. Humiston must have been willing to be photographed, for she smiles and bows into the lens of the camera. A whole battery of cameras was leveled at Mrs. Humiston, as she must recall, but it so happened that ours was the only moving picture camera on the spot. How she can seek to make a distinction between a photograph taken with an ordinary camera and a succession of pictures taken by a moving picture camera, or how she holds her up to public ridicule any more or any less than the other, we cannot see.

"As for the public, the fact that it applauded most vigorously when Mrs. Humiston's picture was flashed upon the screen at the Broadway theatre night after night seems to prove that the people viewed it with the exact opposite of ridicule or contempt.

"We cannot afford to withdraw the picture and drop the case, because it is vital to establish, once for all, the right of a moving picture newspaper or magazine to publish pictures of current events and all persons who figure therein and who are, therefore, the subject of public interest. It is necessary to obtain judicial recognition of the right of such a moving picture, newspaper or magazine to publish actual and true photographs of events

of the daily news and of the persons who participate in the events which are a part of the daily news. We believe the screen is hedged about with the same safeguards that the Constitution of the United States throws around the press; and that to abridge one would be to abridge the other. The Universal has fought many a hard fight for the freedom of the screen, and in the present instance is forced to join issue with Mrs. Humiston. We do so with sincere motives and with all respect for Mrs. Humiston."

BIG FEATURES DUE.

As a result of some new feature film bookings for Broadway Monday the men behind their exhibition are hoping for an extended stay at the respective theatres.

William Fox contracted with the Globe management for his spectacular "Jack and the Bean Stalk," to open there July 20.

Harry Raver has landed the Criterion for a summer exhibition there of "The Warrior," featuring Maciste, opening the latter part of July.

Metro is reported as after a theatre for the Emily Stevens feature, "The Slacker," which is believed to have sufficient patriotic and military "punch" to insure it an extended Broadway exhibition.

The Derwent Hall Caine picture, "The Woman Thou Gavest Me," is also due for a run on Broadway in August.

A former cameraman of the Selig forces reached New York last Friday and is trying to get a theatre for the exhibition of a brand new set of war pictures he took on the Russian battle front himself. The man dropped off in Chicago last week and tried to find Col. William Selig, but was informed Selig was in New York. He came directly on here and learned that Selig had been here and gone back west again. Meanwhile the man will try and find a desirable theatre for his Russian fight pictures.



Yorke Film Corporation presents

HAROLD LOCKWOOD

The star of "The River of Romance," of "Pidgin Island," of "The Promise" and "The Haunted Pajamas," each a sweeping box office success, will now gain new laurels in

Clarence B. Kellard's

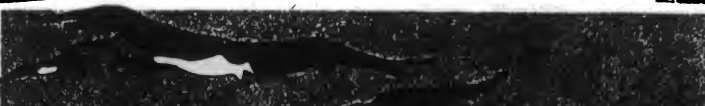
The HIDDEN SPRING

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PRESENT

MYRTLE GONZALEZ and
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"The Greater Law"

with

GRETCHEN LEDERER

A Dramatic Story of the Great North

Directed by LYNN REYNOLDS

Book thru your local BLUEBIRD Exchange, or
BLUEBIRD PHOTOPLAYS (Inc.)
1600 Broadway, New York

NEWS OF THE FILM WORLD

Edwin August is back in New York after a couple of months spent in Jacksonville producing a big eight-reel natural color feature.

The Sherman Pictures Corporation has purchased all rights to "I Believe," by George Loane Tucker, who wrote and directed the production.

R. A. Walsh, director of William Fox's sensational cine-melodrama, "The Honor System," has begun another photodrama with Miriam Cooper in the leading role.

Arthur Brilliant, formerly publicity man and scenario editor of the Erbhograph films, has been engaged to handle the publicity for the general distribution of "Who's Your Neighbor?"

Jeanette Gordon is returning to pictures. Several years ago Miss Gordon was attaining considerable film prominence when she married and retired from public work. The call of the old love is too strong to pass up.

Hopp Hadley, general publicity manager for Frank Hall, Inc., has taken permanent residence in Kew Gardens, L. I., and has been admitted to membership in the new Country Club there.

Elkie Ferguson began work this week at Paragon studios on her Artcraft production of the adaptation of Robert Hitchen's novel, "Barbary Sheep," under the direction of Maurice Tourneur.

The father of James Young, the Paralta Director, died this week in Baltimore, Maryland. The elder Young was a state senator and very prominent in civic affairs in Baltimore.

The production schedule which has been laid out by the Famous Players-Lasky Corporation in its preparation of Artcraft and Paramount photoplays for release under the new "Star Selective Booking," has rendered necessary the erection of still another new stage at the Lasky studio in Hollywood.

Victoria Magana, eight years old, has applied to the California State Industrial Accident Commission for compensation, which is alleged to have been brought about by an injury sustained from being kicked by a horse during her engagement with Kalem, Hollywood, Cal.

Upon the arrival of Mr. Wilson from Chicago and his assuming of the salesmanship of Triangle, a number of new rules and regulations have been placed into effect around the T's sales department. Just what disposition will be made of Mr. Price, who formerly had charge of this work, has not been made public.

The picture theatres of New York and Brooklyn as well as the vaudeville houses have generously given use of their screens for creating interest in the army and navy recruiting and also did an inestimable good in the appeal for the purchase of Liberty Loan bonds and the Red Cross fund collections.

Arthur Leslie is no longer connected with Universal and has gone to Atlantic City to enjoy a two months' vacation. Leslie is reported as having fallen heir to a lot of money that will keep him from worrying about any kind of a job for some time to come. His successor at the U is Victor Burrell, formerly with the Triangle forces.

Ann Pennington is having considerable difficulty in rehearsing for the Ziegfeld "Midnight Follies" now that the diminutive Paramount star has completed "The Little Boy Scout." Having worked before the camera for so many consecutive weeks, Miss Pennington has contracted a habit of waiting for the call to the camera before starting her action.

Frederick James Smith, at one time editorially connected with the Dramatic Mirror, New York Mail (film edition) and the Globe, has been engaged to take up the work for the Photoplay Magazine which Julian Johnston relinquished July 1 to become general publicity director for the Lewis Selznick picture enterprises.

A new motion picture company has entered the field, and has rented the entire sixth floor at 119 West 42nd street. The company will produce in the near future feature films. The officers are: Clyde Colt, president and general manager; George Eanson, secretary and treasurer, who are also directors of the Seaflect Co., and in addition thereto Wm. F. Bell.

While "Little Miss Fix-It" is ready and awaiting schedule, Jack Conway is busy directing Ella Hall in "Bitter Sweet," a story by J. Grubb Alexander, which will eventually become a Bluebird. Claire Du Brey and Charles H. Mallet will be Miss Hall's chief support in "Bitter Sweet." Very likely "Little Miss Fix-It," as Miss Hall's next Bluebird, will go into the series early in September.

June Caprice started work on her ninth production for William Fox last week under a new director, Harry Millarde. A change in directors is an event in June's life. Since she began her starring career with Mr. Fox, a little better than a year ago, all of her photoplays have been produced by John G. Adolfi, who had the distinction of teaching June the secrets of screen success.

Alice Brady is a supernaturally wise little country girl in "A Self Made Widow," her

next play for World Pictures, due late in July. A city chap lures her to New York, where she fools him and then starts out by herself, posing as the widow of a rich young fellow she has never seen. Two or three years later, when the young fellow comes back and finds this clever and pretty girl "blowing" his fortune and wearing mourning for him, what do you suppose he does? Three guesses and—right, the first time.

Pathe has taken a portion of the Norma Talmadge studio for six months, with Geo. Backer Co. renting another section for four weeks. At the end of the month Miss Talmadge will have returned from a vacation and resumed work in the studio. From the same studio recently moved Fatty Arbuckle, to the Bio's studio, where in hot weather he works sometimes 30 minutes on a stretch. If it's hot for you in the shade, think of Fatty under the lights!

"Mr. Opp," made from Alice Heagan Rice's story of that title, will be the last Lynn F. Reynolds Bluebird. Neva Gerber, replacing Myrtle Gonzales, will be the female star along with George Hernandez. "Mr. Opp" will probably be released in September. Meanwhile "The Show-Down," set for Aug. 20, and "The Greater Law," July 10, will give exhibitors two of the finest "nature studies" Reynolds has ever contributed (of the dozen he has made) to the Bluebird series.

The Chapin Brothers did not renew the lease on the Little theatre, Chicago, which was principally used by Maurice Browne's Little Theatre Co. Browne's organization was in financial difficulties during the latter part of the season, but lately a \$10,000 endowment fund has been raised. It was announced last week that it would continue as a corporation under the original title, resuming activities around Thanksgiving Day, after a preliminary season at the Comedy theatre, New York, probably under some arrangement with the Washington Square Players. The company claims to have an option on a larger theatre near Chicago's Loop.

Bessie Barriscale, in her new production, "Rose o' Paradise," is meeting with some unusual experiences, even though she has been doing realistic acting for the screen for several years. One of the strong dramatic incidents in this story is where "Jennie," played by Miss Barriscale, is attacked by the town ruffian in a wood where she is gathering faggots. In the struggle he throws her into a pond of stagnant water. This incident was filmed in a secluded spot a few miles from Los Angeles on the hottest day of the week. It was made very realistic, Miss Barriscale enduring submersion and following the author's description in detail.

Bluebird's hard working star, Dorothy Phillips, gets into the program twice in July, her second appearance being scheduled for July 25 when she gives "The Rescue," a society feature directed by Ida May Park. Another feature is complete and awaiting schedule—"Triumph," a Joseph De Grasse production, made from Samuel H. Adams's story in Collier's. Now Miss Park and Miss Phillips are working on "Bondage," due for showings late in September. In all Miss

Phillips's productions Lon Chaney plays the heavies and William Stowell is her leading man. Since her first Bluebird appearance last December Miss Phillips has averaged an appearance once a month on the program, or else in a "Bluebird Extraordinary," including "Heli Morgan's Girl," which never got a showing in New York.

"The Woes of Belgium," a new foreign war picture, will be shown at the Strand shortly.

Hiller & Witk have sold the rights to "Fighting in France" to M. L. Fulton for Illinois, Indiana and Michigan.

The next Bill West-King Bee picture to be screened will be entitled "The Genius."

Stanley V. Maustbaum has gone to the Canadian wilds on a hunting and fishing trip.

Arthur Hopkins, in charge of the Maxine Elliott-Goldwyn productions as well as the prolog and epilog of Jane Cowl's first screen drama, has completed his work for the Cowl company and the central theme of the drama, from a Saturday Evening Post story by Basil King, will be directed by Hugo Ballin.

Marguerite Marsh, sister of Mae, who was operated upon several weeks ago for appendicitis, is recovering rapidly and last week was able to visit the Goldwyn studios at Fort Lee to meet the American Press Humorists, who spent the day there. On Friday, July 13, she will accompany her sister to Chicago for the opening of the Exhibitors' convention, which is to be known as the Mae Marsh-Goldwyn Day. Sister Marguerite will resume her work in an early Goldwyn production.

Dee Dorsey, the young lady who makes her debut on the Metro program in the forthcoming "The Jury of Fate," in which the artist Taliaferro is starred, is the daughter of the librarian of the farthest north public library under the stars and stripes.

The second Butterfly production to be issued on a separate schedule by Universal will be "High Speed," featuring Jack Mulhall and Fritz Ridgeway, released July 10.

Max Asher, who has created hearty laughs in the theatrical and screen world, was welcomed back to Universal City this week. He is one of the real old-timers of the Universal, his former engagement with the company extending over a period of three years.

The new World-Pictures Brady-Made, in which the juvenile actress Madge Evans is to make her first appearance as a star, has had its title changed. It was produced as "Jerry-for-Short," but will be known to the general public as "The Little Duchess," and will be published August 20. The diminutive heroine is the lost heiress to a Dukedom, discovered by her grandfather's agents in a little American circus and carried overseas to the family castle.

A new outdoors stage for World-Pictures Brady-Made has been erected alongside the Peerless studio in Fort Lee. This is said to be the largest all fresco stage in the East, with dimensions equalling 65 by 125 feet. In these summer days four directors are constantly producing within this area, and with the players, cameramen and other employees, hail as a godsend their liberation from temperatures under glass.

"The Guardian," for publication on the World-Pictures Brady-Made program late in August, will have an all-star cast, embracing June Elvidge, Montagu Love and Arthur Ashley. Mr. Love is the guardian, Miss Elvidge the beautiful ward and Mr. Ashley the villain double dyed.

Ethel Clayton as the heroine of "Souls Adrift" is rescued from her father's burning yacht with such impetuosity that she has no time to change from the evening gown and slippers in which the fire alarm finds her. Thus arrayed she is cast up on an uninhabited tropical island with her most fiercely detested male acquaintance as sole companion. The situation thus developed for a coming World-Picture Brady-Made becomes almost tragic in spite of its incongruous pictorial trimmings, but the hateful male person wins out finally over a perfectly tamed heroine.

NEW INCORPORATORS.

General Enterprise, Inc., Nyack, motion pictures, \$20,000. H. Lubin, A. H. Sawyer, H. G. Kosch, 1600 Broadway, New York.

Joe Weber's Co., Inc., Manhattan, motion pictures and theatrical business, \$30,000. P. Friedman, J. N. & M. Weber, 1416 Broadway, New York.

Charles Richman Pictures Corp., Manhattan, motion pictures, 1,000 shares common stock, non par value \$100,000. D. Davis, F. A. Regan, S. Fross, 1027 E. 167th St. New York.

Civilization-Pioneer Film Corp., Manhattan, motion pictures, \$100,000. A. E. Lefcourt, N. Hirsh, M. Rose, 828 7th Ave., New York.

American National Grand Opera Corp., White Plains, theatrical business, \$500,000. A. Farwell, O. B. Campbell, R. DeKoven, 1025 Park Ave.

Arrow Film Corp., Virginia, motion pictures, minimum capital, par value \$1,000; maximum \$350,000. Representative, W. E. Schallenberger, Times Building.

Mr. Producer

Have you a regular and profitable outlet for your productions?

In order to produce good pictures economically you have to stick to your producing only and entrust the selling end to a reliable, conscientious and expert New York representative.

I have the finest and most efficient organization to make money for you on your pictures in the United States and all foreign countries—just the very thing you need and are looking for.

Write or wire for full information to

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General Manager, Piedmont Pictures Corporation of N. Y.

729 7th Ave., Suite 1002

New York City

Formerly Vice-President and General Manager of Pathé Frères and Pathé Exchange

ONLY HIGH-CLASS PRODUCTIONS ACCEPTED

UNION HILL POOLS.

The six picture exhibitors of Union Hill, N. J., just across the Weehawken ferry from New York, met last Friday in the law offices of House, Vorhaus & Grossman, where they were addressed by Alfred R. Beekman of that firm, with the result that before leaving the offices each exhibitor signed the agreement Mr. Beekman had drawn up.

The agreement, which penalizes any signer to it in \$250 for a breach of its conditions, prohibits the Union Hill exhibitors from bidding up pictures on one another and prescribes the manner in which the picture houses operated by the men in Union Hill shall secure their feature films, the six exhibitors having first choice in rotation, meetings being held each Wednesday.

The complaint of the Union Hill exhibitors was that they were making no money through competitive methods forcing prices of feature films beyond what their houses could profitably play, although (with many other exhibitors all over the country) the Union Hill men found themselves in the position where they had to take the features to prevent the other fellow getting them. Union Hill has paid as high as \$1,000 and \$1,200 for a special feature for three days.

Harry A. Shea, one of the exhibitors of the town (and having theatrical interests as well outside Union Hill), brought the exhibitors together and successfully promoted the pooling amalgamation, which is a protective and booking one only, each exhibitor operating his business as heretofore.

CHICAGO FILM FIRE.

Chicago, July 3.

Fire ravaged the vaults of Pathe's film exchange, housed on the fourth floor of the twenty-odd storied Consumer's building at State and Quincy streets, early Sunday morning. Before the blaze was under control, it had spread to the eighth floor, damaging a portion of one of the Mutual Film's suites. Pathe's loss is quoted at \$300,000 and more.

At the time the fire started several employees were working in the exchange. The cause first given out by the fire marshal was spontaneous combustion.

In all some 4,500 reels were destroyed, the fiscal value per reel being \$40. Damage to the building and adjoining properties was as great as Pathe's loss.

The fire will not interfere with the release here of the new Pearl White feature set for Monday next, as new stock is expected in by Thursday. Other nearby Pathe exchanges are loaning reels to the Chicago branch and through such co-operation 2,000 reels were on hand by Monday morning.

The blaze has resulted in a rigid investigation by the state's attorney office, since it developed that letters had been received from union officials, in which threats were made if film employees were not unionized.

C. W. Bunn, the manager of the Pathe exchange, showed a letter purporting to have come from J. P. Armstrong of local number 157, an operators' union, and reading, "Get busy and organize. Start at once or we will start our work." Bunn said that unionists had called and desired permission to talk to the packers and film inspectors. When the request was refused, one of the callers remarked that a "stick of dynamite would do some good here."

The matter is in the hands of assistant state's attorney Michaels, because of the threats and because of the explosions heard during the fire. Whether these explosions were from blazing celluloid, however, has not been determined.

EXTRAS RAISE RUCTIONS.

The careless methods employed in many of the departments of motion picture productions was never more strongly emphasized than in the recent staging of "Polly of the Circus," produced at the Goldwyn studio at Fort Lee.

About 800 men, women and children were booked by Charles Gill, of the Globe Agency, New York. They assembled at Fort Lee ferry Sunday 5

p. m. and waited there about two hours, when they were advised the mayor of Fort Lee would not permit the picture to be taken on Sunday. Each was handed ten cents carfare.

Monday they again assembled at 5 p. m. and proceeded to Fort Lee. The principal scenes were of a fire in the circus tent, rushing from seats to exits, etc. About midnight a meagre lunch was served and at 2 a. m. a committee of the "extras" made a demand for overtime as the picture was to continue several hours longer.

The adult "extras" received \$1.70 and 15 cents fare and on a refusal to meet the demand for overtime, they quit.

Similar incidents have occurred from time to time and upon investigation by *Variety* the fault seemed to be with the agencies furnishing such extra people.

Motion picture producers wishing supernumeraries claim they cannot devote their time to raising an army of extras in a short space of time and say their only means of securing such help is through the medium of agencies.

Unusual reviews for MARY PICKFORD

in "The Little American"

Directed by Cecil B. DeMille

Seldom, if ever, has the popular young screen favorite appeared to better advantage than in "The Little American"—and it is readily thought to be the greatest dramatic effort of her career.—(N. Y. *American*.)

Cecil B. DeMille has never done a finer picture, not even excluding his "Joan, the Woman," and no producer has excelled his war scenes.—(N. Y. *Sun*.)

One hundred miles of the ordinary war film never could give the intimate, personal view of the world's conflict that is found in Mary Pickford's new picture, "The Little American." It is the most wonderful five-reel picture that ever has been shown and it does not depend on the charms of our Mary for its success, either.—(N. Y. *Tribune*.)

Thrilling and spectacular mildly describes the new picture, "The Little American." The horrors of war have rarely been pictured with more gripping realism.—(N. Y. *Herald*.)

Patriotism ran rampant at the Strand Theatre yesterday when the feature photoplay of the program was presented.—(Morning *Telegraph*.)

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by Famous Players-Lasky Corporation

Adolph Zukor, Pres.

Jesse L. Lasky, Vice-Pres.

Cecil B. DeMille, Dir. Gen.

HER EXCELLENCY, THE GOVERNOR.

James Barclay.....Wilfred Lucas
 Sylvia Marlowe.....Elda Millar
 Joe Keller.....Joseph Kilgour
 Governor's secretary.....Regan Hughston
 Capitalist.....Walter Walker
 Lieut. Governor's secretary.....Edith Speare
 Reform Senator.....Alburt Perry

A mixed story of love and politics forms the basis of this Triangle feature, which holds Wilfred Lucas and Elda Millar as its featured players. The feature is one that will make a strong appeal to most women with its child labor and suffrage problems, but it is rather poorly done as a story, and the third and fourth reels are simply a repeat of the action that has been gone over in the first two reels. The first 2,500 feet of the story are interesting, although conventional, but the following 1,500 feet are simply a very poor attempt to rouse sentiment on the war stuff. The direction was in the hands of Alburt Parker, with supervision exercised by Allan Dwan. The two principal characters meet first while at law school, their first kiss is passed on graduation day. Their second on the occasion when the man is victorious in a lawsuit in which he is the attorney and the girl represents the opposing side. The third arrives with the election of the man as mayor,

and the fourth is delivered on the occasion of his election to the honor of State's Governor. On each occasion he proposes and is turned down. The girl has placed him on a pedestal to a certain extent, but she sees his ideals crumbling away under the sway of the dishonest political bosses of the state. Finally she decides to save him in spite of himself, and leads a suffrage movement against the political machine, she being nominated for the office of Lieutenant Governor on the ticket. Strange but true, everyone on the suffrage ticket is elected to office with the exception of the top of the ticket, the machine man being re-elected to the office of Governor. (Pretty punk politics, that.) Then, of course, there is the struggle between love and duty between the Lieutenant Governor and the Governor, with virtue finally winning out and the boss kicked out of the office as the two principals clinch. It is only a fair program picture at the best. *Fred.*

Advance Co. Takes Offices.

The Advance Motion Picture Corp., composed of Lee Shubert, Arthur Hammerstein and Ralph Ince, has taken offices in the Putnam Building.

THE LONE WOLF.

Lucy Shannon.....Hazel Dawn
 Michael Lanyard, the Lone Wolf.....Bert Lytell
 Marcel, the walf.....Cornish Beck
 Burke.....Stephen Grattan
 Eckstrom.....Alfred Hickman
 Thibault, an inventor.....Ben Graham
 Bannon.....Robert Fisher
 De Moriban.....Wm. Riley Hatch
 Popnot.....Joseph Chailles
 Werthelmer.....William E. Shay
 Ducroy, Minister of War.....Edward Abeles
 Mme. Troyon.....Florence Ashbrooke
 Thibault's maid.....Juliet Brenon

For continuous melodramatic interest the Herbert Brenon (Selsnick) film adaptation of Louis Joseph Vance's "The Lone Wolf" ranks as a very remarkable achievement. The scenario is by George Edwardes Hall, photography by J. Roy Hunt and general direction by Mr. Brenon. It breathes success from the standpoint of popularity. One doesn't often sit through a feature so tensely absorbed that reel after reel is unwound without a realization of the passage of time, and the splitting it in two parts by the introduction of an intermission at the most absorbing point, is very much like the old style "to be continued in our next" days. It is the most approved kind of crook melodrama in two-dollar settings, which means that it is certain to please the highest class picture patrons as well as the poorest. A wonderfully effective cast was chosen, with the exception of Hazel Dawn as the leading woman, who, however, was given so little to do that it didn't matter. Miss Dawn was mainly employed in climbing porches and thereby displaying her calves. She was the only female principal in the cast, and the men were, without a single exception, star actors. The scenes are laid in France and, barring the showing of an American match safe on a table, the interiors were cleverly reproduced for proper atmosphere. The producer did not fare quite so well with his exteriors. But even such things will not detract from the general excellence of the production and the remarkably effective working out of the story. One scene is in exceedingly poor taste—the building of a comedy situation around the French Minister of War, visualizing that important official as a pompous, conceited nincompoop. It was bad judgment to hold up so important an official of one of our Allies to ridicule. *Jojo.*

THE BROADWAY SPORT.

Hoskiah Dill.....Stuart Holmes
 Sadie Sweet.....Wanda Felts
 Hector Sweet.....Dan Mason
 Violet Gaffney.....Mabel Rutler
 John D. Boulder.....W. B. Green
 His Counselor.....J. Sullivan
 The Hypnotist.....Mario Majronie
 Plain Clothesman.....Jny Wilson
 Stuart Holmes is featured in "The Broadway Sport," which the Fox Film Co. made from a scenario prepared and directed by Carl Harbaugh. Goodness knows what the Fox company started out to do with this film, as once it gets under way it strives to turn loose a lot of comedy as well as work up a thrilling melodramatic story, but it is for the most part Greek and for the most part as disjointed as disjointed can be. Holmes works hard, but seems to take the work too seriously, judging from the way his pantomiming slips a few cogs. The imagination is called upon to stand for much in this film, yet photoplay license permits almost anything nowadays in picture play. Holmes really suggests a heavy man playing the role of a lead a la Juvenille at times and pulling some of the Dougfairbanks-georgewalsh stunts to help put over a scene. There are a number of honest laughs in the Holmes feature, but there are long stretches of the celluloid way that nothing happens, also much padding and apparently a lot of waste. Judging from Holmes' appearance in "A Broadway Sport" there is no doubt but that he and J. Herbert Frank could put on a scene a la Swartz Brothers and not need any double

exposure of the film to get it over. There are times in "The Broadway Sport" when you like Holmes' work and times you don't. If there is enough of that which you like then the picture has accomplished its purpose. However, it is not the best picture Fox has made by a long shot, nor the worst. Yet somehow it seems to miss fire. One juncture brings back a vivid reminder of the palmy days of Elmer E. Vance's "Limited Mail," when Holmes straddles the mail bag as it hangs at the station siding awaiting the on rushing express train. There is something lacking to make this film a noteworthy feature, yet it will fill in on the service program as diverting subject that is something different from the deluge of wishy-washy photoplays that have been hitting the screens of late. Photographically the film answers all requirements. The neighborhoods where Holmes has a following will root hard for him in this film, but where they don't think so much of him they will wait a few weeks until a Hart-Ray-Fairbanks-Arbuckle-William Farnum-Walsh subject comes to town. *Mark.*

BORROWED PLUMAGE.

Nora.....Bessie Barriscale
 Darby O'Donovan.....Arthur Maude
 Lady Angelica.....Dorcas Matthews
 Earl of Selkirk.....Barney Sherry
 Sir Charles Broome.....Wallace Worsley
 Giles.....Tod Burns

Here is a rollicking little Irish tale with the principal role admirably acted by Bessie Barriscale. It is one of those historical stories of the type that Andrew Mack or Chauncey Olcott were wont to play in the old days, and on this occasion it is the little star who has one of those little roles. The picture was directed by Raymond B. West from a story furnished by J. G. Hawke. The introductory titles are very well done. A series of them, fading one into the other, laying the time, place and principals firmly in the mind before the picture actually starts. It is a costume photoplay of the period of the revolutionary war, with the scene laid on one of the small islands under British rule near the north coast of Ireland. The heroine is a scullery maid at the Castle of the Earl of Selkirk. On the night of the opening of the story there is a reception taking place, when a warning comes that the American pirate, John Paul Jones, and his crew have been discovered hearing down on the island aboard their ship. All the members of the household flee, excepting Madcap Nonie, the scullery maid. She, being left in the house alone, dons the clothes of the mistress and parades herself about the castle until the arrival of a company of the King's light infantry, the officers of which mistake her for the lady of the house and she in turn invites them to be her guests. Meantime on board the American raider there is a young Irishman who is the third officer, and he recognizes the little island as his former home. The commander sends him ashore to investigate conditions. Nonie was a childhood sweetheart of the young Irishman, and when he sees her at the table with the redcoats he takes it upon himself to break in on the scene, impersonating himself as an Irish gentleman. Later he is discovered as one of the American crew, through the information delivered by a fisherman, and after a bloody fight with a staircase duel and all the attendant frills, is taken into custody. But Nonie is not going to see him shot, so she steals the clothes of one of the officers and parades herself past the troopers and manages to signal the American boat and bring the crew to her lover's rescue. Then there is another fight between the sailors and the British troops, with the former the victors, and then Darby O'Donovan takes Nonie to his arms and tells her he is going to take her to America with him. A corking little picture, replete with action, comedy and love interest. *Fred.*

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AT FIRST SIGHT.

Justina Mae Murray
Hartley Poole Sam T. Hardy
Paul Jules Rancourt
Neil Julia Bruns
Mr. Chaffin W. T. Carleton
Mrs. Chaffin Nellie Lindreth
Sheriff William Butler
Deputy Edward Sturgis

In this Lasky film (Paramount) Mae Murray is the featured player. According to the Rialto theatre program, where the picture was seen, the scenario is by George Middleton and directed by Robert Leonard. Not a bad picture, but not a heavyweight by any means. Miss Murray is seen as the adventure-loving, romantic young woman, heiress to a large fortune, who is fond of the stories written by a certain author named Poole, and she puts a lot of girlhoods and life into the role, although Hardy appeared miscast as the author. Not on looks, perhaps, but on the type of man that the average audiences would like to see playing "opposite" anyone but an actress of Miss Murray's style. The story is not the strongest imaginable for a feature and jumps traces here and there, but some kind of an idea along George Cohan's "Seven Keys to Baldpate" could have served the cast far more immensely. There are apparent long runs of the celluloid distance of this film that did nothing else but eat up the juice, and it seemed to be gasping for naturalness at different stages. The cast, as a whole, does not make a rippling, sizzling photoplay hit out of "At First Sight," as none of the characters get in any kind of dynamic meller fettle until almost at the close of the subject. Miss Murray is a charming bit of femininity on the screen, but on her "closeups" seemed to have her mouth made up so palpably that one much prefers this attractive miss in other scenes that take her further away from the close proximity of the lens. Miss Murray works hard and seems to put every ounce of energy into her film work, yet the "closeups" in "At First Sight" thrust a few inches into her most excellent film battling average. There is entirely too much comedy that does not run true, is decidedly unnatural and overdrawn, and which really slows up the picture at a time when it should assume the speed that one expects of a picture of this type. If anything big is expected of "At First Sight" then a mild surprise awaits the expectant fan, although one might have expected to see Miss Murray frequently before the camera. The scenario is too vapid and lacks the punch. Miss Murray is capable of better things and so is the Lasky company for that matter. At the Rialto Sunday afternoon intensely wasn't there. However, there was some applause at the conclusion of the exhibition, demonstrating, perhaps, that, notwithstanding, Miss Murray was a big favorite, no matter what kind of celluloid script enveloped her. The photography is satisfactory and there are some very well-staged scenes. Mark.

OH POP!

Thos. Gray has gone and done it again. Several weeks ago there was a Victor Moore picture, released under the title of "Bungalow-ing." It was by far the funniest that the comedian had up to that time. Thos. Gray wrote it. This week another Victor Moore comedy has been released and it is entitled "Oh Pop!" It is even funnier than "Bungalow-ing," and Thos. Gray is credited with another hit. "Oh Pop!" is a picturization of the troubles that a married man can get into when he volunteers to keep house and mind the kids while his wife goes off on a visit to another who is ill. Not only does he have his hands full with his own trio of youngsters, but a neighbor who is going shopping with his wife for the day brings over his brood of four and asks poor Vic to also take care of them. Seven kids and one poor, lone father. Well, the kids just naturally raise merry calm and come very near wrecking the darned establishment, finally winding up their pranks by a battle royal, hurling meat balls and cream puffs at each other. There are a quantity of real laughs in a piece of business with several cakes of ice early in the picture. The titles are also laugh getters. It is a good comedy. Fred.

Artercraft's August Releases.

The August releases to be made by Artercraft are George M. Cohan in "Seven Keys to Baldpate" and Douglas Fairbanks in "The Optimist."

JACK CUNNINGHAM

STAFF WRITER

Original Stories
and
Continuity

TRIANGLE STUDIOS
Culver City, Cal.

WHEN TRUE LOVE DAWNS.

Susan Breville Susan Grandaise
Robert Breville Brenton Marchville
George Dearay Albert Signer
Paul Lancy Paul Guide
Duchess of Breville Marie Jalabert
This is the last of the series of French photoplays directed by Louis Mercanton and issued by Brady International Service, World-Pictures. It tells a delightful story about people of distinction and charm and is acted with entirely remarkable naturalness and conviction by Susan Grandaise, "the sweetest girl in Europe"; Albert Signer, who played the blinded schoolmaster in "Mothers of France"; Marie Jalabert, who was one of the elderly peasant women in the same drama, and Paul Guide and Brenton Marchville, two young actors who have appeared effectively in other features of this series. Susan Breville, living with her brother and grandmother, the Duchess of Breville, loves Paul Lancy, a young artist, and is loved by George Dearay, a middle-aged gentleman of great wealth. Susan's brother "blows in" his fortune at racing, and the estate is sold to pay his debts. Dearay engages the young man as his manager, buys the property and restores it to the Duchess, at the same time proposing for Susan's hand. She rejects him at first, but realizing what a life of poverty would mean to her grandparent, she smother her heart pain and marries Dearay. Their life together is at least tranquil, and the husband is devoted itself, but after a space Susan's path is crossed again by her former lover, now a famous painter. Both become very unhappy as the flames of their love are fanned anew, and they finally agree to run away. The knowledge of this intention reaches

Dearay, who sits up all night putting his affairs in order and goes off in the morning to his quarry, placing himself at a point where an impending blast will make his death certain and carry no hint of suicide. The young wife, meanwhile, has sensed what is going on, and, filled with contrition at the superb generosity of this man, she dashes after him on horseback, jeopardizing her own life as she arrives at the instant to avert the tragedy. For the first time she is awake to the nobility of her husband's character, and true love has dawned for her. The performance is as absolutely perfect as human skill can make it. The lovely Miss Grandaise is charming beyond words. Mr. Signer's acting is indescribably eloquent and free from effort. Miss Jalabert's rendition of the Duchess is dignified, courtly and tender, while the two young men of the cast are quite faultless. The photography is of the very first quality, and the direction is worthy of the studious attention of any person however skilled in this art. "When True Love Dawns" should meet with the greatest of success wherever shown, not alone for its many delightful qualities, but also because it demonstrates that a splendid picture play can be made without a villain or a despicable action. Jolo.

TREASURER FILES SUIT.

Cincinnati, July 3.
Paul Hillman, treasurer of the Lyric theatre, and manager of motion picture houses, files suit for divorce at Covington, Ky., where he was married four years ago.

THE BELOVED ADVENTRESS.

Juliette La Monde Kitty Gordon
Robert Nicholson Jack Drummer
Mrs. La Monde Ines Shannon
Francine (7 yrs. old) Madge Evans
Lillian Cook
Doctor Stewart Robert Forgyth
Jan Morris Edward Elkas
Morgan Grant Frederick Truesdell
Philip Stewart William Sherwood
Martha Grant Pinna Nesbit
Critio R. Payton Gibbs

The name of the author of the Peerless (World) Picture, "The Beloved Adventress," is not given on the synopsis supplied by the film company. It is perhaps just as well, for the reason that it doesn't tell anything new and whatever merit the feature possesses lies in the able direction of the picture by William A. Brady. The photography is by Lucien Tainguy. The basic plot is that an actress, very much sought by men, is cast out by her father because she hasn't trod the straight and narrow path. On the death of her parents the actress takes her little sister from school and endeavors to keep the child from falling as she did. She devotes her entire time to trying to get the innocent girl married off to an estimable young man, and succeeds only after she is compelled to shoot her own lover, who has designs on little sister. In the end she becomes a Red Cross nurse and dies while rescuing another woman, who turns out to be the wife of the man she had lived with. Jolo.

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New York Review—"WHO'S YOUR NEIGHBOR? is a propaganda picture with a theme that should have widespread interest."

Dramatic Mirror—"Points of interest: The remarkably clever acting, direction and general presentation of a powerful but cynical play."

New York Telegraph—"The picture adds new laurels to S. Rankin Drew's reputation as a producer."

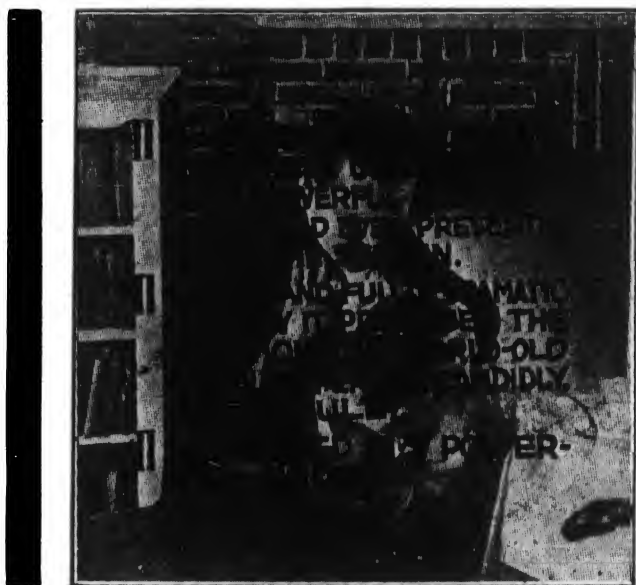
Moving Picture World—"The author has chosen an unusual and a strong story. Every member of the cast portrays his or her part with absolute fidelity."

Wid's—"The theme on which this is based is worthy of consideration and undoubtedly has much to commend it."

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FILM REVIEWS

THE LITTLE AMERICAN.

Angela Moore.....Mary Pickford
Karl Von Austrelin.....Jack Holt
German Colonel.....Hobart Bosworth
Senator John Moore.....James Neil
Frederick Von Austrelin.....Guy Oliver
His American Wife.....Edythe Chapman
Angela's Great Aunt.....Lillian Leighton
Bobby Moore.....Ben Alexander
English Barrister.....DeWitt Jennings
German Captain.....Walter Long
Count Jules De Destin.....Raymond Hatton

It's a Pickford. "Nuf said. Just Mary Pickford, the same Mary that one has seen in a score of other pictures, only this time she is made the central figure of a war story. A story that is commonplace enough in itself, but which is saved through the remarkable production that Cecil DeMille has given it. Jeanie MacPherson is the author of "The Little American," which has its action laid in 1914 at the time of the opening of the great world war. Angela Moore (Mary Pickford) is celebrating her birthday on July 4, 1914.

Two of her suitors call with gifts. One is a youthful Frenchman and the other a young German. Both are visiting America and both have fallen in love with the little American girl, she, in turn, favoring the young German. Then comes the call to arms and the world is ablaze with war. The young German has returned to his Fatherland and the Frenchman has jumped to aid the cause of his beloved France. Now that they are both on the other side it is necessary to get Angela over the Atlantic, so that the story can be carried on. So they put her aboard a vessel (supposedly the "Lusitania," although the name is not used) and she is saved after the big liner has been torpedoed by a U boat. Finally she gets to France, only to discover that the aged aunt she was to bring back to America has passed away. Then the French Army falls back on the chateau where she is and with it comes her French suitor. He urges her to accompany him in the retreat, but she wishes to remain and nurse some wounded that have been left behind. The Germans arrive on the scene, and there is a vivid picturization of all of the horrors that have been related as having taken place in Belgium and France by the exponents of Prussian "kultur." Nothing

is left to the imagination and every form of brutality extant is paraded across the screen. But with the German troops is the young lover of the little American and it is only his presence that saves her from the fate that befalls the women of the household. Naturally at this stage of the game, to make the picture effective, it is necessary to have the young Prussian renounce his Emperor and country and prefer to die with his sweetheart rather than continue in the service of the arch murderer of women and children. So the girl, who has been convicted of being a spy, and the boy, because of his treasonable utterances, are ordered to be shot. Just as they are stood against the wall in front of a firing squad a shell from a French gun explodes and the Germans are wiped out, the hero and heroine being buried under a mass of debris, while the Germans retire. Then follows the best part of the picture, showing a night bombardment. In the morning a French patrol discovers the boy and girl in the ruins of a church and the former is made a prisoner. Later, while he is in the internment camp, she manages to secure his release, because of her services to the French, for which she was to be shot. The two live happy ever afterward, you know how it is yourself. Fred.

THE MAN WHO WAS AFRAID.

Henton Clune.....Bryant Washburn
Colonel Cory.....Ernest Maupain
Elsie Revere.....Margaret Watts
Mrs. Clune.....Frank Raymond
Pod Fisher.....Mark Elliston

With martial music resounding throughout the land, the papers full of war news bristling over with the recent arrival of the Pershing regulars in France, the forthcoming draft of the flower of the land and patriotism running high in every nook and cranny of this big country of ours, Essanay rushes a feature to the screen that deals entirely with the United States troops and having a young soldier as its principal figure who wanted to go to war with his National Guard brothers but refrained from going, owing to the insistent wish of his mother, who would rather see him branded as a "slacker" than have him do his duty by his country. Bryant Washburn enacts the role of the young man who subjected himself to all sorts of taunts and ridicule from his fellow townsmen and club brothers when he stuck to his mother's apron strings and watched the soldiers march away to war. Essanay uses the recent "punitive expedition" trip to Mexico as the basis of this film, with the National Guardsmen's departure for the border as giving the camera a chance to show up some of the scenes taken in the Chicago yards at the time the Illinois boys went to the border. Briefly, the story tells how Henton Clune finally disregarded his mother's wishes and joined his company, later doing some gallant and heroic work, also volunteer duty that made him a regular hero and enabled him to go back home and take the girl of his heart to his arms without blushing for shame that he might have stayed home and been a "slacker" until his dying day. There is a battle scene that is supposed to take place either in Mexico or on the border and one that took up a lot of celluloid space with enough shot used to blow up the entire country of Mexico. All kinds of army troops are seen in action against a bunch of nondescript "greasers," who wouldn't have put up a good fight against a band of boy scouts. The fight was too tame and seemed entirely too much piecemeal of different hard-fought battles to make this boy seem like the real thing. As a whole the film, especially the battle arrangement was too fishy and unnatural for one who has been reading about the warfare waged nowadays. Then, again, neither Pershing's troops nor the guardsmen got into actual warfare, and that gives the picture fans a chance to pick out the flaws. It looks as though Essanay wanted to get in on the patriotic play at present and rushed this boy through without the care that should have been given to a multi-reel subject of this kind. Much liberty was taken with the army connection, but as long as the hero got through all right and the boy's sweetheart was home when he got there then nothing else matters. Not a great feature. Just ordinary and may pass muster in the usual K-E-S-E feature service. Mark.



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CHICAGO PROBLEM.

Chicago, July 4.

Although it has been announced that American Wheel burlesque would be housed in the Empire with the coming season, it seems likely some adjustment of the burlesque situation around Madison and Halsted streets, must be made before the season opens. The Empire, controlled by I. Herk, and which has been used for Yiddish shows the past season, is across the street from the Haymarket, and the Star and Garter completes the trio of theatres closely bunched (not including the number of vaudeville and picture theatres also within a stone's throw).

It is expected Hyde & Behman (controlling the Star and Garter) will attempt through the courts to prevent American shows entering either the Empire or the Haymarket. It is understood that the directorship of the American wheel has lately gone through a process of elimination, so that at present there are no names appearing, known also to be interested in the Columbia wheel, with which Hyde & Behman have guarantees regarding opposition.

The main question Mr. Herk has to decide, however, is what to do with the Haymarket, which he has conducted for the past five years, with the assistance of Art H. Moeller as resident manager. The lease on the Haymarket expires this week. The owners demand a rental increase of from \$25,000 to \$30,000 yearly. Refusal to comply with the boost in rent lead Herk to

obtain the American franchise for the Empire, which is his own theatre. Recent developments may lead Herk to change his mind, for it became known that burlesque managers in Detroit, Indianapolis and Milwaukee are after the Haymarket with the idea of continuing the stock burlesque policy which was successful during the past season in Moeller's hands. Herk would not care for that sort of opposition any more than Hyde & Behman welcome burlesque of any kind in the two other houses. It is therefore probable that Herk will not let go of the Haymarket and it may be that the American shows will be housed there instead of the Empire.

WESTERN MANAGERS FORM.

Chicago, July 4.

A new burlesque association, comprised of managers west of Cleveland, has been formed, the stated object being for "mutual protection," and Sam Levy, of the Cadillac, Detroit, is reported as the leader of the movement. The real purpose of the new organization is to effect an influence over the controlling eastern burlesque directorates.

One of the chief matters in which the western managers want a voice is the employing of added attractions and vaudeville acts with the various shows as they come in. It appears that all such added booking has been done in the east.

The new association is said to be mainly composed of American wheel managers. The headquarters will be in Detroit.

AROUND THE N. V. A. CLUB.

Protection of material is one of the N. V. A.'s most salient features, and one reason above all others why every progressive artist who is not already a member of this organization should join at once. This department was instituted to correct one of the greatest evils of the vaudeville profession, and working as it does, hand in hand with the members of the Vaudeville Managers' Protective Association, it can readily be seen that the protection this department guarantees is more than a mere promise. The N. V. A. conducts this work for its members gratis and has already adjusted numerous disputes regarding ownership of material, to the satisfaction of all parties concerned.

Grace Carlisle is back in harness again after a protracted sick spell.

After having done a Red Cross benefit for nearly everybody connected with the fund, Harry Houdini has decided to run a little benefit fund, all by himself. This will be known as the Houdini Fund, and the proceeds will go to buy necessities for soldiers, such as needles and thread, soap, comb, etc., to be done up in small packets.

Wilbur Mack, E. E. Clive, Jack Kennedy and Chas. Leonard Fletcher have just finished a week of golfing at Atlantic City with all the honors going to Kennedy.

Peggy Kerwin and Billy True are summering at their Sheepshead Bay home.

The N. V. A. will hold an elaborate outing this summer. The date and place will be announced soon.

Jo-Jo has held several impromptu recitals at the club the past week.

John Dunsmuir, who recently deserted grand opera for vaudeville, says "No more opera for me. It's in vaudeville you meet the real people."

Julia Nash is summering at her country home near Kalamazoo, Mich.

A group of N. V. A. members attended the funeral services of Chas. Van Monday night at his late Brooklyn home.

Among those present at the last Thursday reception were Mr. and Mrs. Al. Herman, Roy Byron, Mr. and Mrs. Stan Stanley, Della May Byers, Shirley Sisters and Billy Gould.

BEN WELCH SHOW CAST.

The cast for the Ben Welch show has been completed. With Welch will be Pat Kearney, Billy Wild, Frank P. Murphy, Sid Gold, Jack Story, Elva Grieves, Leona Earl, Sylvia Brody, Fannie Martin, George Connell, musical director; Harry Shapiro, manager; Chris Nauman, agent. The show opens Aug. 4 at the Empire, Brooklyn, plays Baltimore the following week and then opens the regular season in Washington.

ACTS IN PRODUCTIONS.

(Continued from page 3.)

possibility several other acts will find they way into this show. With the Marbury forces will be Guy Kendall and Mildred Richardson, and Winona Winter is at present playing in "Dew Drop Inn."

When production managers make a wholesale drive of this kind against vaudeville it is apt to be felt by the bookers. Vaudeville material is not developed over night and after a look at the small time field where the majority of big timers must come from shows a frightful dearth of material that might be developed to meet the big time standard. It seems that it will be only a question of time before the vaudeville bards will have clauses in their contracts restricting the acts from jumping to productions if the legitimate managers continue to take acts from the vaudeville houses.

The foregoing list of vaudeville acts in productions next season does not include turns that left the vaudeville stage and have since become identified solely as production turns. A list of that nature would include Al Jolson, Howard and Howard, Irene Franklin and Burton Green and others of a like class.

LETTERS

Where C follows name, letter is in Variety's Chicago office.
Where S F follows name, letter is in Variety's San Francisco office.
Advertising or circular letters will not be listed.
P following name indicates postal, advertised once only.
Reg following name indicates registered mail.

A	Adams Edna (C)	Adams Ray (C)	Adelaide & Hughes	Alfred Jack & Co	Allen Gertrude (P)	Alton & Allen	Ameda (C)	Anderson & Goiner	Anderson Howard W	Anders Glen	Andrews Mrs W P (C)	Annette Miss	Armando Pete	Arnold Lucia	Artola Mrs Walter	Atkinson John	Atwood Vera	Avilson Maud									
B	Baker Mildred	Bally Hoo 3	Barrett Zoe	Baron Leonora	Barry & Everett (C)	Barry John	Barton Chas	Barnford James (C)	Bayard Victor	Bays Miss A (C)	Behrendt Mack	Bellefleur Eddie	Bell Norma	Bellong Rudi	Benedict Lew	Bennett Alice	Bernard & Myers	Bernard Bert (C)	Bernard Billy	Bernard Frank	Bernie Rose	Berry & Wilhelmud	Bicknell Mrs O M	Bliss Mr & Mrs G H	Bird Margaret (C)	Bisset & Scott (C)	Black Betty
C	Caldwell Betty	Cahill Wm (P)	Campbell Florence	Campbell Flossie	Campbell Leola M	Cardinal Arthur	Carlton W E	Carson Cora Y	Carson Frances	Castle Jimmie	Cate Frank B	Chapman Lillian	Charlinoe Fred	Chatham & Dancourt	(C)	Chisholm Theresa	Chong Joe & Moey	(C)	Clare Millie	Clark Don M	Clark Harry	Clark Leo B (P)	Clark Miss Kada (C)	Clark's Gypsy Girls	(C)		

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D Dahlberg May (C) Dale Stanley Darcy Mrs Harry Darling T May Darrell Miss Davidberg Harry De Angelo Carlo De Angelo Carlo (C) Deerle Helen (C) De Laine Muriel K Delorey E Demarest & Collette (C) Demarest & Doll Denis Homer De Vere Gertrude (C) De Sylvia Fred Dewey Lottie Diaz Anita (C) Dodge Jimmy (C) Donaldson Phyllis Doss Mr Draper Bert Drew Beatrice Duncan Sisters Duncan Harry Dupreese Leone Dupont Irma (C) Du Vries Evelyn	D Dahlberg May (C) Dale Stanley Darcy Mrs Harry Darling T May Darrell Miss Davidberg Harry De Angelo Carlo De Angelo Carlo (C) Deerle Helen (C) De Laine Muriel K Delorey E Demarest & Collette (C) Demarest & Doll Denis Homer De Vere Gertrude (C) De Sylvia Fred Dewey Lottie Diaz Anita (C) Dodge Jimmy (C) Donaldson Phyllis Doss Mr Draper Bert Drew Beatrice Duncan Sisters Duncan Harry Dupreese Leone Dupont Irma (C) Du Vries Evelyn	D Dahlberg May (C) Dale Stanley Darcy Mrs Harry Darling T May Darrell Miss Davidberg Harry De Angelo Carlo De Angelo Carlo (C) Deerle Helen (C) De Laine Muriel K Delorey E Demarest & Collette (C) Demarest & Doll Denis Homer De Vere Gertrude (C) De Sylvia Fred Dewey Lottie Diaz Anita (C) Dodge Jimmy (C) Donaldson Phyllis Doss Mr Draper Bert Drew Beatrice Duncan Sisters Duncan Harry Dupreese Leone Dupont Irma (C) Du Vries Evelyn	D Dahlberg May (C) Dale Stanley Darcy Mrs Harry Darling T May Darrell Miss Davidberg Harry De Angelo Carlo De Angelo Carlo (C) Deerle Helen (C) De Laine Muriel K Delorey E Demarest & Collette (C) Demarest & Doll Denis Homer De Vere Gertrude (C) De Sylvia Fred Dewey Lottie Diaz Anita (C) Dodge Jimmy (C) Donaldson Phyllis Doss Mr Draper Bert Drew Beatrice Duncan Sisters Duncan Harry Dupreese Leone Dupont Irma (C) Du Vries Evelyn	D Dahlberg May (C) Dale Stanley Darcy Mrs Harry Darling T May Darrell Miss Davidberg Harry De Angelo Carlo De Angelo Carlo (C) Deerle Helen (C) De Laine Muriel K Delorey E Demarest & Collette (C) Demarest & Doll Denis Homer De Vere Gertrude (C) De Sylvia Fred Dewey Lottie Diaz Anita (C) Dodge Jimmy (C) Donaldson Phyllis Doss Mr Draper Bert Drew Beatrice Duncan Sisters Duncan Harry Dupreese Leone Dupont Irma (C) Du Vries Evelyn	D Dahlberg May (C) Dale Stanley Darcy Mrs Harry Darling T May Darrell Miss Davidberg Harry De Angelo Carlo De Angelo Carlo (C) Deerle Helen (C) De Laine Muriel K Delorey E Demarest & Collette (C) Demarest & Doll Denis Homer De Vere Gertrude (C) De Sylvia Fred Dewey Lottie Diaz Anita (C) Dodge Jimmy (C) Donaldson Phyllis Doss Mr Draper Bert Drew Beatrice Duncan Sisters Duncan Harry Dupreese Leone Dupont Irma (C) Du Vries Evelyn	D Dahlberg May (C) Dale Stanley Darcy Mrs Harry Darling T May Darrell Miss Davidberg Harry De Angelo Carlo De Angelo Carlo (C) Deerle Helen (C) De Laine Muriel K Delorey E Demarest & Collette (C) Demarest & Doll Denis Homer De Vere Gertrude (C) De Sylvia Fred Dewey Lottie Diaz Anita (C) Dodge Jimmy (C) Donaldson Phyllis Doss Mr Draper Bert Drew Beatrice Duncan Sisters Duncan Harry Dupreese Leone Dupont Irma (C) Du Vries Evelyn	D Dahlberg May (C) Dale Stanley Darcy Mrs Harry Darling T May Darrell Miss Davidberg Harry De Angelo Carlo De Angelo Carlo (C) Deerle Helen (C) De Laine Muriel K Delorey E Demarest & Collette (C) Demarest & Doll Denis Homer De Vere Gertrude (C) De Sylvia Fred Dewey Lottie Diaz Anita (C) Dodge Jimmy (C) Donaldson Phyllis Doss Mr Draper Bert Drew Beatrice Duncan Sisters Duncan Harry Dupreese Leone Dupont Irma (C) Du Vries Evelyn
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Dr. Jay F. Pitts has begun action against E. P. Churchill, the tab producer, for \$100, alleged past due for services rendered.

I. Weingarten has bought a new car, in which he hopes to make the jumps around the Columbia Wheel circuit next season. He is

Interested in the "Star and Garter Show" and "September Morning Glories."

Lewis and Latt's "Vassar Girls," a tab, played the Victoria the first two days of the week. Two other tabs filled in the week, they being Mark Lee's "Novelty Minstrels," which appeared Thursday and Friday, and "Casey and His Pals," for the last two days.

William Groes is back in Chicago, after having appeared on the Coast for the past two years. Part of the time he was in the Century theatre stock in Los Angeles, leaving there to do picture work. Lately he has been in "The Moline Girl," a tab put on by Frank De Atley.

The Morette Sisters, who were featured with "The Sporting Widows" last season, have joined the Pepple and Grenwald attractions and are to appear in a new all-girl revue, now forming. Also with the act will be Cecil Jefferson, Adele Jason, McNeil and Maye, Lillwyn Smith and Babe Wilson.

Fred Webster, a brother of Geo. H. Webster, the Chicago agent, lost a suit started by the Illinois Life Insurance Co., the latter being awarded judgment for \$95. He is working for the Asher Brothers and his salary was gar-

nished. It seems that Webster took out a policy and refused to pay the first premium.

Boyle Woolfolk again departed for New York, leaving Monday. The object of the trip was to buy Flo Ziegfeld's "Midnight Frolics" production and costumes. At the end of the last "Follies" season he bought the entire production, which he will place in this season's new tabloids.

A new sketch, by Ralph Ketterling, opened at the Calumet Monday. It is called "Lincoln of the U. S. A.," being staged by Willis Hall. The action is set on the stage of Ford's theatre, Baltimore, April 9, 1865, at which time the martyred President was shot, the story being taken from a narrative of the late Frederick Allen.

Mrs. Johnnie Von Cello, who was struck by a street car a week or so ago while she was in a delicate condition, has begun action for \$25,000 damages against the Chicago City Railways. It is alleged that the motorman used vicious language after the accident and was stopped by a policeman. Two plaintiffs' attorneys are Ben Erlich.

The entire Loop was excited Thursday night, last week, when a bomb was exploded in front of a barber shop on Dearborn street, close to the Cort theatre. At the moment of the explosion, it was intermission in the latter house and the organist kept on playing, while ushers went down the aisles assuring the audience that

nothing serious had happened. It is the first bomb outrage perpetrated in the Loop for some time.

Must Anderson and Stuart, who control the Marion and Breslin hotels and also five restaurants in Chicago, have instituted a number of changes in the St. Regis Hotel which they lately took over. For a time the latter house was handicapped through it having become known as a White Rat headquarters, which fact probably led to a change in management. Under the new proprietors it is again returning to professional favor.

(Doc) O. L. Hall, the dramatic critic of the Chicago "Journal," gave Riverview Park an excellent boost last week in an account of the resort's attractions, and since then has been importuned to visit the other parks. He "made" White City, which he hasn't yet written about, but which made an impression upon him, since he counted twenty-seven booths where visitors threw baseballs at various objects. One booth's prizes tickled Doc most, for the winners were given a preference of three things—a duck, a chicken or a ham.

"Mike the Pike" Heidler, known as the "ex-vice lord" of the west side, who was convicted under the Mann act some time ago, decided to do his "stretch" of one year and one day at Leavenworth prison, after fighting his conviction. He said that he had paid lawyers \$12,000 to get him off and that he might as well do

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his bit and get it over with. The man ordered cigars and delicacies sent him, saying he had \$11,000 on deposit in the Graham Bank, which closed its doors the day after Mike went south. He was convicted for taking girls to Gary, Ind., for immoral purposes.

Joe Gordon, of the Three Gordons and Kangaroo, explains the reports regarding possession of a kangaroo had nothing to do with his act. Although the case is not clear, it seems there are three Gordon brothers and also three kangaroos. Two of these animals are sick, one being in the Lincoln Park Zoo, nearly blind, and the other in the hands of a veterinarian. The third one Joe says was bought by his wife from the Col. Ferri animal shows. Which one the New York order of attachment is against is apparently a mystery. Joseph

and Frank Gordon formerly appeared as the Gordon Brothers and Kangaroo, which act is also claimed to have been in Milwaukee when a legal battle occurred several weeks ago.

Ethel MacDonough, who is at the Majestic this week, has started her own campaign for Red Cross funds, in which she was most successful on the Coast. Her method is the sale of tiny dolls made of colored wool, which are called "Red Cross Roses." The first week it was tried in Los Angeles \$1,600 was netted, all of which went to the fund. She is assisted by a corps of ladies of the Red Cross and sometimes beats her drum at the street corners to attract a crowd. Newspapers in the west aided largely in Miss MacDonough's campaign. She expects to raise \$25,000 with her idea in New York shortly and only stipulates

HENRI KUBLICK

The Enchanting Singing Violinist

takes this means to thank the Coast managers for whom he played during his successful engagement of 12 weeks and also regrets he was unable to accept the offer to remain another week at the Casino, San Francisco (through prearranged bookings), where he completely stopped 28 out of 21 shows. Kublick's success was not altogether due to being an accomplished violinist of more than ordinary ability, but is partly attributed to the possession of a remarkable operatic baritone voice with which he completely won the fullest appreciation of every audience. The following San Francisco review in "VARIETY," June 2, substantiates the above statement:

"Henri Kublick then proceeded to tie up proceedings with his violin novelty turn, further aided by his carking 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."

MANAGERS and AGENTS are requested to be present NEXT WEEK (July 9) at the RIALTO, CHICAGO, when Kublick will present AN ENTIRELY NEW ACT, featuring a brand new musical instrument, the HAWAIIAN BANJOLA ORCHESTRION, a distinct novelty, originated in such form that its presentation practically replaces a FULL SEVEN-PIECE STRING ORCHESTRA. This is unquestionably the BIGGEST NOVELTY ever shown by any artist upon any stage, either here or abroad.

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that an ambulance will be purchased with part of the receipts, the conveyance to be sent to the front and inscribed "Red Cross Roses."

The three Chaplin brothers, who own the Studebaker and the Fine Arts building, for which they paid \$3,000,000 several years ago, want to make that house a success and are going about it by first spending a considerable sum in the complete remodeling of it. At one time the Studebaker housed legitimate attractions, but of late, under lease to Jones, Linick & Schaefer, its policy has been pictures. The latter firm is giving up the house shortly, when the lease expires, and it is said that they have pocketed a big loss. Managers have fought shy of the Studebaker because of its Michigan avenue location. Outside of vehicular traffic, that thoroughfare has little transients after dark. The Fine Arts building also roofs the Playhouse and the Little theatre.

Despite denials the Pantages Circuit shows are reported for St. Louis by September. Activity in certain sections point to some sort of contemplated change. There is indication that some sort of new booking condition in St. Louis may take place before the new season is in swing. The story goes that the Pan shows will play the Columbia upon the completion and opening of the new Orpheum

made that the new Tate & Celia house at Grand and Olive streets, St. Louis will be in direct opposition to the Empress, long an Association stronghold. With the Pantages bookings, Tate & Celia could take care of the acts for East St. Louis, splitting them with their new house at Grand and Olive. This appears to be an appreciable arrangement as they now have with their Association bookings as regards the Park and Grand, to say nothing of the same acts appearing at Erber's and the Empress, which are figured as detracting from the Grand to a certain extent. No doubt many of the returning Pantages acts get Association bookings upon the completion of their Pan time, but it looks as though the Tate & Celia consummation of the new Pan booking arrangement would force the Association to sign up fewer Pantages acts and bring out more material from the Family U. B. O. In other words, it will tend to keep the Loew and Pantages affiliation confined to the Loew and Pan houses. That is, the acts would find little time available outside the Loew and Pantages offices. For some time the Association has been relying on the booking of certain acts out of the McVicker's bill, Chicago, each week, this former list having since been augmented by the opening of the new Rialto (also Jones, Linick & Schaefer, both houses being booked through the Loew and Pantages offices) for the apparent reason that the W.

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there. The W. V. M. A. is furnishing about all the acts that they can for St. Louis, and Frank Tate and Mr. Celia, his business associate, recognize the harm to theatre returns by the constant repeating of acts in the different variety houses. The Empress plays turns already booked for the Grand for a later date and the Park also plays acts that have appeared at the Grand or are to appear there. Thus, it is figured that the Grand gets people from all parts of St. Louis, and when the patrons of the Park are down town they will attend the Grand if the bill is not one they have not already seen in their neighborhood house. To leave the booking of the Columbia up to the Association would mean further repeating of acts in St. Louis. Another angle to the vaudeville situation there is that the Tate & Celia combination are to build near Joe Erber's in East St. Louis and indications naturally point to the Association booking it as well as continuing to supply the shows for Erber's in direct opposition. Erber is an old Association standby, and his brother, Nat, now in Danville, Ill., is also actively identified with the Association franchise in that section. Both are members of the V. M. P. A. The same rub comes in when consideration is

V. M. A. time is not as certain as it used to be and many U. B. O. acts decline to come west for that reason. If the Pantages source is denied the Association because of the Celia & Tate arrangement in St. Louis, it is going to be strictly up to the Association to make its circuit stable enough to attract a larger and more varied supply of eastern affiliated acts.

COHAN'S GRAND (Harry J. Ridings, mgr.).—"Turn to the Right" (21th week), looks like the prediction that it would remain through most of the summer was correct.

CORT (U. J. Hermann, mgr.).—"Seven Chances," with Frank Craven and Carroll McCormack (6th week), still going nicely.

COLONIAL (Norman Fields, mgr.).—"Redemption," Evelyn Nesbit film (2nd and 3rd week).

GARRICK (Sam Gerson, mgr.).—"The Pawn," with Frank Keenan (6th week—third in this house; may move out soon).

HAYMARKET (Art H. Moeller, mgr.).—"The Merry Maids," with Harry Stepper, stock burlesque; house closes Saturday.

ILLINOIS (R. Timponi, mgr.).—"Dew

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ARTHUR PHILLIPS, Manager

Can use few more chorus girls

Drop Inn" (third week); business off.
OLYMPIC.—Closed for alterations; opens Aug. 12 with Fluke O'Hare.
PALACE (Earl Stewart, mgr.).—"The Show of Wonders" (7th week).
WILSON AVE.—Harris-Lieb players (stock).—"The Fortune Hunter."
ORCHESTRA HALL (Wessels & Vogel, mgrs.).—"The British Tanks at the Battle of Ancre" (film) (2d week); closes end of next week.
MAJESTIC (Fred Eberts, mgr.; agent, Orpheum direct).—"The Monroe street house of variety almost registered capacity Monday night as a result of the Chicago lodge of Elks holding a Red Cross benefit. The show gave unmistakable symptoms of the summer variety and ran short as compared with the bills of the winter season. Eight acts passed in review, the running time skipping a little beyond the two-hour margin. This state of affairs had the curtain ringing down at 10:30. On the diagnosis and dissection of the bill one thing was proved, and that was the show lacked laughs. Interesting in a way, and diverting in spots, the bill trundled along with applause rather at a premium. There was a flash of class occasionally, but not sufficient to make the bill stand head and shoulders above others by comparison. As far as "bit" classifications may be deduced, Doyle and Dixon, next to closing, probably garnered it through ditties and the neatest kind of dancing. In-

terest was keenly manifested in the first local big time appearance of several acts. Of these, Guran and Newell, who opened the show, in "One," got away nicely with comedy and corking dance routine, finished in full stage with stunts on the horizontal bars, the duo changing to Chinese garb for this part. The act proved a novelty, and the indications were that the turn would have fared much better further down on the list. Another was Santos and Hayes. These two women with the divergent shapes make a comedy play from their first appearance by way of striking contrast, as one woman is short and skinny and very light of weight, while the other is just the reverse, being especially overboard with avoirdupois. Santos and Hayes have been working in this section of the country for some years, playing all the popular-priced houses. Their turn was well received, and the vote of the audience was that they "went big." Dorothy Shoemaker and company offered a classy light dramatic playlet, "Supper for Two," that made an appealing impression in the fifth position. The value of the act was further enhanced by elegant and richly-appointed settings, the brief running time of the sketch also being an

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asset worth mentioning. Doc O'Neil had it apparently soft in the fourth position and the house took kindly to his brand of humor, the turn registering. Ethel MacDonald was assigned the second spot. Held attention, with the patriotic finale buoying up the turn noticeably and the returns mainly there on the drum "bit" she employed. Derono and Flora, Spanish dancers, did little to speak of, the act not making the best of its allotted third position. The California Boys' Band, headlining, appeared in the closing spot and invoked interest, although not releasing any floodgates of applause.

RIALTO (Harry Earl, mgr.; agent, Frank Doyle).—The first show Monday developed two hits in Frances Renault, who held the second spot, and Wells, Norworth and Co. in next-to-closing position. Renault's flashy clothes and excellent falsetto voice turned the trick. Renault might add to the female impersonation stunt a bit more secrecy by dropping the first name. Wells, the nut comedian of the trio, is by no means a gentle worker, but laughs came aplenty from his efforts, with plenty of applause following. Bernhardt closed with an amusing protean act given in three sections with four assistants visible through the transparent drop. "Bally's Visit" is an acceptable girl act with a red-fire finale. It carries three principals and six choristers. Among the several novelties is a good slack wire routine by one of the girls. Isabelle Miller and Co. in a comedy, "The New Boarder," went nicely. The piece is well acted, with a clever comedy finish. Ernest Rackett in a monologue started rather slowly, but finished fairly well. The Four Pierrots, a novelty gymnast turn, opened. Others on the bill were

Alexander and Firis, Labelle and Follette. Several stage waits, but a good, strong show, nevertheless.

GREAT NORTHERN HIPPODROME (Andy Talbot, mgr.; agent, W. V. M. A.).—The day shift for the early portion of the week furnished an entertaining show, even though the third performance Monday produced no real hits. Gailandi opened, holding attention throughout with his clay modelling specialty. Wilson and Lardon followed with some comedy acrobatics, scoring substantially with a spectacular somersault. The Mystic Bird, a sweet-singing canary, astonished the patrons with imitations of violin music. Master Paul, who accompanies the bird, plays exceptionally well. It's the best novelty act seen at the Hip in some time. The Two Pearsons, a pair of neat youths, did fairly well with their dancing. Billy "Swede" Hall and Co., on fifth with a novelty protean affair, went well. Bud Wiser fared nicely, registering laughs aplenty. Freeman-Dunham and Co. were liked in the next-to-closing spot. Boganny and his troupe of acro-comics closed the show.

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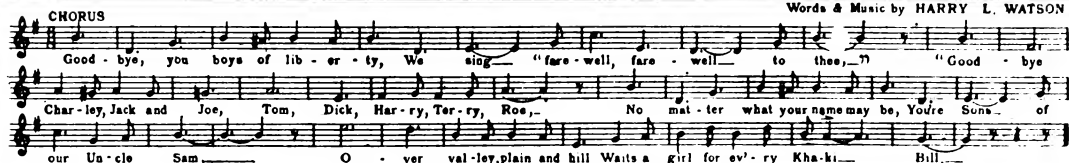
ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—The holdover contingent this

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(1) Banners flying, Sweethearts sighing,
Boys go marching along, singing Liberty's song,
Khak, khak, khaki! Hop, he, step spry!
Hear the voice of Freedom shouting, hear the Bugles call.
Admiration of our Nation,
Soldiers loyal and true to Red, White and Blue
Oh, hear the Bugles calling you,
Sons of Blue and Gray, in khaki hue.

(2) Vermont Yankee, Dixie lanky,
Boys from Kalamazoo, Frisco, Long Island too,
Fall in line, Bill, Shoulder arms, till
Stars and Stripes of justice wave for all humanity.
Float Old Glory, Freedom's story
Over mountain and sea, Proclaiming liberty,
Oh, hear the Bugles calling you,
Sons of Blue and Gray, in khaki hue.



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Over 10,000,000 "Khaki Bills" registered and to these 10,000,000 and to the millions more of Uncle Sam's "KHAKE BILLS" this Great Popular Patriotic Song WILL be Dedicated

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Good-bye and luck be with you, laddie boy, laddie boy,
Whatever your name may be
There's a look in your eye as you go marching by
That tells me you will dare and do and die;
And when you hear those shells begin to sing
There'll be someone somewhere who cares;
Will murmur this prayer:
May you win your share of glory
And come back to tell the story
Good-bye and good luck, laddie boy.

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week (July 2), comprising La Velle and La Velle, Margaret Anglin, Asahi and Senor Westony, more than held up their end of the bill, with Westony and his musical program completely stopping the show. Of the newcomers, Patricia and Myers banked over a smashing hit, this pair closing exceptionally strong. Austin Webb and Co. presented a skit that held close interest. Randall and Myers were unquestioned applause winners. Elsa Ruegger and Co. were very well received, Miss Ruegger receiving a reception that must have pleased her heart beyond measure.

PANTAGES (J. J. Cluxton, mgr.; agent, direct).—Willie Hale and Brother had the opening spot Monday and did nicely. William Schilling and Co. not only had 'em paying strict attention throughout but the returns were especially gratifying to the Schilling players. Will and Mary Rodgers thumped over a laughing score. The Myrtle Van Co. offered a patriotic playlet that was surefire. The

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University Four, passable. The Hong Kong Girls held the closing position.

HIPPODROME.—Vanpere and Vanpere scored in opening spot. Garrity Sisters, ordinary. Montecarlo Sextette, ordinary. Walters and Walters, applauded. Misses Nelson,

pleased. Leon and Adeline Sisters closed the show, doing nicely.

CASINO.—A bill of ordinary quality played itself well enough to be enjoyed, although individually a few of the turns did not come up to expectations. The Zeb Zarrow Troupe

of cyclists opened the show well enough, but it was not upheld by Skelly and Helt in a nonsensical talking turn entitled "Oh Hello." The male number makeup is shabby for no reason, and while a change is looked, that never comes either. His idea of nut comedy is sorrowful, and combining that with falling in the footlights, his bad makeup and some of the best known gags of long ago, all aid in their downfall. Adolpho plays an accordion in a spot during his stay, and although an ordinary player, received much applause. Adolpho has a number of peculiar ideas in working, and it looked during his first two numbers as though he forgot there was an audience in front of him. He has a tendency to glance towards both exits, never once looking or working straight in front, and although he remained a long time, he could have at least lifted his hat at least once in acknowledgement of their kind applause. He might also refrain from indulging in a little speech which he seems proud to

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with
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in
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Jean Maurey will join Richard Bennett for his coming production.

"Very Good Eddie" was peculiarly routed throughout California, the Los Angeles engagement following here, the company then returning over the Geisa Circuit in Oakland, thence to Reno, to make the return eastern trip.

Oscar Shaw left "Very Good Eddie" here, returning to the east to join a new production.

San Jose is at present having a tremendous round-up.

Thomas Ryan (Ryan and Richfield) concluded his Pantages Tour here last week, leaving directly for the east to be with his wife, who is quite ill.

Joe Longfeather shortly intends to produce two new acts, one a novelty entitled "The Devil's Serenade," featuring Adolph Milar assisted by four saxophones, and the other "The Come Back," a sketch written by Ed Scott, with Marlon Thorne and George Clancy heading the cast.

Henry Miller's final production at the Columbia will be the recently acquired London success "Anthony in Wonderland." This will be its first American presentation.

Rumors regarding the Wigwam say Del Lawrence has handed in his two weeks' notice. The management is endeavoring to secure a well-known leading man and woman to continue the present stock policy, and Florence Roberts and Arthur Maitland have been mentioned. For a while vaudeville was the report, but that appears unlikely since the Wigwam has been identified with stock a good length of time. Monte Carter was also mentioned to head his former burlesque company.

Through recently acquiring control of the Hippodrome, Bakarafield, by taking over the five-year lease from George Helma, Charles Crox now controls the entire theatrical situation in that town. At the conclusion of

his Bert Levey contract, Grogg will install four acts of A. & H. vaudeville on a triple split policy, and will also continue to run his two other houses, namely, the Opera House (combination) and Grogg's (pictures).

Commencing July 14 the Rex, Taft, Cal., will play three acts of A. & H. vaudeville Saturday and Sunday.

Skelly and Helt and Carters and Waters indulged in a fight during their engagement at the Hippodrome, Oakland, through the former couple claiming they originated a "gag" the latter was using. It was said to be a disgraceful affair, especially in language. Each couple paired off, the women and men going to it separately. Neither team was forced to lose any shows, although it was necessary to patch themselves up with applications of court-plaster and some grease paint.

A peculiar incident occurred at the Majestic recently, when the house was closed Sunday night, but reopened the following Monday matinee without any shows lost. It is understood L. Haefenlin, the original owner, took matters in his own hands through a recent siege of poor business, although the present lease is held by Lamb Bros., who subleased it from the Castro Bros. The tangle will evidently be straightened out soon. The house continues with its present picture policy and manager, Ben Muller.

Kajiyama was forced to undergo an operation upon his nose during his local engagement at Pantages, and although it affected his speaking, it did not necessitate him leaving the bill.

Richard Bennett sold newspapers last week for the benefit of the Red Cross.

BOSTON.

BY LEN LIBREY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—Nan Halperin tops a snappy summer bill this week and offset to a degree the slump in business that was anticipated in view of the combination of the stupendous "Caliban" pageant at the Harvard Stadium and the first really hot weather of the sum-

mer. On her previous engagement here, she played two weeks and went strong. Billie Reeves in his "The Right Key But the Wrong Flat" also went well in typical stuff. One local feature added to the program was 28 girls from one of the local department stores who have organized a rifle club, with female sharpshooters. The local Keith house has been going strong on this type of patriotic production. The arrival of the Pershing troops in France was also played up in the advertising because of exclusive release. Ida Brooks Hunt and Alfred DeManby went strong in their musical fantasy, DeManby having at one time been manager of the Boston theatre, now a Keith pop and picture house. Rice and Werner scored decisively. Walter Brower, the "Jolly Jester," did well in an infectious monolog, and Jack and Kitty Demarco went over big. Adeline Francis repeated her previous success with her granola novelty. Winston's Sea Lions are being featured for next week.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Pop and pictures, with the Great Howard featured.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Fair.

BROADWIN (Al Somerbee, mgr.; agent, U. B. O.).—Pop and pictures. Fair.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop and pictures. Good.

GLOBE (Frank Meagher, mgr.; agent, Loew).—Pictures, using split week feature first released. Fair.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Vaudeville and pictures. Biggest pop gross in New England.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop and pictures. Fair.

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Pop and pictures. Fair.

PARK (Thomas D. Soriero, mgr.).—Pictures. Good.

PARK SQUARE (Fred E. Wright, mgr.).—22d consecutive week of "Fair and Warmer" and still going strong.

COPELEY (George H. Pattee, mgr.).—Fourth week of "The Man Who Stayed at Home," with one more week at least. The production by the Henry Jewett Players has proved to be the stock surprise of the local season. It played here previously at \$2 under the name of "The White Feather," but did not get across.

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The Omar (formerly Century) is doing a good business under the new policy established by J. J. Walsh, the turf king, and J. Harry Clement, manager.

"So long Letty" is playing opposition to Morosco's "What Next?" this week. One is at the Mason and the other at the Majestic. Business at both places is good.

Carl Walker of Pantages is giving a pair

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The E. and R. Jungle Film Co. has opened an animal exhibition on Main street, and are starring Sally, the famous chimpanzee.

The warm weather resulted in the theatres cutting their advertising considerably. Some even dropped the billboards entirely.

The billboard fight still wages in the city council.

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The Best Acts in Vaudeville. Number of Houses Open All Summer. Features Wanted
find it to their advantage to get in touch with This Office. Personal Interviews Preferred.

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Would consider recognized woman partner for vaudeville act. Ingenue type, real singing
voice, appearance and acting ability. I have the act.
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Julian Eltinge has started upon his first
Paramount picture.

H. G. Nutt, general manager of the Salt
Lake Ry., was called to San Diego on urgent
business this week.

Fannie Ward will go east for awhile.

Ruth Renick is now a regular member of
the Morosco stock company.

Grace Valentine is stopping with her
mother and brother during her stay here.

A cavalry for women is what the Wilton
Sisters (Rose and Mae) are threatening. The
girls are touring the Pantages circuit and in
Victoria took several rides with members of
the British Overseas Cavalry stationed there.
Since that time horses have been immedi-
ately drafted into service (not draft horses,
though) in every town they have played, and
the cavalry-for-women idea is the result.

Ed Wagner, orchestra leader at the Los
Angeles Pantages house, and captain of that
theatre's baseball team, announces that his
team is ready to meet all comers among the-
atrical teams. The team has gone through
two seasons without a single defeat from
theatrical teams, and anyone looking for a
game should get in touch with Wagner.

NEW ORLEANS.
BY O. M. SAMUEL.
SPANISH PORT (M. S. Sloan, mgr.).—
Paoletti's Band and Dancers.
DIAMOND (R. M. Chiselm, mgr.).—Pic-
tures.
COLUMBIA (Ernst Boehringer, mgr.).—
Tabloid.
ALAMO (Will Guerlinger, mgr.).—McCor-
mick and Winehill's Revue.
VARIETY (Chas. Perez, mgr.).—Shutta's
Musical Comedy.

Vic Perez returned to New Orleans last
week and immediately changed the name of
his Canal street theatre to the "Variety."
Perez has foreworn his moustache. The
current attraction at the Variety is Shutta's
Musical Comedy, a tabloid of some preten-
sions.

One of the Rosebud sisters was married the
other day to the ticket-taker of the Alamo.

Zelda Dunn has withdrawn from the cabar-
et entertainment at Anderson's.

New Orleans has a new police commis-
sioner, and it is thought the authorities will
henceforth be less rigid with amusement
places.

ACTRESSES
Filmland's greatest successes are made
by the young and beautiful. E. M.
Sterling, Famous Specialista, by a
wonderful (exclusive) treatment re-
stores and retains the beauty of your
youth. Actresses I have treated are
playing child and ingenue parts in the
big photo plays. Let me explain my
method to you personally, or write me
at 1358 Broadway, Room 1, New York,
for Booklet.

The wife of Eddie Mather, stage manager
of the Orpheum, is ill.

Claus Bogel, the legitimate actor, is visit-
ing relatives in this city. Bogel was last
season with William Gillette in "A Success-
ful Calamity."

Percy Matson has retired from the stage
and has entered commercial life here.

Carl Goldenberg, formerly manager of the
Globe, has been placed in charge of the Ex-
hibitor's Service Bureau by the Saenger
Amusement Co.

Mr. and Mrs. Allan Moritz are expectant.

The Alamo is featuring its Jazz orchestra.
The front of the theatre is to be remodeled
shortly.

PHILADELPHIA.
By JUVENILE.
KEITH'S (H. T. Jordan, mgr.).—Hand-
capped from the very start by a very listless
audience, suffering from a very warm spell of
weather, this week's bill appeared to have
much more of a "drag" to it than really ex-
isted. There was plenty of comedy, but most
of it was bunched in the last half of the bill.
The first half was composed mostly "locala"
and therefore more interesting from a home
standpoint than entertaining as a vaudeville
show. First among these was a one-act play-
let called "The Late Lamented," presented for
the first time in vaudeville by William Whit-
ney, Henry L. Fox and several players from
the Stage Society Players, a Philadelphia or-
ganization which has given several short
pieces at the Little theater. "The Late Lam-
ented" belongs in the Little theater, not in
vaudeville, for it is talky, there are few situa-
tions in it to bring out laughs, and the
climax when reached has little or no point.
As a local offering "The Late Lamented"
served its purpose, but it is not for vaude-
ville. Another local offering was Agnes Reif-
snyder, a well-known soloist of Philadelphia,
who introduced what was announced as a
new national anthem called "Our America."
Backed by a huge American flag drop, the
singer had no chance to fail entirely, but
seven verses of a hymn, even though it car-
ries a patriotic theme, on a day as warm as
last Monday, is asking too much for any
vaudeville audience to stand. Miss Reif-
snyder has a well-cultivated voice and "Our
America" is a piece which would probably
sound very well if rendered by a large chorus,
but "The Star Spangled Banner" will still
wave as merrily as ever. Frank Quinn and
Mamie Lafferty, who mixed up a few bits of
comedy, singing and dancing into a very
pleasing vehicle, are also Philadelphians.
Vaudeville has seen this pair often in the
past, and they can still be classed among the
likeable acts of their class. For Lorraine
and Frances Pritchard gave the bill its first
big boost with some songs and dances ad-
mirably handled. They were equally successful
in each of their numbers. Lorraine got a
lot out of a Hawaiian number, while Miss
Pritchard changed from a very becoming
pink costume to a green affair that was not
so good, pretty, nor becoming. It didn't hurt
the act much, however, for Lorraine and
Pritchard were big applause winners. Robins,
the imitator of music instruments, who ap-
peared in this city several weeks with "Ka-
thinka," kept things going nicely. Robins is
not only a clever mimic in his line, but
handles his material in a comedy vein which
brings excellent result, and he closed to a
strong hand. "For Pity's Sake," a travesty

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(SEA-LION)

(ARTHUR)

(MISS VIOLIS)

SAILING JULY 7TH on the S. S. "Vestris" for SOUTH AMERICAN TOUR. Best Wishes to Friends and Managers.

melodrama, made those in front forget the warm weather outdoors. This is the old act, "Wronged From the Start," or very much like it, probably some of the scenic effects and business being changed. To those who can grasp the idea of burlesquing the "ten-twenty-third" melodrama of the past, "For Pity's Sake" is a gem and it wrung many a laugh from the fan-workers in front. Charles Withers does an excellent bit of character work as Cy Spivins, manager of the "opry" house, and the rest of the cast is capable. Conditions could not have been better for Ray Samuels, and this girl was the big applause hit of the show. Her songs were nearly all new, the fact that she used a well-worn number for an opener gave her a weak start, but she picked up with each song and took several bows at the finish of her fourth number. She could have done a couple more. The Mailla Bart Company in "The Daggage Smashers" gave her an excellent closing number with their acrobatics and comedy, and the El Rey Sisters had a pretty skating act for an opener. This management opened the "Keith Bar" in the lobby this week and it did a rushing business. Cool drinks were served to the patrons free of charge. This was an innovation of last summer, and it scored such a hit with the Keith patrons that the regulars were all looking for it.

NIXON'S GRAND OPERA HOUSE (W. D. Wegofarth, mgr.).—Harry Fern & Co. in "Veterans" heads the bill this week. This is a clever bit of character work and as Fern is a Philadelphia he was received with additional favor. Others, Fritz & Lucy Bruch, Miss Jeanne, Joseph L. Brownling, Walter Ward & Uelless, Herbert's Dogs and motion pictures.

NIXON (F. G. Nixon-Nirdlinger, mgr.).—Richard LaSalle & Co. in "Room 806" is featured. LaSalle was for two seasons leading man of the Knickerbocker Theater Stock Co. Others: Fox and Ward; Billy Humphreys; "Daredevil" Johnny Reynolds; Rice, Elmer & Tom, and motion pictures.

GLOBE (Sablosky & McGuirk, mgrs.).—Dottie Claire and Her Ladyville Minstrels headlines this week. Others: Manhattan Quartet; Winkle Kida; Ethel Milton & Co.; Ray Collin; Conley & Conrad; Maley & Woods; Mr. & Mrs. Henry Cortez; Henry Frey and motion pictures.

CROSS KEYS (Sablosky & McGuirk, mgrs.).—Woolfolk's tabloid musical comedy, "The Sunny Side of Broadway," is featured the entire week. Others for the first half: Musical Glovers; Rennair, Ward & Farrer. Last half: Marie Empress; Carter & Holden; Baseball Four and motion pictures.

One of the local papers carried a story with a headline, "Baastbaum Rests at Last." Investigation proved that the bustling head of the Stanley Co. was just on a short vacation.

The Trocadero closed last week after the most successful season in its history as a burlesque house. Manager Morrow reports that many improvements will be made during the closed season.

Harry T. Jordan, general manager of the B. F. Keith's interests in this city, has leased a cottage for the summer at Ocean City and will make frequent trips to the seaside during the heated term.

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RAY. F.
EDWARDS

MONTGOMERY & PERRY SAY
"SOME ATTRACTION"

AL. F.
FOX

SEATTLE.

BY WALBURT.

WILKES (Dean Worley, mgr.).—Wilkes Players in "The Blue Envelope," 24; best farce ever seen here in stock. Alexis Luce and Ivy Ragan leads. Next week, "Mother." Capacity business.

METROPOLITAN (Geo. T. Hood, mgr.).—24-28, "Robinson Crusoe, Jr.," to good business. July 1, "Eyes of the World" film.

ORPHEUM (Eugene Levy, mgr.).—25, Goody & Harlow, good. Alonzo Cox, scissor artist, pleased. Caldwell & Shaw, clever team. Al. Hallett & Co., sketch, splendid comedy. Dragon & Ross, dancers, good. Capacity business.

PALACE HIP (Joseph Muller, mgr.).—"Witching Hour Witches," revue, headline. Dorothy Hayes & Co., good. John A. West, good. Florence Duo, good. Reby & Howland, skit of merit. Ebers Novelty Circus, something different. Capacity business.

TIVOLI (Ed. F. L. Montague, mgr.).—Dick Lonadale Musical Comedy Co., in "The Murderers," a tab of the melodrama type. Ole Swansen (Dick Lonadale) and Frank Kelly annex a bundle of laughs. Hilda Brosche, Prilez Noel, Gladys Brooke, Dick Hyland, contribute to the fun. Good business.

PANTAGES (Edgar F. Milne, mgr.).—"Mr. Detective" heads. "Woman Proposes," classical satire. Green, McHenry & Dean, good. Stuart, female impersonator, clever. Eddie Burton, good. Will Morris, good. Capacity business as usual.

LIBERTY, COLISEUM, COLONIAL, MISSION, CLEMMER, REX, STRAND.—Pictures to good business.

Francis Fay, a Seattle youngster, known in pugilistic circles as Leo Houck, has joined the Jack Pickford film company in Los Angeles and will lay aside the gloves to become a hero in the "drama."

"Billy" Defty was out of the cast at the Tivoli last week on account of illness.

Larry Keating (Keating & Floyd, musical comedy company, Portland, Ore.) is building a new theatre at American Lakes, Wash., where Uncle Sam's soldier lads will be training for the trenches this summer. He will have a burlesque company of 18 principals and 23 chorus girls. The new house will open about July 15.

The Madison Park Film Producing Company, at Madison Park, this city, is now ready to begin turning out film for the market. The company is controlled by local capital.

Howatson & Swaybelle are heading toward Seattle over the Fisher time.

West & Boyd are playing Pacific coast dates at this writing.

The Welch theatre, Aberdeen, Wash., is now a link in the Ackerman & Harris Hippodrome circuit.

Eugene M. Fisher, booking representative of Ed. F. Fisher, Inc., accompanied by his wife, left here Monday for an automobile trip to Butte, Mont.

Billy Small is the leader of the Pantages orchestra here.

Loring Kelly is home after a 10 months trip through Canada. His wife, Betty Barrows, returned to the Queen City with him.

Gray Place is holding down the box office at the Moore.

The Southbeck Trio are playing Puget Sound dates for the Fisher agency.

Ray Brown, of the local Pan house, is again at his post.

Joe Reiley, advance man for the Bostonians, returned to his home here Friday.

Wenatchee, Wash., business men have formed a corporation known as the Columbia Theatre Co., and will build a \$60,000 theatre in that city. The house will play vaudeville, pictures and war attractions. November 1 is set as the opening date. H. S. Clemmer, of Spokane, will probably be the manager.



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STELLA MAYHEW.

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BILLY BEARD

"The Party from the South"

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 WHEEL TAYLOR, UB, CARLTON, JOHN, BILL and BELLIE BULLY, and LEW ARCHER, and WARD, and the whole blame bunch can beat the stuffs out of me.

Even MARIAN finds special delight in handling me a wallop every week. (foss).

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 (rumsdies).

JIM and MARIAN HARKINS

Personal Direction, **NORMAN JEFFERIES**



Hurrah!

Mr. folks got home to-day.

Understand Great Gardner has been looking me. I know him! He has more "BULL" in him than I have.

OSWALD.


Auburndale, L. I.

P. S.—One thing they don't want and they don't like "SOME GUY."

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THAT CLUB STUFF ME COPS FROM PERSONAL BALDWIN

I GOTTA SPLINTER IN MY FINGER

THAT CLIP AND SAUCEY TRICKY IS NO BROTHERS

WATCHING AN OPPOSITION JUGGLER

THOS. EDISON

SAYS

"People get too much Sleep."

I don't think he ever played Small Time, do you?


—Doing Nicely. Thank You!

SAM HARRIS.

"Sure-Fire Single."

Loew Circuit.

Direction, **MARK LEVY.**

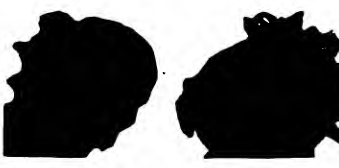


Summer has come, Winter has flew, Favorite colors are Red white and blue.

—

Walter Weems East again.

THE BRADS



Direction, **H. B. MARINELLI**

GRINN & BARRETT

SCRATCH! NOT YOUR HEAD

I GOTTA SPLINTER IN MY FINGER

ABARET DE LA MORT

THE BELLS ARE RINGING FOR ME AN' MY GAL

EDWARD MARSHALL

CHALKOLOGIST

TEMPLE, DETROIT THIS WEEK IT WAS WILTON'S WISH—

(C-U-Soon Freddie.)

I HEARD THAT

Peter, Peter, Orchestra Leader, Had A Wife, But couldn't Feed Her; All his Jewelry is in Soak— Singles and Sister-Teams Keep him Broke.

"Floppinoccasionally" yours, **HARRY "HOKUM" SYDELL.**

Pantagea Circuit.

Direction, **MARK LEVY.**

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Snow down here, ball game off

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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**



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TEN CENTS

VARIETY

VOL. XLVII, No. 7

NEW YORK CITY, FRIDAY, JULY 13, 1917

PRICE TEN CENTS



SHAPIRO, BERNSTEIN & CO., MUSIC PUBLISHERS LOUIS BERNSTEIN, President

We announce with pleasure what is positively the greatest aggregation of popular songs that has ever been assembled by any big publishing house, and we will stamp our guarantee on every number.

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A comedy song full of laughs

"PLEASE DON'T LEAN ON THE BELL"

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SHAPIRO, BERNSTEIN & CO.,	224 WEST 47th STREET
CHICAGO	NEW YORK CITY
Grand Opera House Bldg.	'FRISCO
	Pantages Theatre Bldg.

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GAMBLING CHEATERS ORDERED OUT OF CHICAGO BY POLICE

**Given Twelve Hours to Leave Town and Told Never to Return.
Vaudevillians Among Them. Supposed to Have Been
Connected With Previous Fleecing Games Into
Which They Inveigled Brother Artists.**

Chicago, July 11.

A few days ago a group of sure thing gamblers, who had been headquartering at one of the biggest Loop hotels, where many professionals are always on the register, were called upon by city detectives and given 12 hours to hit the trail—not to return.

Back of the stern order is a record of a year's "operations" among vaudevillians. The latter are not exactly to be charged as being easily gullible to invitations to card and crap games from strangers, for among the gyps who were roused were a trio who, it has been firmly insisted, have been working with several well known vaudeville singles, these being in on the split, and the trio traveling to the same cities that the actors were booked in.

The finish came after a session in Chicago last week. One of the artists sitting in the game recognized one of the "traveling men" as the same who was in a circle a month or two ago, at which time the sharper ended up with most of the money in sight. A row resulted in the discovery and all the money lost that evening was "kicked back." It appears that the fellow recognized has been working his "heads I win, tails you lose" system as far back as last summer. At that time he was one of a party in the Adirondacks, there being present several New York agents and one from Chicago.

The artists who are suspected of gathering the "come-ons" for the sure-thing grafters are known and bookings may become very lean for them if a complaint is made to the booking heads.

NEW ORLEANS NO "JOKE."

New Orleans, July 11.

Theatrical reviewers of this city are going to wage a campaign next season against the "joke town" as it has come to be known in the profession.

The New Orleans critics feel that when the people of a nearby city have paid an actor's salary the previous week, it ill befits him to disparage them or their town for the purpose of a laugh, when spending the next seven days here.

The managers here assert that the "joke town" thing will be eliminated,

firstly because it is in bad taste, and again because it has come to be an antique and hackneyed form of procuring a laugh.

The local reviewers would like to see the stand of the local managers in this respect adhered to and subscribed to by managers throughout the country.

LUESCHER, HIP MANAGER.

Mark Luescher is to manage the Hippodrome for the coming season, his post as press representative being assumed by Murdock Pemberton, who was his assistant for several seasons.

Considerable credit for the Hip's success is credited to Mr. Luescher's clever publicity.

Rehearsals for the new show, "U. S. A.," which opens Aug. 27, were started by R. H. Burnside Monday.

Harry Askin, manager at the Hip last season, has been transferred to the management of the Century.

KOHL LEFT \$25,000.

Chicago, July 11.

The will of the late Charles E. Kohl, who recently died, was filed yesterday. There is an estate of \$25,000. One-half is left to the widow and the balance to the daughter.

The mother of Charles E. holds the bulk of the large estate left by his father.

KELLY AND RYAN TEAM.

A couple of variety's best known comedians have decided to form a new comedy act in "one." The comedians are John T. Kelly and Sam J. Ryan, the latter famed for his Irish characterizations, and Mr. Ryan remembered in "Hawkshaw" (Lewis and Ryan).

William L. Lykens has undertaken the bookings for the new act.

LUNA AT "CUT RATES."

Luna Park at "cut rates" is the latest wrinkle Joe Leblang has put on his slate.

This week combination tickets for the Coney Island resort were quoted at a 50 per cent. reduction at the cut rate exchange. Two dollar tickets for \$1. \$1 tickets for 50 cents and 50 cent tickets for a quarter.

ACT WANTS \$50,000 FROM U.

The Gaudschmidt Brothers have retained Nathan Burkan to act for them in an action against the Universal (film), the vaudeville artists asking that the courts grant them damages to the extent of \$50,000 for injury to the sale value of the act, caused by the Universal publishing in their news weekly a series of pictures showing the best three tricks of the turn.

The pictures were taken during the Alley Festa, which took place in MacDougal alley, the Gaudschmidts having volunteered their services to the Festa for June 8-9. On one or the other of those days the Universal's camera man "caught" the two brothers while performing their act and the pictures were subsequently released as part of the Universal's news weekly, which showed various scenes of the Festa.

The suit is being brought under the Civil Rights Act, section 51, which prohibits the use of any picture of any person for any purpose of reproduction without first having obtained the written consent of the original of the picture.

The Gaudschmidts claim that they are booked for 46 weeks over the United Booking Offices and Orpheum circuits for the coming season and that the nation-wide showing of their best efforts in the film will naturally be seen in all the cities that they are to play and therefore when the tricks are presented by the originals they will have lost their novelty.

BAYES-ROTHAPFEL SHOW.

It is reported there is a plan for a full entertainment to be presented in a New York Shubert theatre by Norah Bayes and S. L. Rothapfel early next season.

Miss Bayes is to furnish the entertainment, while Mr. Rothapfel will supply the pictorial side with a film, Rothapfel also staging the entire performance.

CIRCUSES ROUTED TOGETHER.

Just now in the middle west there is some close routing by the Hagenbeck-Wallace, Ringling Brothers and Buffalo Bill show. The closest dates occur in Kansas. The Ringling and the Bill shows played one town but two days apart.

The Ringling circus is bound for the coast. The Bill show will be east again by the end of this month.

A jump of 387 miles will be made by the Hagenbeck-Wallace Circus, from Hutchinson, Kans., July 14, to Pueblo, Colo., July 16. While this takes in Sunday travel it is called an extraordinarily long trip, with the chances the circus can not make Pueblo (Santa Fe) before the morning of the 16th.

POOLING MEETING ON.

The current week was to have witnessed a series of meetings between out-of-town managers, the Shuberts and Klaw & Erlanger, at which the question of the continuation of the pooling in various towns for next season was to come up. There was a meeting of importance in K. & E.'s office on Wednesday afternoon but it was not on the pooling question.

The cities in which the pool is effective at present are Philadelphia, Boston, Chicago, St. Louis, Kansas City and Baltimore. There is a booking agreement that covers Minneapolis, St. Paul, Milwaukee, Louisville and Newark.

On the coast there is only one city at present, San Francisco, in which there are opposition houses. They are the Columbia (K. & E.) and the Cort (Shuberts and John Cort). There is a booking agreement for the Mason, Los Angeles; Heilig, Portland, and the Metropolitan, Seattle.

50,000 ELKS LOOSE.

Boston, July 11.

With 50,000 Elks in town for the national convention, the only theatrical attractions outside of the pop and picture houses consist of Keith's big time vaudeville, "Fair and Warmer" at the Park Square and the Henry Jewett Players in "The Man Who Stayed at Home."

The Elks are running around in circles through the city trying to find some sort of a girlie show, but there is not a pair of fleshings on view, as even the Old Howard closed down its Strouse & Franklyn stock burlesque two weeks ago, expecting the hot weather, which has not arrived.

Monday night Keith's was full capacity and those houses that are open are all reaping a harvest.

With the lid on in Boston preventing a real cabaret and with all cafes and saloons closing tight at 11 p. m., except a few hotels with midnight licenses, the Elks apparently will have to undergo the novel experience of returning home with hardly a respectable nick in their bankrolls.

WESTERNER ON U. M. P. A.

General Emmett Newton, manager of the Landers theatre, Springfield, Mo., is the first out-of-town manager elected to the governing board of the United Manager's Protective Association. He has taken the chair vacated by the late Charles Frohman.

General Newton was in New York during the early part of the current week, and attended the meeting of the board.

IN PARIS

Paris, June 29.
Louis Baldy, a chansonnier, has written a three-act war play entitled "La Race," produced at the Gymnase. It is not a noble effort, but the author has done his level best, and we can only admire the pluck of A. Franck in giving it a chance, unless he had some unknown reason for doing so.

Neither can it be understood why Hertz has presented the three-act farce, "Monsieur Chose," by Leon Xanrof and G. Dolley at the Porte St. Martin. He has a fine cast topped by Brasseur and Louis Gauthier, but an indifferent piece. A new-rich with a stupid name living near a new-poor who has a high sounding one takes the latter's title when he believes him dead, and so becomes a society gem. He is about to make an advantageous marriage when it is learned the new-poor is not deceased. He had only tried to drown his grief in drink. There are adventures more or less funny (particularly less), such as a bathing scene distinctly Frenchy, and topical allusions such as the coal crisis. There must be a playwright crisis also if this is the sort of stuff Hertz is constrained to mount as a novelty to terminate the season.

The present Marigny management is not happily inspired in the dope presented in the revue by the stars so far engaged. Polaire in a sketch was somewhat of a fiasco, but now Dranem has replaced her and the situation is no better. Dranem is a big local vaudeville entertainer of the rough category, yet his new business just introduced into the Marigny revue is not worth while. He appears as a cornet player in the English Coldstreams, and it is astonishing he accepted the role. An unknown artist would do better, and the audience would not be disappointed. The revue itself is well mounted, but lacks wit. Manager Hero requires a smarter show to compete with the Ambassadeurs near by. There is plenty of dancing, but few real dancers.

A new program is announced for the Grand Guignol next week. "Jean de la Fontaine" will be revived at the Bouffes by Sacha Guitry, his triple bill having failed to attract as anticipated.

Vaudeville again forms the bill at the Casino de Paris, under the management of L. Volterra. He is withdrawing from the Olympia and Folies Bergere, where Baretta will rule, Dumien retaining his interests in the latter. Coleman and Alexandra open as top at Casino de Paris. Baretta presents the Lamarchand-Rouvray revue at the Ambassadeurs next week. The weather is hot, and this al fresco resort should be well patronized this summer. The American Relief Committee still retain the Alcazar d'Ete as storage rooms.

It is anticipated the budget farmers intend to place a further tax on theaters, and also increase the cost of railroad travel by 15 per cent. This will be felt heavily by theatrical touring companies, and a protest is on the way. But in these war days the money has to be found. The authorities also suggest a tax on amusement seekers at sea shore resorts and thermal establishments, but how it is to be collected is not yet worked out.

At a recent meeting of the Society of Dramatic Authors of France it was proposed that a manager should not be allowed to run several theaters, and that a man with more than two to his name, for instance, shall not be granted a charter by the society (meaning he can-

not produce a play by any member). As all French playwrights belong to this society, the big trust of the country, they imagine the tenancy situation can be controlled by them. No change in the present condition is, however, anticipated.

LONDON NOTES.

London, July 1.
Eugene Stratton has recovered from the serious indisposition which has laid him low for some time. He has arranged to be with Joe Elvin, at Eastbourne, in order to attend the entertainment for the convalescent soldiers at Summersdown Camp.

"Intolerance," D. W. Griffith's spectacular production, has been taken over in its entirety by the Master Productions, Ltd. This company intends to tour it in theatres beginning on Boxing Day.

Sergeant McLone, known to the profession as "Cluquet," the Manchester Variety agent, spent his 52d birthday in the trenches in France.

The opera season at Drury Lane will be continued in the autumn under Sir Thomas Beecham's direction, the theatre only being closed for a few weeks.

The new revue for the Alhambra, "Around the Map," will be produced probably about July 7.

Mlle. Hélène Néra, a young French soprano discovered in London since the war and trained here, recently made a successful debut at Aeolian Hall.

Violet Melnotte (Mrs. Frank Wyatt), who built and owns the Duke of York's theatre, is returning to management at her own house shortly. She will produce a new farcical comedy by J. H. Darnley.

C. B. Cochran has arranged to present at the Prince of Wales' theatre the musical play "Carminetta" instead of at the Ambassadors as previously announced. "Carminetta" has been translated from the French by Monckton Hoffe, and is a humorous sequel to Bizet's popular opera "Carmen." The heroine is not that vivacious gypsy, but her wayward daughter. Don Jose is not revived, but Escamillo has settled down to a position as bartender in Gibraltar, where the action of the story takes place.

Violet Vanbrugh will shortly appear at the Queens's theatre in a new play by Horace A. Vachell and Thomas Cobb entitled "Mrs. Pomeroy's Reputation." It was given a trial trip in the provinces some time ago.

Percy Hutchison and Herbert Jay have secured a short lease of the St. James's theatre, opening Sept. 4 with a new play by Henry Arthur Jones entitled "The Pacifists." It is described as a parable in farce, dealing with characters of scandal-loving Market-Pewbury, the atmosphere previously used in "The Triumph of the Philistines." Ellis Jeffreys is assigned the leading part, and she will be supported in important roles by O. B. Clarence, Charles Glenn and Lennox Pawle.

Doris Keane in "Romance" continues to attract. Owen Nares, her leading man, has been advised by his doctor to take a long rest; consequently July 9 the part will be taken up by Basil Sydney.

PROPAGANDA PLAYS POPULAR.

London, July 11.
Propaganda plays continue to be popular with the press and public. "The Great Calamity" was successfully presented at the Empress, Brixton. Films along the same lines are not so fortunate. J. Tippet's presentation of "Where Are My Children," now playing at the Philharmonic, was ignored by the press, just as it was when shown last year, although the press was well lunched and wine.

De COURVILLE COMING OVER.

London, July 11.
Albert de Courville sailed for New York July 5 for a six weeks' vacation, combining business with pleasure. He is to arrange for the production in America of "Zig Zag" and "Smile."

GOOD OLD-FASHIONED FARCE.

London, July 11.
"Mrs. Pomeroy's Reputation," produced at the Queen's July 4, is an old-fashioned farce comedy, which was, however, well received. Violet Van Brugh, in the leading role, was accorded an ovation.

MORRITT'S ILLUSION.

London, July 11.
Charles Morrill has been booked for the London halls with his latest illusion, which consists of producing a horsewoman, rider and huntsman on a fully lighted stage.

RUSSIAN REVOLUTION FILMS.

London, July 11.
Some interesting Russian revolution films, taken in Petrograd and Moscow, have arrived in London.

HICK'S SUCCESSFUL TOUR.

London, July 11.
Seymour Hicks' provincial tour has proved so successful it has been prolonged. His London production of a new play by Walter Hackett, music by Herman Darewski, has been postponed until December.

Joe Coyne Engaged for "Arlette."

London, July 11.
Joe Coyne has been engaged for the leading part in "Arlette," to be produced at the Shaftesbury.

Alhambra's New Show Next Week.

London, July 11.
"Round the Map" will be produced at the Alhambra July 17.



TO MY FRIENDS

I had hoped to be able to pay a visit to America and greet my American friends, but have been unable to secure a cancellation of my English bookings; so do not look for me before Christmas, at which time I expect to be able to postpone a few weeks' work and take a dash across the briny. As ever

FRANK VAN HOVEN

FULL OF HEADLINERS.

London, July 11.
The Coliseum this week is again top-heavy with important headlines from the legitimate. It includes Charles Hawtrey, supported by Gladys Maude, in a sketch, "Her Wedding Night." Others on the bill are Arthur Bourchier, Ellaline Terriss, Grasham Singers.

FILM PANNING THE KAISER.

London, July 11.
At the Scala the German intercepted films are highly interesting. They show the remarkable contrast between the Kaiser's swaggering bravado in Vienna and his subdued demeanor well behind the lines of the western front.

MOSS' BOOKING BIG SHOWS.

London, July 11.
Frank Allen, managing director of Moss Empires, has booked a number of big shows for his circuit, including the Drury Lane pantomime, the Lyceum success "Seven Days' Leave" and "Ciro's Frolics."

"HIGH JINKS" PROLONGED.

London, July 11.
"High Jinks" at the Adelphi has been prolonged a fortnight, after which Robert Courtneidge produces there Pinero's "The Magistrate." Courtneidge has also been engaged by Alfred Butt to make some changes in the production of "Airs and Graces" at the Palace.

ACTS IN REVUE.

London, July 11.
The Pavilion revue "Cheerio" by C. H. Bovill, music by Kennedy Russell, has been materially shortened to allow the playing of more variety turns, which include Alice O'Brien, Scott and Whaley and excerpts from Pickadilly.

800TH FOR "FLUFF."

London, July 11.
Herbert Jay and Anthony Ellis' production of "A Little Bit of Fluff" celebrated its 800th performance July 9.

BLANCHE TOMLIN IS MARRIED.

London, July 11.
Blanche Tomlin was married yesterday to Ronald Wakley, a prominent Cardiff coal exporter and amateur composer.

GEORGE ROWDEN IS DEAD.

London, July 11.
George Rowdon, who did a well known jumping act at one time, is dead.

"London Life" Is "Seeing Life."

London, July 11.
Ernest Rolls' touring revue, "London Life," opening at the Southend Hippodrome, is a revised edition of "Seeing Life," which recently played for several weeks at the Oxford.

LAUDER ROUTED.

A route has been laid out by Jules Murry in the Shubert office for the forthcoming Harry Lauder tour, again under the management of William Morris.

The Scotchman will open at a Shubert house in New York October 15, and will play at the head of his own show, as in former years, to the Coast. So far a trip for about 16 weeks has been arranged.

Last season Lauder skipped his usual American visit.

COOLING FAN SYSTEM.

New Orleans, July 11.
Southern theatrical managers have solved the problem of summer's heat with the typhoon fan system, which keeps the interior of their theatres at a temperature of nearly twenty degrees cooler than it is in the open spaces.

In New Orleans people go into the Greenwall, Strand and Globe to cool off.

LOEW ENTERING NEW ORLEANS MAY BRING ABOUT POP BATTLE

Orpheum Circuit Has Greenwall in Same City, Adaptable to Pop Vaudeville Policy. Loew Will Play at Crescent Theatre. Other Loew Southern Cities Next Season.

New Orleans, July 11.

The Loew Circuit will play its pop vaudeville at Klaw & Erlanger's Crescent theatre here next season. The matter was closed between Marcus Loew and K. & E. in New York. The house will open with the Loew policy Labor Day or the week following.

While no announcement has been issued by either side of the Loew entertainment at the Crescent, there is no doubt of it.

With the Orpheum Circuit obtaining the Greenwall recently, it seems quite likely there will be a local pop vaudeville battle next season between the Loew and Orpheum circuits. The Orpheum has its big time stand in this city and it was reported at the time of taking over the Greenwall that the Orpheum acquired that house to play a popular priced grade of vaudeville program in it, either to combat Loew, if he came in here, or to tie up the New Orleans vaudeville field for the Orpheum people.

It is reliably stated at this point the Loew holdings south next season will embrace at least 10 theatres in as many southern cities. Loew is now located in Memphis, Atlanta and Birmingham. The Orpheum has a big time house at Memphis also, while the two latter towns have theatres playing vaudeville furnished through the United Booking Offices of New York.

At the present time in the cities where Loew is now operating, a "summer scale" of prices at the box offices has been put into effect in both vaudeville houses, the Loew scale running 5-10-15 and 10-15-20, instead of the standard Loew admission rates, 10-15-25.

The New Orleans story above appears to bear out indefinite reports of late that the Orpheum Circuit intends taking to the popular price vaudeville field. In the south the Orpheum cities are being invaded by Loew while in the west the pop brand is monopolized by Alexander Pantages, who has had that field to himself since the Sullivan-Considine Circuit dissolved, although there is some opposition in western spots encountered by Pantages from the Ackerman & Harris interests on the Coast. The Orpheum's big time houses west are not looked upon as "opposition" to the popular priced houses.

BERGERE SUPPORTING TANGUAY.

In the special feature film Eva Tanguay is making, with herself as the star, at the Biograph studio, Valerie Bergere, also from vaudeville, is prominent in the support.

Another vaudevillian, Franklin Ardell, has likewise taken to pictures. He is connected with the Roscoe Arbuckle studio, though not appearing in the "Fatty" series of film.

"LITIGANT" LEADING.

Frank Fay, litigant extraordinaire, will probably bask in the spotlight of prominence next season as the lead in "The Aviator," the James Montgomery show in which Edward Abeles and Wallie Eddinger starred some time ago.

Cohan & Harris are said to have taken the piece for reproduction next season, having added music to the original book. Fay meanwhile will cavort about the vaudeville circuits in his

"single," pending the determination of Francis White's divorce suit against him, and his own action for \$25,000 alienation damages from William Rock.

MRS. HERMAN ATTEMPTS SUICIDE.

Frances Herman, age 25, married, and said to be the wife of Al Herman, the blackface monologist in vaudeville, is entered upon the police blotter of the West 47th street police station as having attempted suicide by drinking lysol in the Hotel Astor at 2.30 last Saturday morning.

Dr. Cartwright, of the Polyclinic Hospital, attended the woman, who was removed to that hospital under arrest. Sunday morning when arraigned before Magistrate Nolan in the 7th District Court by Patrolman Heidtman, Mrs. Herman was discharged.

BERNSTEIN'S WAR WEALTH.

Visions of war wealth are haunting Freeman Bernstein, caused through he having received certificates of stock in the U. S. Boat and Shipbuilding Co., amounting, according to Bernstein, to \$310,000. The company has a capitalization of \$3,000,000.

Bernstein secured a lease with an option to buy on a shipbuilding plant at City Island. He turned the property over to the U-boat concern, which is reported to hold government building contracts for \$12,000,000 or more.

BALL PARK'S LONE WEEK.

Pittsburgh, July 11.

Vaudeville nightly at the National League Park here played but one week, ending Saturday.

Harry Davis and John Harris used it for the full week through the 4th falling on a Wednesday. It has been their custom in the past to give a 4th of July night each summer at the park.

OPERATIC BARITONE DEBUTTING.

Chicago, July 11.

July 23 at the Majestic will witness the vaudeville debut of Charles W. Clark, the operatic baritone, with a large sized reputation in concert work.

Mr. Clark will headline the Majestic program for that week.

PINCHED FOR "JAY WALKING."

Cincinnati, July 11.

Mrs. Estelle White, 33 years old, claiming to be an actress hailing from New York, was arrested yesterday by traffic officer Schmerser for "Jay Walking" at Fifth and Walnut streets.

At Police Headquarters she pleaded ignorance of the traffic ordinance and was released on her own recognizance.

Tempest and Sunshine with "Widows."

When "His Little Widows" reopens in Atlantic City, July 30, Tempest and Sunshine will be among the principals, Joe Shea having signed the team for the coming season to assume the roles of Annabelle and Murillo in the show.

Shea also rebooked the Four Haley Sisters with the same production for the coming season.

Burns and Kissen Not Separated.

The story which appeared stating Burns and Kissen had separated was an error. Murray Kissen is suing for a divorce from Isabel Lowe Kissen, but is still working with Joseph Burns.

N. V. A. BENEFIT REPORT.

Final returns on the benefit held at the Hippodrome June 3 for the reserve fund of the National Vaudeville Artists promise a sum total that will run between \$48,000 and \$50,000. There is considerable accounting to be done as yet on tickets not returned or paid for, and it is estimated this will bring the figure close to the \$50,000 mark if not beyond that.

The program brought in a net return of \$28,000 while the ticket sale registered a trifle over \$21,000 with the outstanding tickets not included. This marks a record for the gigantic playhouse from a standpoint of net receipts despite the fact the house has carried benefits for all brands of patriotic and charitable affairs which were supported by wealthy individuals and societies that would practically guarantee a big gross.

On the program every thing ran beyond expectations both in sale and advertising receipts with but one complaint and disputed claim registered. Lew Cantor, a Chicago agent, ordered a page advertisement, but his copy prohibited the displays in that space and the program committee rearranged the copy to the best of their ability, billing him for the copy at \$100. Cantor instructed his attorneys to dispute the bill and the organization acknowledging the letter which carried some mention of Cantor's physical proportions, advised the attorney that if it took such a misunderstanding to learn a man's size, either physical or mental, the club would gladly forfeit the \$100 and credit it to "experience." Both letters are conspicuously displayed on the club's bulletin board.

ARMY AMATEURS ENTERTAIN.

Allentown, Pa., July 11.

The U. S. Army Ambulance Corps, Section 98, in training here, and expected to sail shortly for France, is finding considerable amusement through amateur theatricals put on every week.

The corps has in its ranks many young college men, and it is they who are promoting the shows.



SERG. KID MCCOY

of the 71st Regiment, who is about to enter vaudeville as a "recruiting act" under the authority of the War Department.

The famous past master at sparring will appear in "one," advising the male youth to enlist and offering suggestions to obtain physical fitness. He may be accompanied by a bugler, having a letter from Secretary Baker empowering the Sergeant to requisition any assistance needed from the army ranks.

Serg. McCoy served on the Texan border with the 71st and upon war threatening again joined his regiment, becoming active as a recruiting sergeant, at which he has been very successful. "The Kid" "breaks" next week out of town. He has placed the act under the management of Morton M. Stern. William L. Lykens is booking it.

OPPRESSIVE POLICE ORDER.

The arrest of Charles Tyson, formerly of Tyson and Brown, and Chas. Lambert, on a charge of loitering around the corner of 47th street and 7th avenue Sunday, will probably result in charges being preferred against Officer Hebron and a suit against the city for damages as a result of a false arrest.

Tyson was standing in front of the Palace theatre talking to a woman when he was ordered to move on by Hebron. Tyson is said to have resented the order, whereupon he was placed under arrest. A scuffle ensued in which Tyson was struck across the face by the patrolman. Lambert interfered and he, too, was taken into custody. Subsequently, in the West 54th street court Magistrate McQuaid discharged both men. Tyson was arrested previously by the same officer and fined \$3 on a similar charge.

A number of professionals who find the order of Inspector Daly anent loitering interferes with their business, have started a resolution asking the profession to decline to appear at any benefit in which the inspection district covered by Inspector Daly figures. Hitherto the profession has responded liberally to all requests to appear gratis at police benefits and the artists feel this will be the best way to bring the loitering question to Inspector Daly's attention.

The patrolmen seem to have an insight on the condition around this particular corner, realizing through experience they have to deal with a different crowd weekly, but the stringent order necessitates their constant attention and as a rule numerous summonses are issued to individuals who are ignorant of the ruling. While many are discharged with a warning or reprimand, the time consumed in appearing in court represents a valuable loss to the artist and because of this the resolution idea has been adapted as a possible means of cancelling the order.

EXPECT NEW NATIONAL ANTHEM.

Cincinnati, July 11.

A. J. Gantvoort, of Cincinnati, one of the five men chosen by Dr. P. P. Cleton, U. S. Commissioner of Education, to revise our present national songs and make them "more singable," believes that out of the present harvest of songs of the world-war will come a new national anthem far better than the "Star Spangled Banner" or "America."

"When our real national hymn is written," he says, "it will be a masterpiece. The poem will be a literary treasure of exquisitely beautiful sentiment, and the music will have a stirring, martial air as beautiful as anything which has ever been composed."

CIRCUS SHORT-HANDED.

Zanesville, O., July 11.

When the John Robinson circus showed here July 5, it was short-handed and had to miss the parade, with the afternoon performance not starting until five.

Maude Fulton Writing for Magazines.

Maude Fulton has retired to a retreat in upper Massachusetts to scribble off a number of magazine articles and a new play. Miss Fulton's play "The Brat" will open some time next month for a run of the New York week stand theatres, after which it will play New England into Boston and jump to Chicago for a run.

The authoress has several orders for new plays, but must complete her magazine stories before she can give any attention to her second effort, the idea having been decided upon.

Claudia Coleman opened on the Loew Circuit yesterday, at the American, New York.

DISORGANIZATION OF MANY ACTS BY SELECTIVE DRAFT POSSIBLE

Vaudeville May Be Most Seriously Affected Through Difficulty In Replacing "Personalities." Any Number of Professionals of Draft Age. Bookers Somewhat Worried at Prospect of Bills' Upheavals.

Vaudeville booking men are now calculating the effect of the selective draft upon vaudeville talent for next season. There are a large number of vaudevillians between the prescribed draft ages, and any quantity of these young men are members of acts. In several cases, if drawn, their departure may seriously interfere with the future progress of the turns.

While the same circumstance is applicable to other lines calling for players, they, in most instances, will be satisfactorily replaced, having roles or parts to play. Vaudeville, however, which so often depends upon personality in its programs, may not so readily uncover desirable substitutes.

KEITH OPENINGS.

The opening dates of the Keith western houses, which include Indianapolis, Cincinnati, Louisville, Dayton, Columbus, Cleveland and Toledo is scheduled for the second week in September, but if the weather permits the houses will return to a big time rating during the week of Labor Day. All the above mentioned theatres are now playing a family grade of vaudeville at summer prices.

The New York and Brooklyn theatres on the Keith list will all be open Labor Day. Last season the weather at that period was so warm the directors decided to postpone the regular opening and it took place a week later. Routes now being arranged are being governed on the above opening schedule.

ORPHEUM'S EARLY OPENINGS.

The first openings on the Orpheum circuit will be Salt Lake, Aug. 12, with Denver, Minneapolis and St. Paul starting a week later, the remainder of the chain swinging in weekly after that.

The Coast Orpheum houses have been open over the summer. At the Orpheum, San Francisco, Aug. 5, George White and Emma Haig will start a route over the circuit. "See America First" is also due to open at Frisco (Aug. 12).

LOEW PLAYING BIG GIRL ACT.

Next week at New Bedford, Mass., and the Orpheum, Boston, the Loew Circuit will play Lou Edelman's new "girl act," called "The Show Girls' Review," carrying 17 people.

The act will run from 45 to 60 minutes, and replace two regular turns in the customary Loew program. Present routing for the girly production is two weeks in New England, with the remainder of the circuit quite possible if satisfactory reports are returned on it.

FRIEDLANDER'S 8 BIG ACTS.

Eight large vaudeville acts will be operated next season by William B. Friedlander, who recently moved his headquarters from Chicago to New York. Mr. Friedlander has been noted in the middle west for his tabloid productions, which could be converted into musical comedy acts for vaudeville. His best known production of the latter kind that has appeared in the east is "The Four Husbands" although Friedlander's "Night Clark" and "Princess" pieces are as well known in the western country.

Among the Friedlander productions for next season will be a No. 2 "Hus-

bands," "Clerk" and "Princess" shows, for vaudeville, and Mr. Friedlander may enlarge one of the tabs into a full sized musical play, perhaps placing it on Broadway for a run. The new shows to be built by the producer will be for vaudeville.

In the New York offices of the Friedlander company, booking the turns, is Joe Sullivan, now permanently located in the metropolis. Sam Mandelker, of Cleveland, is treasurer of the corporation, also in the New York offices.

LOEW'S COLUMBIA REOPENING.

Boston, July 11.

Local Loew Circuit plans provide for the opening of the stock season at the Globe August 20 when a visiting star will come in for two weeks, after which the repertory season will open with occasional stars being used in typical modern American productions.

Contrary to original belief, the Boston stock will be under the direct supervision of the local Loew representatives, M. Douglas Flattery and Victor J. Morris.

The Columbia, entirely reconstructed at a cost of \$250,000, will open Labor Day, according to present plans, and will seat 1,750. It will play pictures and three or four Loew acts split-week. This is a smaller number of acts than are played at Loew's Globe or Orpheum and the price scale will be slightly lower for this reason.

The Columbia was burned practically to the ground just as it was reconstructed a few months ago and has since been rebuilt on even a more expensive scale.

ANOTHER CHICAGO HOUSE.

Chicago, July 11.

Martin Beck, Mort Singer, Finn and Heiman and the Kohl interests, who are building the State lake, the new vaudeville house, have obtained another theatre site at 63rd and Halsted streets.

When erected, it will, of course, be an association booked house, intended to oppose the Empress, managed by Tom Hanks and long considered opposition. The latter house is booked by the A. B. C.

LARGEST STEEL GIRDER.

Montreal, July 11.

The largest steel girder ever used in the construction of a theatre was placed in position this week in the new Princess theatre building, scheduled to be the local big-time theatre.

The rod is 91 feet long and sinks 40 feet in a reinforced steel and concrete foundation. More than 3,000 rivets were used in its construction, this beam being the main support of the big balcony.

MILLER MANAGING ZOO.

Cincinnati, July 11.

C. G. Miller, until recently secretary to the vice-president of the Cincinnati Traction Co., has been appointed business manager of the Zoological Gardens, a quasi-municipal institution. He succeeds William B. Whitlock, who has joined the colors.

Five inches of ice has been installed at the Zoo skating rink for outdoor summer ice skating. Professionals will give exhibitions.

RATS LOSING CHARTER.

There appears to be little doubt in labor circles but that the White Rats Actors' Union is doomed to lose its American Federation of Labor charter, principally from the recommendation of the Executive Council of the A. F. of L. last week in Washington that it "be taken up." This, coupled with a demand from the Central Federated Union in New York, to the A. F. of L. that the W. A. R. U. charter be revoked will likely amount to the revocation being ordered at the next general A. F. of L. convention. To revoke the charter will require a three-quarters vote of the whole assembly.

General Organizer Hugh Frayne in New York received the recommendations of the Executive Council, which held a sitting in New York on the matter some three weeks ago. Before that committee appeared three White Rats, who were in good standing in their organization when it disbanded. These men also made affidavits in the legal action brought by Goldie Pemberton to oblige the White Rats to account for its funds. Others who made affidavits in that matter for Miss Pemberton, besides herself, were Harry DeVeaux and Val Trainor. The action is pending.

Among other recommendation by the A. F. of L. Council were that charters be issued to various branches of theatricals, including vaudeville, legitimate, pictures, circuses and cabarets, these charters to be issued on application, favorably passed upon.

At the Actors' Equity Association (legitimate), it was said Wednesday their application for a union charter had never been withdrawn and there was no reason, as far as Variety's informant knew, why one should not be accepted.

Mr. DeVeaux, according to report, will secure a charter for the Actors' International Union, the original body of actors holding an A. F. of L. charter. (It was through consolidation with the DeVeaux organization some years ago the Rats obtained its present charter). Mr. DeVeaux's charter if secured will operate for cabaret and club (private entertainment) players.

There is a report the picture people may get in the A. F. of L. through application made by the Screen Club.

The situation of the former White Rats clubhouse and the \$125,000 worth of bonds appears to be in considerable of a muddle. At the annual White Rats meeting two weeks ago those present were assured by the speakers the bonds had been protected and everything owing on the property paid off, presumably by the Mutual Bank, to which, it is said, the Rats organization turned over the leasehold on the property when vacating the premises. Interest due on the bonds July 1, however, has not been paid nor does anyone appear to know whether it will be, and if it is, by whom. In default of interest payment, foreclosure proceedings under the mortgage on which the bonds were issued might be commenced after a certain length of time provided for in the instrument. Such foreclosure proceedings would be for the benefit of the bondholders and probably commenced by the holder or trustee of the mortgage.

The clubhouse still remains vacant, but is reported under the control of certain prominent vaudeville managers who are considering securing it and leasing the former Rats clubhouse to the National Vaudeville Artists for its future home.

Among the bondholders are several members of the former Rats organization.

CANADA LOOKS PROMISING.

Burlesque conditions in Canada, according to the men who own houses there, point to next year as surpassing the one just closed.

MGR. REPORTED SUING V. M. P. A.

According to report, Manager Schoenbach, of the Grand opera house (8th avenue and 23d street), New York, is threatening court proceedings of some nature against the Vaudeville Managers' Protective Association.

The manager, it is said, claims he made application for admission into the V. M. P. A. and was refused without reason given. Schoenbach's contemplated legal action, according to the story, is to obtain a court order to oblige the manager's association to receive him as a member.

At the V. M. P. A. offices this week it was stated an application had been received from the Grand opera house, but no action, as yet, taken upon it.

Behind the matter appears to have been playing of "White Rat acts" by the Grand during the early days of the V. M. P. A. edict that managers or agents harboring "White Rat acts" would receive scant recognition.

LUBIN NOW BOOKING MANAGER.

The Loew Circuit office has authorized the announcement J. H. Lubin is now the booking manager of the Loew Circuit, causing through that a change in title formerly held by Jos. M. Schenck, from general booking manager to general manager of the booking department.

The announcement was accepted as a forecast of Mr. Schenck's eventual retirement as the chief Loew booking man, with Mr. Lubin, who has been his assistant, succeeding to that position.

It was recently reported in *Variety* Mr. Schenck's picture interests were providing a call upon him that would interfere with his entire attention being given the Loew bookings, as Mr. Schenck has done since the Loew Circuit organized.

MEISTERSINGERS ANNUAL.

Boston, July 11.

The annual production of The Meistersingers will occur at Keith's next Monday, using their last year's set "At the Railroad Station," but with a new program of popular songs.

It is still a question as to whether this triple quartet will be given much time on the road. The local engagement is a single week, according to present booking plans.

MYSTERIOUS DAYTON THEATRE

Dayton, O., July 11.

While it appears certain there is to be a new theatre in this city costing \$250,000, particulars are very hard to obtain, and no one appears to have information regarding the project that can be made public at this time.

Hastings Rotary Club Officer.

Cincinnati, July 11.

While Ned Hastings, manager of the local Keith's theatre, was on his vacation at his old home, Bradford, Pa., today, he was notified that he had been elected vice-president of the Cincinnati Rotary Club. Hastings was elected vice-president of the Cincinnati Advertisers' Club several weeks ago. During his absence Superintendent Louis Beer is managing Keith's.

CLEVELAND'S BEST SEASON.

Cleveland, July 11.

Drew & Campbell wound up their burlesque stock season at the Star Saturday, the management claiming the season, despite war activities, has been the best in the history of stock burlesque in Cleveland.

Friday, last, a party was tendered the members of the stock, the affair being in the nature of a farewell.

Those comprising the stock just closed were the Misses Tanner, Giles, Baker, Huested, Fiebach, Irwin, Roche, McLaughlin, Bristo, Edwards, Allem, Lee and Thompson; also Messrs. Dell, Rogers, Savo, Sutton, Collins, Newman, Gorman, Morgan, Mayor, Swiss Songbirds, the Hirschorns and the Gaasch Sisters.

ARTISTS' FORUM

Concise 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. Republished 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.

Shandaken, N. Y., July 10.

Editor VARIETY:

I note in last issue of VARIETY an account of a White Rats meeting that states that Mr. Fitzpatrick called \$160 payment made to me in December, 1916, an unjustified demand.

Mr. Fitzpatrick either does not know the truth or he is not telling the truth if he made such a remark, and for his benefit and for the benefit of all artists I wish to say that I never made a demand for any money and the letters which I have copies of will prove my assertion.

The organization owed me \$200 and I owed the organization a less amount. I never asked about the \$200 until I received a bill for the amount I owed. I then wrote Mr. Mountford about it, and even went so far as to say that I did not want the money and that it could be placed in the White Rats charity fund, so how Mr. Fitzpatrick could say I made an unjustified demand is more than I can understand.

If there is the slightest doubt in the mind of an artist as to my fairness or honesty while Big Chief of the White Rats I would gladly welcome a thorough investigation, and I can say the same for any of the officers or office help that assisted me. I tried to run a clean, open-door policy and I know I succeeded in being clean and honest.

The officers, our attorney, Mr. O'Brien, and a great many members knew the condition of the organization regarding money and members when I took office and all I can say is for anyone interested to look at the books and see whether or not we were better off when I was relieved from my duties.

If I ever cost the organization one dollar or took one dollar away from the organization, brand me publicly as a liar and thief.

I had made up my mind to keep my name out of print all through the past controversy and I swallowed many bitter pills, but when my honesty or fairness is attacked I must defend myself.

I hope Mr. Fitzpatrick will see by my letters and also the books that I never even made a demand, let alone an unjustified one.

Frank Fogarty.

New York, July 7.

Editor VARIETY:

I regret very much to have to draw your attention to one of your reporters who saw fit to criticize Mignon's gown as soiled while appearing at the Royal theatre.

I wish you to retract that statement, as the gown she wore was new, and if necessary am willing to have you see it and judge for yourself.

Incidentally the gown was of silver lace in case your reporter mistook it for white lace.

Mrs. D. Ross.

Editor VARIETY:

I would like it known I am not the Ben Harrison whose act, wardrobe, music, trunks and unpaid bills were left in Newport, R. I.

This has been a source of annoyance to me and I am quite sure I can prove prior claim to the name, Ben Harrison, as it has been mine since birth.

Ben Harrison.

(Formerly of Shirli Rives and Ben Harrison.)

ILL AND INJURED.

Harry Richards (Richards and Kyle) suffered a slight fracture of the knee cap last week when his machine figured in a collision that totally wrecked the car and thoroughly shook up Miss Kyle and the driver. Richards, seeing the accident was unavoidable, jumped from the machine. He was traveling from New York to Brooklyn, the team being booked in two theatres. He played the matinee under difficulties.

Arthur Stuart and his wife (Stuart and Keeley), who were forced to cancel their engagement at Fontaine Ferry Park, Louisville, because of injuries received in an automobile accident, are fully recovered.

Jack Sedelli (Menetti and Sedelli) fell down a flight of stairs and broke his arm during their engagement at the Palace, Seattle, his partner filling in the time as a single.

Frankie Carpenter produced a new sketch for a try-out at the Halsey, Brooklyn, last week. While returning home after the night performance, July 4, the trolley pole of the car on which she was riding became disengaged, causing a short circuit, which enveloped the car in flames. In the scamper to leave Miss Carpenter was thrown into the aisle and trampled under the feet of the panic stricken passengers, sustaining severe injuries.

Charley Ross (Ross and Fenton) is dangerously ill following a serious operation. Blood transfusion was deemed necessary by the physicians in attendance as the only hope of saving his life.

Harry Richards had his right leg severely injured at the Prospect, Brooklyn, the last half of last week while attempting to lift a trunk from a truck, the trunk slipping from his grasp. He filled the Prospect engagement under painful difficulty.

Jim Francis (Jim and Anna Francis) is a patient at the Mayo Brothers Hospital, Rochester, Minn., where he has undergone a stomach operation.

Dr. Orr, manager of the Canadian National Exhibition, has been granted leave of absence for the remainder of the year, to recover his health. John G. Kent, a director of the exhibition, will act as manager during Dr. Orr's absence.

Jimmy Casson, ill for some time at Williamsport, Pa., is rapidly improving.

Bert Kennedy (Neiman and Kennedy) is recovering from an operation.

Mrs. Frank Gardner (Claire Vincent), who was operated on for appendicitis at St. John's Hospital, Philadelphia, June 28, is on her way to recovery. She was not expected to live by staff of the hospital after the operation as peritonitis developed, due to the bursting of the appendix.

Zora Irwin, a San Francisco chorus girl, is confined to the St. Francis hospital there with tuberculosis.

IN AND OUT.

The Manning Sisters were out of the National, New York, bill the first half through illness, with Ward and Wilson replacing them. At the De Kalb, Brooklyn, Housch and Lavelle did not open the first half.

Although different dates have been announced for the opening of "Mother Carey's Chickens" in New York, it now seems set for the Cort Sept. 12 next.

MARRIAGES.

Valla Dares, late of "Chin Chin" and who in private life is Madeline Sullivan of Chicago, the granddaughter of the late Edward Kirschberg, a wealthy Chicago jeweler, was romantically married to Albert A. Campbell, a Cree Indian in La Pas, Manitoba, Canada, who was the winner of the dog race from Winnipeg to St. Paul last winter. It seems Miss Dares was run down by Campbell's dog team while the show was playing St. Paul and the accidental meeting led to the marriage. The bride appears to have been intent on marrying an Indian, for in 1911 her mother and federal authorities prevented her taking as a mate Plenty Hawk, the richest Indian in America. The couple are spending their honeymoon on the lakes of northern Canada.

Ted Levey (manager of "A Night in a Park") to Toots Lanthier (of the same act), in Chicago, July 2.

Grace Breen, daughter of Magistrate Breen, last season the prima donna of "Eileen," to William Joseph Clarke, a broker, July 9. The ceremony took place at the Church of the Ascension, New York.

Jack Clifford and Miriam Wills were married for the second time in Los Angeles July 5. The team were playing the Orpheum there. They had been married in the east a year ago by a Justice of the Peace, but waited until arriving in their home city for the church ceremony. The "other" Jack Clifford and his wife (Evelyn Nesbit) were best man and matron of honor.

BIRTHS.

Mr. and Mrs. Bide Dudley, July 7, daughter.

Mr. and Mrs. Phil Ryley, July 8, son. Mr. and Mrs. Max Dill (Kolb and Dill), July 3, at St. Mary's Hospital, San Francisco, daughter.

LIGHT'S WATER CARNIVAL.

The Lights Club celebrated the formal opening of its bathing beach July 4, with a water carnival.

A special feature of the occasion was an exhibition of diving by Elsie Hanneman.

An aquaplane contest was won by Frank Tinney who, with Jim Diamond as his partner, took second prize in the Canoe Tilting event.

Some expert diving was contributed by Thomas Hirshfield and George Dahm.

There were six aquatic events, the winners being awarded prizes consisting of silver cups and gold, silver and bronze medals. These were distributed at the dance in the evening.



MARK LEVY, IN COSTUME

A snapshot of the vaudeville agent, taken unbeknown to him, and which his friends insist be published, to let the world know how Mark Levy looks when he's natural. At all other times he's an agent.

M. P. P. A. MEETING.

The Music Publishers' Protective Association held its regular semi-monthly meeting at their headquarters in the Columbia Theatre Building, Tuesday night, to a complete attendance, admitting to membership a number of additional publishers whose applications were favorably reported upon.

Among the several things decided was a motion to co-operate with the jobbers in a move to give the members a better catalog display and before the next meeting it is expected the jobbers will list the members of the Association on a separate sheet in their monthly catalogs. Heretofore the publishers were listed at random, some being displayed in sections where mechanical instruments, victrolas and records were advertised, the announcements being generally overlooked because of this. With the members of the Association assembled together, it guarantees them proper display and separates them from the smaller publisher who handles but one or two numbers.

MUSIC TRADES CABLE THANKS.

President Pentland, on the occasion of the convention of the Music Trades of Great Britain held in London June 30, cabled W. Eastman, of Chappell & Co., Ltd., New York, the congratulations and thanks of the convention to be expressed to all the members of the music trades in America on the entry of the United States into the war.

The cable was as follows:

"Please inform the presidents of all the American Music Trades associations of the following resolution: 'That this convention of the Music Trades of Great Britain assembled in London, having heard of the enthusiastic support that the Music Trades Associations of America are giving the United States Government in preparation to join the Allies in the great war for human liberty, we send them hearty congratulations and thanks. Our people are now assured that the union of the great peoples of the United States with the Allies will bring victory and lasting peace, and will lead to a closer union between the peoples of America and Great Britain for the greater happiness of mankind. It is our fervent hope that our friends in the Music Trades of America and we here will come closer together to our mutual advantage and for the development and strengthening of musical culture throughout the world.'"

MARTELL DOING AN ACT.

Martell, the female impersonator, who was starred in a Jack Singer show on the Columbia Circuit last season, is about to enter vaudeville, in his own act.

Rose & Curtis have the direction of it.

MARGUERITE FARRELL.

Our cover this week carries the pictures of that eminent character singer, Marguerite Farrell. Featured last season with Lew Fields in "Step This way," Miss Farrell captured the singing honors of the production by her clever rendition of "Knock the L Out of Kelly." New York liked the song as well as the singer and she became known as "The Kelly" girl.

In vaudeville now, Riverside, New York, next week (July 16) Miss Farrell is offering an all "Allies" act embracing character numbers of the allied nations, French, English, Irish and American. The act employs only her own settings and drops and includes a series of pictures to show her costume changes for each number.

Miss Farrell is booked solid and is under the direction of Morris & Feil.

COLUMBIA AND AMERICAN WHEELS DECIDE TO DROP ELECTRICIANS

Burlesque Managers Cut Crews and Effects. House Managers to Increase Equipment. Spotlights Discarded. Legitimate Managers Prepare For Nation-Wide Trouble As Result of Musicians' Notice.

It was decided this week that none of the burlesque shows on either the American or the Columbia circuits would carry electricians the coming season.

The Mutual Burlesque Producers of the American Wheel held their meeting Monday and voted on the proposed cutting down of working crews.

Tuesday the directorate boards of the American and Columbia circuits held meetings at which the question came up. It was proposed to bring both boards together for a joint meeting in the afternoon, which was held in the rooms of the United Managers' Protective Association in the New York theatre building. The joint meeting voted to cut out the electricians with all the shows on both wheels for the coming season.

The house managers on both circuits have agreed to enlarge the electrical equipment of their theatres to the extent of carry lamps of a greater candle power in their toots and borders, and to also carry various colors so that the front floods will be eliminated, as will also be the spot light (operated from the front of the house). Bridge spots will also be cut out.

Special attractions with shows, such as tank acts, which have usually been cared for by the electrician of the companies, and their handling are to come up at later meetings of the various boards.

The Alliance has ruled that the companies must carry at least three men, and each man must receive a \$5 increase over last year. To this increase the legitimate managers have agreed, but some of the burlesque managers believe that they can get along with the two-man crew and pay the increase to those carried.

What may mean nationwide non-unionizing of theatres, both in the legitimate held as well as that of vaudeville, may be the ultimate result of the demands that the Musicians' Union has made upon the vaudeville managers for a higher scale to become effective Sept. 1. The Proctor and B. F. Keith theatres have notified their musicians, who are union members, that they will not be required after that date.

The legitimate managers, aware of the contract existing between the American Federation of Musicians and the International Alliance of Theatrical Stage Employees whereby either organization is to walk out on call in sympathy with the other, are laying their plans for the coming season so that they may be protected in the event that a strike situation assumes serious proportions. While there are an unusual number of musical comedy attractions planned for the coming season, they are shows that will play almost entirely in the bigger cities, the managers avoiding one-night stands because of the 5 per cent. war tax on railroad movements and the possibility of the stage hands and musicians trouble extending.

In speaking of the precautionary measures that the legitimate managers are taking by avoiding the one nighters in their bookings for the coming season, the head of one of the big producing firms stated he would not be at all surprised if the fight between the unionized theatre employees and the theatre and producing managers would

on this occasion bring about a general show down for all time, and that the ultimate condition would be the wholesale non-unionization of theatres throughout the country.

When the fight comes, he continued, it will mean that the managers will be prepared.

CHICAGO SITUATION SETTLED.

Chicago, July 11. At a meeting held this week by I. H. Herk and his associates, it was decided that the American Wheel franchise would stick for the Empire, as originally scheduled. It was reported Robert Schonecker, who has been managing the Gayety will continue in that post and also manage the Empire, with Louis Winkelman, treasurer of the Gayety, moved to the Empire to act as assistant manager.

This leaves out Art H. Moeller, who successfully managed the Haymarket for Herk, which is much of a surprise. What disposition of the Haymarket is to be made is still a problem. According to the Herk interests, one McFarland, of Minneapolis, is to lease the property with the purpose in mind of razing it and erecting a hotel. If this is true, the hostelry would have to be a second or third class affair as the district is infested with cheap lodging houses.

From other quarters comes the report that stock burlesque will be continued there. It is known that the backers of the Avenue theatre, Detroit, are after the Haymarket lease. The Avenue has been running stock burlesque, changing its cast every ten weeks. It is pointed out that they could by taking over the Haymarket easily effect an economy that would make up the \$5,000 annual rent increase on the Haymarket. This saving would be made by contracting the casts for 20 weeks instead of ten, which might enable a slight salary reduction. They would then switch the companies at the end of each ten week period.

Mr. Herk is to have two shows on the American Wheel next season. One is "The Pacemakers," known last season as the Herk, Kelly, Damsel show. Then there is the Damsel show, in which Herk has a half interest. The title may be the same as last year, when it was titled "The French Frolics."

Herk Turning Back Haymarket.

I. Herk, before leaving New York last week, said he would not be interested in the Haymarket, Chicago, after July 31, as he intended to turn back the house to Mrs. Carrie Avery, who owns it.

DROPS LOUISVILLE.

At the meeting of the American Burlesque Wheel Tuesday morning the Buckingham, Louisville, was officially dropped from the circuit. It is understood the theatre has been condemned by the local authorities.

The dropping of the house will leave an open week on the circuit between Indianapolis and Columbus, which will be filled in by traveling managers through wildcatting.

The present outlook means that they will play a string of one nighters which may include Springfield, Ill., and Terre Haute, Muncie, Logansport and Midletown, Ohio.

OVERDOSE OF PATRIOTISM?

Judging from advance arrangements the burlesque shows will be surfeited next season with patriotic numbers, and the heads of the different circuits are hopeful none of the producing managers will hit upon the same idea for the introduction of the red, white and blue.

An American Circuit executive stated that so far no restrictions had been placed on patriotic numbers, but the line would be drawn on a repetition of the groups, ensembles and "bits" of business dealing with the red fire evolutions.

Several managers are going to steer clear of the patriotic, and will stick to the straight burlesque numbers throughout the season, allowing the use of a patriotic overture only. Tom Dinkins has given his musical director strict orders to eschew patriotic airs, as he wants his show to bring in the money and applause on the regulation line.

Nothing has been done by the Columbia heads on the matter, the show managers being relied upon to use only what they deem necessary and along new lines to help boost the average of the shows.

COLUMBIA REOPENS AUG. 6.

The Columbia on Broadway will reopen its burlesque season Aug. 6, playing two weeks preliminary to the official opening, Aug. 20.

The first attraction will be Jacobs & Jermon's "Burlesque Revue," to be followed week Aug. 13 with Hurtig & Seamon's "Bowery Burlesquers."

Meantime the Columbia will receive, inside and out, several improvements.

There was some talk of the new Jack Singer show with Lon Hascall starred trying out a pre-season of three weeks or more on the run, but nothing came of it.

STOCK YEAR ROUND.

For the first time since summer stock was tried out at Kessler's roof garden, at Second avenue near Houston, the stock policy is to be continued throughout the winter, with Will Roehm (Roehm & Richards) commissioned to furnish the players and shows.

Roehm placed Eddie Fox and Martin Guild in this week's show, the comedians opening Monday, with Marjorie Wilson also a late addition.

July 23 an entire new show and cast will be installed by Roehm. The stage is under Jake Liberman's direction, with two performances daily given, one matinee and a night show. The top price is 75 cents.

GUS HILL TAKING IT EASY.

If preliminary planning and arranging are worth anything then Gus Hill is going slow on his wholesale producing for one night and week stands next fall.

So far he has arranged for four companies to play a new version of "Mutt and Jeff."

Aside from these, nothing else is certain, although Mr. Hill has a number of producing matters "in mind." He may produce a show or two on the International Circuit and then again he may not.

Jack Jones Managing in Pittsburgh.

The American Burlesque Corporation has confirmed the appointment of Jack Jones as manager of the Victoria, Pittsburgh, which becomes a cog in the American's circuit next season. Jones was assistant manager of the Fifth Avenue, New York, this season, and last season managed Keith's, Jersey City. For six seasons he managed the tours of Thurston, magician.

Teddy Simonds will again manage the burlesque tour of Simonds & Lake's "Auto Girls" next season, with Walter Meyers handling the advance.

RUSH'S CIRCUIT "COLD."

The proposed Ed. F. Rush musical comedy circuit never grew beyond the proposal stage, as was predicted when the announcement was given out some months ago.

Shortly after contemplating the plan, Rush accepted Ben Kahn as a co-director with him of the new "circuit." Kahn then had a couple of burlesque stock shows running, and these, according to the report at the time, were to be the nucleus of the Rush-Kahn proposition.

Invitations were sent to some former burlesque producers to join the Rush-Kahn scheme, but little success apparently was met with. In consequence of the prevailing condition, Rush and Kahn are reported to have had their expected differences, when the finish of the "Circuit" plan was pronounced.

NO "EXTRAS" ON AMERICAN.

There will be no "extras" of any kind with the American Circuit shows next season, except those mutually agreed upon by house managers. This will especially apply to the newspaper advertising, extra displays being allowable under such an agreement.

The American Circuit requires that each show manager must not have less than 16 girls, but there is no limitation as to the number the producer may care to place with his aggregation. Each show must carry an advance agent and a musical director.

BURLESQUE CLUB'S OUTING.

The first affair to be held by the recently organized Burlesque Club, which is composed of burlesque men exclusively, will be at Witzel's Grove, College Point, L. I., Sunday, July 27, and will be in the nature of an outing and clam bake.

The tickets are being sold at the club's headquarters on 7th avenue and are held at \$4 each, which includes everything. This will be the only affair this season since the shows will take to the road shortly afterward. Another "racket" will probably be at the conclusion of next season, when it will be possible to gather all the members together.

BUD SNYDER AT HIP.

Bud Snyder and Bluch Landolf, in their comedy cycle turn, have been engaged for the new production at the New York Hippodrome.

The act made its big hit during the Broadway (Columbia) run last summer of "Hello New York." Now the turn is playing vaudeville dates.

"OH, CECIL" STRANDS.

Montreal, July 11. "Oh, Cecil," which played a four-day engagement at His Majesty, stranded here this week.

The show was extremely poor as an entertainment. The majority of the members joined a tab show playing on the main street.

BURLESQUE ENGAGEMENTS.

Engagements just consummated through Roehm & Richards, Inc., comprise the following: Elsie Bostel to the James E. Cooper Co.; Jack Hubbs, Billie Davis to Tom Dinkine, Inc.; Frank L. Penny, Robert Lansing to Strouse & Franklyn; William Davis to Jim Williams; Eddie Fox to Harry Hastings; Harry Seymour, Fred Hall to Mike Kelly; Dixie Devere to Lake & Symonds; Ben Bard, Jean Schuler, Lec Stevens to Billy Watson; Charles Neil to Charles Baker; Jim Pearl to Blutch Cooper, Joe Fields to Pat White; Francis Reynolds to Lew Lesser's "Hello Girls."

Ray Leason of the Gus Sun forces in Springfield and J. W. Todd, the Buffalo representative of the same circuit visited New York this week.

VARIETY

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Vol. XLVII. No. 7

"Pals First" opens early in August in Chicago.

The Shuberts have accepted a play entitled "Wanted—An Alibi."

Bayard Veiller's new play has been styled "The Chatterbox." The name may be changed before fall.

The Rev. Frank W. Gorman, "The Singing Parson," has returned to vaudeville for a few weeks.

Nat Kamern, the orchestra leader at the Royal leaves Saturday for a four weeks' motor trip through the middle west.

Sophie Tucker and her Five Kings of Syncopation are at the Hotel Ilseworth, Atlantic City, for the second consecutive season.

Strauss Peyton, the Kansas City theatrical photographer, has taken a studio at 116 West 59th street and will remain here until Sept. 1.

Arrangements are under way for an early fall production of the Larry Evaps play, "Among Those Present," under the direction of George Tyler.

W. J. Fleming, manager of the Hotel Sinton, Cincinnati, is considering retiring. He has spent most of the last year in the south. His health is bad.

A cooling system, somewhat similar to that employed at the College Inn, is being installed in Terrace Garden, Chicago. The guaranteed maximum temperature is 72 degrees.

Edward J. Ader, of the firm of Ader & Ader, attorneys of Chicago, has opened offices in the Woolworth Building, New York, and will divide his time between here and Chicago.

The Fountain Inn on the Long Beach road, near Lynbrook, is one of the two new places opening there this summer. Fountain Inn looks very attractive from the road and is prettily laid out inside.

Milt Stevens, travelling representative of the Joe Morris Music Co., has been transferred to the New York office, where he will be stationed for July and August.

The Actors' Fund this week negotiated for a large addition to its burial plot at Evergreen Cemetery. Sam Scribner and Gus Hill were delegated to complete the transaction.

Freda Tobani starts on her vacation Monday. Miss Tobani is with the Poli office. Sol Turek, of the Loew booking forces, commences his two weeks' loaf after Saturday.

McMahon, Diamond and Chaplow have an Orpheum Circuit route, commencing Sept. 3 at the Majestic, Chicago.

One of the features of the Hippo-

drome show which opens next month Unaccompanied by a trainer they walk is a pair of snow white diving horses. up a 60-foot embankment and dive into the tank.

Harry Swift, who left the Harlem opera house, to become the relief manager on the U. B. O. New York circuits, is this week relieving Richard Anderson of Proctor's, Yonkers, who is on his vacation.

Pauline Cooke, the agent, left New York Tuesday to motor to Chicago with Benise and Baird. Miss Cooke will remain at the Hotel Sherman, Chicago, for a week, looking over western acts for eastern engagements.

"All Night Long," the Paul B. Sipe and Philip Bartholomae farce, which was tried out by the Shuberts a year ago with Madge Kennedy, is being rewritten in collaboration with Edgar MacGregor, who is to direct the rehearsal of the piece this fall.

A group of business men of Waukesha, Wis., have incorporated the Waukesha Amusement Co. for \$75,000, and purchased the Colonial, Auditorium and Unique theatres there. The Colonial will play road attractions, and the other houses will be devoted to pictures.

Carl Randall and Ernestine Meyers are booked over the Orpheum Circuit, opening at Salt Lake, Aug. 12. At the conclusion of their vaudeville tour they go under the management of F. Ray Comstock.

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 given.

The list will be maintained also for re-mailing letters sent care VARIETY.

"Boy, Page Tom Brown" is the cry issued by Jim Moore who wants Tom and Mrs. Brown and all the little Brownies to come back to New York just as quick as they can. From the latest advices, Tom is marooned somewhere in Chicago or therabouts.

Rod Waggoner, who is handling the Excursion Dept. of the Detroit and Cleveland Navigation Company, has been offered the post of general agent of the company in Toledo, replacing John McArthur, who recently committed suicide.

A special Red Cross Day in the theatres of the country is being arranged for next October sometime, with the legitimate houses sure to devote one day to the fund, and the burlesque and vaudeville houses almost certain to fall in line before the final arrangements are consummated.

The Penfield Theatre Co. was incorporated at Columbus, O., July 1, for \$50,000. The company will build a theatre at Lorain, O. George Schenker, John Schenker, Wesley L. Grills, F. A. Newhall and C. J. Love are the incorporators.

The annual May Festival will be held at Cincinnati May 7-11. Dr. Ernst Kunwald will again be in charge. The following officers were elected: Lawrence Maxwell, president; William Cooper Procter, vice-president; Charles P. Taft, secretary; C. H. Rembold, treasurer.

The annual masquerade ball of the Lights was held at the Lighthouse, Freeport, Long Island, Wednesday

night. Several valuable prizes were distributed for novel costumes. Joe Flynn is doing the publicity work for the coming cruise of the Lights and making his headquarters at the Freeport home of the organization.

Dan Sherman, who has a settlement near Davenport Centre, N. Y., is giving a weekly vaudeville bill, composed of guests stopping with him or in his houses over the summer. July 4 Mr. Sherman gave two performances, to a packed house at night. An afterpiece was played as part of the program. On real dark moonless nights, when the show is given, business is often light.

The special vaudeville performance tendered by E. F. Albee and A. Paul Keith for the boys on board the U. S. S. "Recruit" in Union Square, intended for Tuesday night, was postponed, on account of rain, until next Tuesday. The show will be arranged by Frank Evans and stage managed by Bert Levy. It is to be given on the open deck of the ship.

The Belasco theatre front, which has been all torn up on account of certain improvements being made on the exterior, will be fully completed prior to the time set, and for that reason the house will be enabled to open in August and not in September as recently announced. It looks as though Ina Claire will get the first call of the new season in her new American play, "Polly With a Past."

Max Winslow returned from the

will be for vaudeville and the other for pictures. Twenty thousand soldiers will be stationed there. After being without traveling road attractions for two years, Flint is to have them once again. Mr. Butterfield is building a new theatre for vaudeville called the Palace, which will leave the Majestic free to play the road attractions. The Majestic was formerly operated as Stone's opera house.

Mrs. Viola Dillingham, former actress, replying to the answer and cross petition of Frank A. Dillingham, millionaire patent medicine manufacturer, whom she is suing for alimony in the Cincinnati courts, denied the sensational charges which her husband made when he publicly linked her name with that of Richard V. Briscoe, her secretary. The wife admits she and Briscoe occupied adjacent rooms in hotels, but declares Dillingham knew of this, and had consented to it, and generally occupied the same suite when he was in the same cities with them, "although," she alleges, "for the most part he slept in the restricted district of every city he stopped in."

The United States Signal Corps Station in Longacre square, at 43d street, amuses many actors who frequent this promenade during the heated term. There are a number of professionals recruited from the ranks of telegraphy. Walter Perkins, the comedian, is an expert. He was placed in control of all the wires by the municipal authorities of San Francisco during the quake and fire several years ago. While discussing it with several companions, Perkins entertained them by reading the gossip indulged in by the operators in charge of the station, whose pleasantries were highly diverting, as they commented by wireless on the freaks of the passers-by.

A youth representing himself as "another son" of Marcus Loew successfully worked assistant manager Jack Kuehn of the New York theatre for \$20 the other evening. Mr. Loew has two sons, Dave and Arthur, both now associated with the circuit, the boys insisting upon going to work. They are Mr. Loew's only sons. The youth who got the twenty said he was "Isadore Loew." Walking into the New York, he poured out a sorrowful tale of being strapped without anyone "over in the office" and he almost tearfully informed Mr. Kuehn he had to get to Far Rockaway right away. Kuehn couldn't wait for the touch, so asked "Isadore" how much he wanted, offering him \$20, which was accepted. "Over in the office" this week they thought it was very funny and congratulated Kuehn upon the boy not having asked him for the theatre.

The late Tom Maguire, who lived eleven years without a tongue, but could talk, left a little country home at Lake Mahopac for his daughter, now twelve years old. Recent storms have almost wrecked the house and John R. Rogers has asked friends to help save the home. Thus far he has collected and desires to make public acknowledgment of the following amounts: George M. Cohan, \$25; Sam H. Harris, \$25; Chauncey Olcott, \$10; James T. Powers, \$5; Raymond Hitchcock, \$2; George C. Tyler, \$5; Pat Casey, \$10; Francis Wilson, \$5; J. K. Burke, \$5; Charles Grapewin, \$5; Harry Kellar, \$10; David Belasco, \$5; McIntyre and Heath, \$10; William Rock, \$5; Sam Rork, \$2; Bert Williams, \$5; Peter McCort, \$2; W. C. Fields, \$2; an old pal, \$2; William Collier, John Ringling and George Hobart have promised to contribute. Robert Hilliard is paying for the child's schooling. Rogers' theory of life is: "I shall pass through this world but once. Any good thing, therefore, that I can do, or any kindness that I can show to any human being, let me do it now. Let me not defer it, nor neglect it, for I shall not pass this way again."

W. S. Butterfield, assisted by local and Chicago capital, is planning to erect two new theatres in Battle Creek, each seating around 1,000 people. One

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.)

William M. Gray has been appointed general manager for the Washington Square Players, succeeding Holland Hudson.

Henry W. Savage will send "Everywoman" on tour for the eighth season, opening at Haffax sometime in August.

Klaw & Erlanger have obtained the right to a three-act comedy "Under Pressure," by Sydney Rosenfeld.

An involuntary petition in bankruptcy was filed by the Boston Grand Opera Co., Inc., July 5, setting forth the company owed \$25,000.

Janet Beecher was run down and injured by an automobile at 50th street and Fifth avenue July 5. She was removed to Flower Hospital.

Helen Miller (Mrs. Theodore Babcock), who, since her marriage a year ago, has been in retirement, is to return to the stage next season.

John Cort has a new Thompson Buchanan play which he is to produce next season. Josephine Victor has been engaged for the leading role.

Vernon Stiles, the tenor, has brought suit against Jos. Weber asking for \$20,000 damages for his dismissal from "Eileen," for which he was engaged at \$400 weekly. Weber states that the actor was found incompetent.

Charles Frohman, Inc., has the rights to a new play by Edwin Childs Carpenter, entitled "The Three Bears," and a play by Henri Bernstein named "Elevation" which was presented at the Comedie Francaise, Paris.

The Elliott theatre is to open in August with "The Eyes of Youth," a comedy by Max Martin and Charles Guernon. Marjorie Rambau, Macey Harlam, Donald Gallagher and Charles Abbe will be in the cast.

Charles Frohman, Inc., has started an action in the Supreme Court against the Famous Players-Lasky Corp. and William Somerset Maugham, seeking to restrain them from producing a film version of "The Land of Promise."

Robert Hillard, in the A. H. Woods production, "A Scrap of Paper," is announced as the opening attraction at the Criterion Sept. 13. Laurette Taylor is announced to open her season at the Liberty early in September in "Out There."

The widow of the late George B. Cox has transferred all her holdings in various theatrical enterprises to Joseph L. Rhinock. At the time of his death, Mr. Cox was one of the largest individual holders of theatrical property in America.

The openings in New York of the A. H. Woods attractions early next season are as follows: "Mary's Ankel," a farce by May Tully, at the Booth; "Business Before Pleasure," at the Eltinge and "The Scrap of Paper," in which Robert Hillard is to appear, at the Criterion.

A. H. Woods has again changed the title of the third of the series of "Potash and Perlmutter" plays. Originally it was to be called "Potash and Perlmutter in the Movies," then this was changed to "Potash and Perlmutter's Vampire," and now it is called "Business Before Pleasure."

George Bronson Howard was held in bail of \$10,000 as a refractory witness in General Sessions Court before Judge McIntyre, for refusing to answer questions put to him by members of the Grand Jury which is investigating charges of alleged criminal libel, growing out of the publication of a book by Boobs-Merrill, of which he was the author.

Arthur Hammerstein has started a suit against Rudolf Friml, the composer, asking damages of \$25,000 because the composer refuses to complete a score for "Furs and Frills." When "Coastalits" was produced last season it was a dismal failure, the plot being referred to in the criticisms at the time as having been lifted from a burlesque story that had gone the rounds of stag affairs for a great many years.

Mrs. Marguerite Curtis, reputed to be a French opera singer and residing in Chicago, started action for \$25,000 damages against the Hotel LaSalle, of that city. Just what the suit is all about no one seems to know, and Mrs. Curtis won't talk. Some time ago the singer was the defendant in a lawsuit started by Mrs. Jennie Schleuter, who al-

leged that Mrs. Curtis' prize bull dog, Nancy Lee, bit her on the wrist.

Carter de Haven and Flora Parker de Haven are asking the Supreme Court to grant them damages to the extent of \$75,000 in an action that they have started against Gilbert M. Anderson. They claim that this amount is due them on a contract which they had with Anderson covering a period of 70 weeks during which they were to appear in musical comedy under his management. They allege that they were dismissed after eight weeks of employment.

Fourteen vaudeville acts from various Chicago theatres entertained the prisoners in that city's Bridewell on the Fourth of July. A patriotic speech was made by Joseph Siman, the superintendent, who told the prisoners they would be freed immediately if they desired to join the army or navy. This offer provoked a bitter response from the chief recruiting officer, whose intention it is to reject any applicant known to be so freed from jail.

Orville Harrold has started suit for divorce from Mrs. Harrold, who, before her marriage, was Mrs. Lydia Mae Talbot. Harrold married her in 1913 after being divorced by his first wife. The second Mrs. Harrold was known to the stage as Lydia Locke, prima donna. In his latest divorce suit Harrold names Arthur M. Marks, a wealthy clubman, as the correspondent. Mrs. Harrold was placed on trial for her life in Reno, Nev., in 1911, on the charge of having murdered her first husband, but was acquitted.

The "Day Book" of Chicago, the only all-news newspaper in America, ceased publication last week, having failed to make both ends meet. Its editor, N. D. Cochran, who is also editor of the Toledo "News-Bea," announced that the increased cost of white paper, etc., and the failure to obtain 30,000 subscribers, were the causes of suspension. The "Day Book" first began publishing in 1911 and until last November sold daily for one cent, the price then being raised to two cents. Its publication reached 25,000 copies at one time, and there also was a time, the editor said, when it was running at a monthly loss of "not over \$500." During the White Rat trouble here, it ran considerable labor news, purporting to give the inside facts on the fight, nearly always taking the union side.

"Good Night Paul" is the name of the musical farce by Charles Dickson, Roland Oliver and Harry Olsen, which was first titled "Thin Ice," and which will open at Powers', Chicago, next week. The piece is in rehearsal in the Windy City, and picked for the cast are Elizabeth Murray, Lina Abarbanel, Audrey Maple, Ralph Herz, Frank Lalor and Eurrell Barabette. This is the short cast show reported in Variety two weeks ago, and the chorus will also be limited, there being but six or eight contemplated. Jack Welch is producing, with Henry Ben-Momo attending to the production. It is to be entirely Chicago-made, local studios supplying the scenery and the costumes are to come from local creators. There was some trouble with Abarbanel last week, and it may have been adjusted. The management is having the usual "all-star" experience.

Irene Bordino is after a divorce and damages, the first from her husband, Edward Beckman, and the latter from Glida Darthy, who is named as co-respondent in the separation proceedings and is alleged by Miss Bordino to have alienated the affections of her husband. O'Brien, Malevinsky & Driscoll represent Miss Bordino, now with "Hitchy-Koo," at the Cohan and Harris theatre. She was married to Beckman in November, 1915. The wife also alleges her spouse became attentive to Miss Darthy when the latter was with the French Opera Comique which played in New York last season.

Chicago dailies discovered that Carlos Sebastian had married Elizabeth Thompson, daughter of a wealthy lumberman of Chicago and Qultman, Miss. Just five days after being divorced from Dorothy Bentley on March 12 last, it develops that under the Illinois law Sebastian is prohibited from remarrying within one year from the time his divorce decree was granted. He did remarry, but outside the state, and since both parties are now in Chicago, bride and groom are compelled to live apart for the next eight months. The "separation" has been effective for the past six weeks at which time they returned to the city. Both deny that it is permanent. The bride is at the home of her parents on Drexel Square, and Sebastian has taken up quarters on the south side also. The frequent talks of the couple over the phone has led to the affair being dubbed "the telephone honeymoon."

SHOWS IN CHICAGO.

Chicago, July 11.
The withdrawal of "The Pawn" from the Garrick Saturday leaves the Garrick dark for the first time in over five years. The house will be closed three weeks, some much needed re-decorating being done before "You're in Love" reopens it July 29.

There are but four legitimate attractions left in the field, but that will be added to next week when "Good Night Paul," Jack Welch's new short cast and chorus farce opens Powers, which has been dark since "The Boomerang" left and which hasn't had a summer season since "Daddy Longlegs" was here.

Of the quartet of plays continuing "The Show of Wonders" at the Palace still flourishes best. The takings for the Fourth of July matinee were \$1,900 plus (night prices), with \$2 obtained for all seats on the orchestra and balcony floors. There are seats in the balcony for \$1.50, but on the holiday four were sold at that price.

The demand for "Seven Chances" at the Cort is still strong and as the Belasco show has yet to fall to its stop limit, the chances are that it will continue on through August, necessitating the setting back of the opening date for "Upstairs and Down," which is routed in for August 4. New interest will be infused into the current show because of Taylor Holmes replacing Frank Craven Sunday. Holmes is here doing picture work for Essanay. It was first announced John Butler would take the lead and he was Craven's choice for a successor. Holmes was induced to take the role only upon condition Butler remain in the cast. This was agreed upon, the two men being close friends.

"Turn to the Right" at the Grand runs on to acceptable profit, but "Dew Drop Inn" is due to leave the Illinois at the end of next week. It is figured to open in New York around Labor Day. "Pals First" will arrive at the Illinois Aug. 15.

SHOWS IN SAN FRANCISCO.

San Francisco, July 11.
Al Jolson and his "Robinson Crusoe" production arrived at the Cort this week and opened to a complete sell-out. Business continued at a tremendous clip and the prospects for a record run are exceptionally bright, particularly because of the star's popularity in this city, his home town.

Henry Miller and Ruth Chatterton in "Anthony in Wonderland" gathered a good house despite the presence of Jolson.

At the Alcazar, where the Richard Bennett Co. is in its sixth week, business continues at a normal mark.

"Hitchy Koo" Going on Tour.

When the Raymond Hitchcock show, "Hitchy Koo," closes its run at the Cohan & Harris theatre, it will go on tour. Jack Welch is now arranging the route for it.

The Hitchcock comedy was reported moving to the Cohan theatre when leaving its present address.

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.

H. P. Knight Scenic Studios, Inc. E. A. Jacobs, \$100.80.

Affiliated Theatre Bldg. Co., Inc.—Albert A. Volk Co., Inc., \$32.41.
Carlyle Blackwell—N. Y. Tel. Co., \$28.74.
Corse Payton—Marlborough Corp., \$111.75.
Hemp P. Dixon—C. C. Rosenwasser, \$187.11.
Dressler Players, Inc., and James H. Dalton—Shubert Theatrical Co., \$53.91.

SATISFIED JUDGMENTS.

William Fox Amusement Co., Inc. Continental Curtain Co., \$32.91 (Jan. 31-17).

ENGAGEMENTS.

Dolly Webb ("Darlings of Paris").
Julie Horne ("The Inner Man").
Gordon and Keadon ("From Fom").
Eddie Vost ("The Bride Shop" replacing Andrew Tombes).

RESIGNATION NOT ACCEPTED.

Charles A. Bird, who recently resigned as the general manager for the Shubert interests, believed at that time that he was about to depart from the legitimate theatrical producing field for all time, at least that was his intention, and he therefore at the same time tendered his resignation as secretary of the United Managers' Protective Association.

More recently Mr. Bird has associated himself with Elliott, Comstock & Gest as their general manager, and when he sat down to his desk at that office last week he was informed that the United Managers' Association had refused to accept his resignation.

The formal letter which Mr. Bird sent the association was not acted upon during the time Ligon Johnson, attorney for the organization, was west, but last week when the matter was taken up it was immediately decided the secretary would be asked to continue, he has consented to do.

Mr. Bird, accompanied by Nat Royster, left Wednesday for Chicago to look over the preliminary details regarding the opening of the La Salle theatre there under the Elliott, Comstock & Gest management.

SHOWS IN LOS ANGELES.

Los Angeles, July 11.
Oliver Morosco's three shows are playing at the principal theatres simultaneously and doing big business. "Lombardi, Limited," at the Morosco, is settling down for a run, as is also "What Next" at the Majestic, with "So Long, Letty" turning away at the Mason.

The "What Next" book has been practically rewritten and the show is now speedier. Several novelties have been injected.

DENVER SLOW FOR STOCK.

Denver, July 11.
Dramatic stock has not prospered at Denver this summer. The Denham company, which recently had an entire change of personnel, closes Saturday night, to be followed by a troupe in "new musical comedies," opening with "Hello Hawaii."

Joseph Glass, who put a stock company in Elitch's gardens, failed to make a go of it and O. D. Woodward, former director of the Denham, has taken the theatre, to present Maude Fealy and William Morse in leads.

The Lakeside musical company is the only one of three local stocks which appears to have a chance to break even.

BOSTON'S FARCE RECORD.

Boston, July 11.
The Park Square is way on the right side of the Selwyn ledger as the result of "Fair and Warmer," which closes this week after a continuous run of 23 weeks at this house.

The Boston long engagement records of a consecutive nature are held by "Under Cover," 29 weeks at the Plymouth (under the management of Fred E. Wright, who now is in charge of the Park Square). "The Man From Home" played 27 weeks at the Park and "Fair and Warmer" thus runs third in the history of the city, along with holding the duration record for a farce.

The Selwyn season will reopen on Aug. 13 with "Canary Cottage," to be followed by "Good Gracious Annabelle." Both played at this house last season.

Opera Co. Closes After 42 Weeks.

Chicago, July 11.
The Boston English Opera company closes its season in Sydney, Nova Scotia, Saturday, the show being moved here direct.

Under the management of Ed Beck the company has enjoyed a prosperous season, most of the dates being played in Canada and its tour, with few interruptions, has lasted 42 weeks, something of a record for opera.

SPECULATORS AND THEATRES HIT BY CLAUSE IN WAR TAX BILL

Theatres Will Have to Give Government Fifty Per Cent. of Premiums. Agencies Will Be Unable to Handle Seats at Fifty-Cent Advance. Canadian Managers May Raise Prices.

Washington, July 11.

The paragraph in the draft of the War Tax relative to theatre ticket speculators will hit those men so hard it will mean a majority will be practically put out of business.

The bill in its present form also provides that the theatres will have to share any premiums for tickets received with the government. The Finance Committee of the Senate reported back to that body July 3 with the draft of the bill.

The ticket brokers will have to pay a tax of five per cent. on all theatre tickets they sell at a premium of 50 cents over the box office face value of the coupon and 30 per cent. of the amount of the premium in the event that the latter is in excess of 50 cents over the original value.

The theatre managements will be forced to pay the government 50 per cent. of whatever premiums they receive from the brokers for giving them the choice locations.

A canvas of the theatre ticket agencies in New York made after the contents of the proposed bill had been received in New York brought to light the fact that the speculators will be unable to continue their business on a 50-cent premium basis in the event that the bill becomes a law. One of the brokers figured that buying seats from the theatre at a 25-cent advance over the box office price, the paying of the government tax would leave him exactly a profit of six and one-half cents per ticket, which would be far from contracting the losses sustained on the deadwood from his outright buys. The overhead charges on carrying a single ticket are figured as between 14 and 16½ cents. This would bring the actual cost of the \$2 ticket, including tax, to \$2.43½ cents.

In selling a ticket at \$3 the agency would stand to make a profit of 29 cents per ticket. This would give the brokers half a chance for an out on losses on outright buys.

At one agency Tuesday night the prevailing rates for seats in the front ten rows at "Hitchy-Koo" brought \$7 a seat; "The Follies" \$6 and "Oh Boy" \$5.

Vancouver, B. C., July 11.

British Columbia theater managers are debating concerning the time when they will be forced to ask more money for their tickets to make up for the war tax that must be paid.

A law passed at the recent legislature places a tax on all film and other theatre tickets, but no order has yet been made for the collection of the tax.

The road shows playing to \$1 and over are hit heavily by the new tax, the tariff running from 40 cents to \$1 extra on each ticket. It is possible that the order for its collection may not be put into effect before September.

The law as first proposed and which doubtless would have gone into effect, was forestalled by the efforts of Manager James Pilling of the Orpheum, who convinced Premier Brewster that the imposition of such a tax would

mean practically the closing of every house of amusement in Vancouver.

MANHEIMER DIRECTING TWO.

Both of the Ed. F. Rush new theatres will be under the management of Sol. Manheimer, representing Rush.

One of the houses will be the Norworth, two doors above the Playhouse on 48th street, and will have the revue which Jack Norworth is to head, with Lillian Lorraine second on the list. The Lorraine engagement became possible after the Norworth-Lorraine vaudeville act showed its drawing possibilities recently at the Palace, New York.

The other Rush house is the Stuyvesant, also on 48th street, near the Cort. It will open in November, and it is expected the Norworth will open in October.

The Norworth-Lorraine act is booked for Rockaway Beach next week; then Boston, Washington and Riverside, after which they commence rehearsals for the Norworth theatre production of "Odds and Ends."

DRAMATIC STOCK MUSICAL.

Waterbury, Conn., July 11.

The dramatic stock, now in its sixth week at the Poli theatre (playing "Peggy O'Moore" this week), is to try a musical piece next week, making the transition from dramatics to scale with the aid of a couple of interpolations in the cast. One will be Marion Sitegreaves in her original part in "The Only Girl." It is the Victor Herbert musical piece the dramatic stock will tackle.

The plan is the idea of Manager Griffiths of Poli's, who has caused much local comment by the move and that is sure to attract business. Jack White is director of the stock company and will also stage the Herbert piece.

If the innovation gets over Mr. Griffiths may alternate between dramatic and musical for the remainder of the stock engagement over the summer.

GRACE GEORGE'S PROGRAM.

Grace George opens at the Broadway, Long Branch, Aug 13, in a new play, not yet named, which is to be one of four or five that William A. Brady has for her season of repertoire at the Playhouse next season.

Miss George will be unable to come into the Playhouse before October as "The Man Who Came Back" is scheduled to continue there until then.

COX HOLDINGS TURNED OVER.

Cincinnati, July 11.

The theatrical holdings of the late Geo. B. Cox have been turned over by the widow to the Shuberts, who are associated with Jos. L. Rhinock in the matter. The holdings are principally in the Shubert enterprises. Several other theatrical interests are included, however.

Mrs. Cox is reported to have been advised by her local attorney, through her ignorance of local theatrical affairs.

Mr. Cox, who was the Republican leader of Ohio, largely invested in the Shubert properties for several years, until his theatrical investment reached an immense sum. His financial aid made it possible for the Shuberts to operate on the large scale they did.

PLAY RAPS GERMANS.

Cincinnati, July 11.

"The War Lord," a play written by G. W. Schlotterback, a former newspaper man of this city, is to be produced by the Queen City Amusement Co., recently incorporated by a group of local business men for \$50,000. The piece is to have its initial presentation at Washington on July 23. It is hoped that it will receive Federal recognition and sanction from the authorities there.

According to Schlotterback, the play is a rap at the German Government, and a plea for democracy. It was produced in Chicago several years ago as "The First Brother," but was withdrawn after receiving severe condemnation by citizens representing the huge German-American population of that city. It predicted the Russian revolution, the entrance of the United States into the war, and a revolution in Germany. The play has since been rewritten.

TOO "HIGHBROW" FOR MIL?

Milwaukee, July 11.

The George Foster Platt Company, named "The Modern Players," opened a summer stock season at the Pabst, Monday, presenting a trilogy of Schnitzler plays, "The Green Cockade," "The Lady With the Dagger" and "The Wedding Morning." Shaw's "You Never Can Tell" is scheduled for next week.

Just how well and for how long the venture will be supported by the public is a matter of speculation. It is the first serious attempt to offer the work of modern and ultra-modern dramatists after the most advanced methods of stage technique, and there is a marked tendency to prejudice the project with the argument that Milwaukee, because of its limited and mixed population, will not support the "highbrow stuff."

Frederick Lewis and Cathleen Nesbitt head the company.

"FOLLIES" BIGGEST.

The first five weeks of the season of "The Follies" in New York has struck the biggest average in receipts that the organization has ever enjoyed in its history. The show has been playing to a gross of \$21,000 a week for the entire time exclusive of the hotel premiums. These run over \$1,000 weekly.

NO MOROSCO CHANGES.

Los Angeles, July 11.

Oliver Morosco denies that he is contemplating any changes in the executive staff in the home office at New York.

Last week a report was printed Madison Corey was to become associated with him as general manager. Frank Underwood, who now holds that position, will continue.

WHITESIDE IN "PAWN."

Chicago, July 11.

Frank Keenan, who closed "The Pawn" at the Garrick Saturday last, will probably not be seen in the show after all when it opens at a Shubert house sometime during the fall. Walker Whiteside is mentioned to take the Keenan role—that of a Japanese aristocrat who fosters intrigue against America and who in the end commits hari-kari. "The Pawn" lasted six weeks here, the exact time predicted for its stay. The Shuberts thought the piece could stretch the run however by moving it from the Princess to the Garrick. It remained at the latter house three weeks. Its moving leaves the Garrick dark.

"TRAGET" JUMPS UP.

Atlantic City, July 11.

A. H. Woods' production of "The Target" by Samuel Shipman opened Monday night to \$370, and the receipts Tuesday evening were \$457, with the Wednesday matinee takings even bigger than the Tuesday night house.

Woods' "Parlor, Bedroom and Bath" is underlined here for next Monday.

MUSICAL PRODUCERS SCARCE.

The independent managers figuring on musical shows are worried over the outlook of securing stage producers for the coming season. At present all the available producers of musical shows, with possibly three exceptions, are under long term contracts for their exclusive services to certain managerial interests.

In casting up the list this week it was discovered Jack Mason, Frank Smithsonian and Edward Temple are the only free lance staggers. George Marion is with Savage for a number of productions, Ned Wayburn is under contract with Zeigfeld, R. H. Burnside is with Dillingham, and Edwin Royce, the English producer, who came over to stage "Betty" last season, is under contract to Elliott, Comstock & Gest, while Allen K. Foster is with the Shuberts. Dave Bennett is with Elizabeth Marbury; Joseph Smith under contract to Healy for restaurant revues, and Frederick G. Latham with Jos. Weber.

Anderson & Weber have Frank Stammers under contract to produce for them, while Fred Bishop is in Los Angeles with Oliver Morosco producing there. Julian Alfred is busy with restaurant revues, and William J. Wilson, one of the most prominent of American musical show producers, is in London at present producing for himself and Alfred Butt.

STOCKS OPENING.

Buffalo, July 11.

The Jessie Bonstelle Stock opens its summer season at the Star July 16.

The Pickert Stock Company is playing a five-week engagement at Hershey Park, after which they will be transferred to Bridgeton, N. J., later finishing their season in the New England parks. The Columbia Stock will play the month of July at Tumbling Dam Park, Bridgeton, N. J., while pop vaudeville holds forth at M. Ruby Heller's Criterion theatre. Saratoga Park is playing outdoor attractions, while Highland Park has a dramatic stock organization until July 30, after which vaudeville will be booked by Mr. Heller, who is managing the entire string.

Vancouver, B. C., July 11.

George Howard, formerly of the Del Lawrence Stock Company, has returned to Vancouver and this week opened with a new company at the Empress, playing stock. Ray Collins and Margaret Maryott are numbered in the cast.

STOCKS CLOSING.

Richmond, July 11.

The musical stock organization at the Academy here has but two more weeks of its scheduled season to run. Next week the bill will be "The Spring Maid" and the last week may be "The Yankee Consul."

Harry Short who played the principal comedy roles in both of these productions on tour has been specially engaged for the final fortnight.

SHERRY'S "BOYS" PLAY.

Wm. L. Sherry, who has gained fame as the state rights holder for all of the Paramount products, is to take the plunge into the legitimate producing field as the angel for a musicalized version of "Billy's Tombstones," which is to be produced under the title of "Good Bye, Boys." Interested with Mr. Sherry are two other monied men.

During the last week the film man has been lining up a tentative cast for the proposed production and to show that he is a plunger if nothing else, he has been after Raymond Hitchcock, Grace LaRue, Frank Tinney and several other names equally as prominent. Junie McCree is framing the musical version of the book for the show.

AMONG THE WOMEN

BY "PATSY" SMITH

That vaudeville managers are doing their bit toward fostering patriotism and stimulating enlistments for the army and navy is evidenced every week at the various theatres. This week Marcus Loew has, at the American, a picked squad of boys from the Fighting Irish Regiment—the 69th—as an unprogrammed feature of the bill. The boys sing and drill and their commander with tremendous earnestness makes a stirring speech that rings as true as a bell and leaves no mist of uncertainty as to the real necessity of our losing no time getting into the fray. Kennedy and Kramer open the show, Miss Kramer wearing a gray tailored suit built on the same lines and of the same material as her partner's business suit. She makes a mistake not wearing a Knox or some other plain sailor hat. Miss Kramer does a lot of step or buck dancing which reminds one that you seldom see a woman doing this style of dancing nowadays. The woman with Naynons' Birds wears a red velvet dress that looks as if it might have been made of the same piece that supplied the covers for the table and other stage properties used in the act. The beautiful South American macaw, in the act, furnished many a suggestion for color schemes to both dressmaker and milliner. Dolly Grey (Grey and Byron) is what the English call "a fine woman." First in "one" in a green and white voile dress and green sweater, she appears tough, and pulls a big surprise picture a few minutes later, looking "every inch a lady." A violet metallic cloth dress is trimmed with white opalesques and elaborate silver fringe. A large Spanish comb sets off her jet black hair and the brilliant heels on her silver slippers attract attention to good looking feet and ankles. The piquant Shirley Sisters (one in salmon pink and the other Alice blue) in fluffy tulle skirts and large floppy hats made the stragglers at intermission hurry to their seats. Their exaggerated jockey suits of black and white trimmed with jet circular designs were eccentric and attractive. So was the novel way they dressed their black curls. The two women in the Harold Selman and Co. sketch made a good contrast. One as a maid wore black, and the other, the daughter of the household, wore a white Grecian looking one-piece dress with peg-top skirt.

What promised to be a rather rare scandal was hushed up this week through some source when the complainant withdrew charges. The story is of the mother of a danseuse who jumped into big time prominence last season with her own specialty, the mother being accused of what amounts to grand larceny. Mother is said to have stolen several thousand dollars worth of jewelry, but carelessly left sufficient evidence behind to warrant her arrest. After a private detective agency had a representative interview with the woman, she is said to have returned the trinkets and the victim reluctantly agreed not to give the matter any publicity because of the woman's daughter, who is one of the youngest of vaudeville's classic dancers.

Mother just knew he would do it again one of these days and wasn't a bit surprised. When dear Daddy Dan hears about it he will doubtless give his blessing. Mayor Brady of Union Hill tied the knot last Saturday. The principals were Wm. S. Hennessy, U. B. O. agent, and his secretary, Florence L. Bardusch.

The Fifth Ave. show the first half was a big flash by reason of the number of pretty girls and showy wardrobe displayed. Margaret Ford's happy,

smiling personality and remarkable voice registered greatest with the tranquil audience in her song, "Smile, Smile, Smile." Her royal blue net and sequin gown is very becoming, but she should wear blue shoes and stockings. "The Fascinating Flirts" (six of them) wore pink cloth suits, pink hats, white shoes and carried sticks at the opening. They made many changes—the best looking being the brides' dresses of white charmeuse satin and net, the skirts made of four circular flounces. Some of the dresses hung badly, spoiling their effectiveness. You could not understand half the conversation McCormack and Wallace carried on with their dummy figures, but anyone with half an eye could appreciate Miss Wallace's blonde beauty. She wore three pretty dresses, the last one of gold lace and net being particularly good, but the audience were not looking at her dresses.

In fetching military array, a plump Miss O'Gorman (Three O'Gorman Girls), with long curls, appears before a special drop of blue and gray. She flashes a cape made of Stars and Stripes, gingerly tells you what they are going to do, and introduces her sisters. As a Red Cross nurse and a bugle boy the sisters make a pleasing animated picture. The prologue girl reappears and dances in a white and black frock. In white satin skirts, blue bodices and soldier caps, trimmed with gold braid, they play trombones with vigorous and fervent enthusiasm.

Helen Jackley, Hilda Wolfus and the two little Foy girls have everything their own way at the Royal this week. Not another female on the bill. Hilda Wolfus (Williams and Wolfus) wears pretty clothes, Little Miss Foy sings and Helen Jackley does gymnastic work. Miss Jackley is "some girl," by-the-by a fair sized feminine Hercules, but fails to perform any herculean feats.

The expected or the unexpected has happened, I hear, between a vaudeville couple. The man has become noted as attractive to women associating with him, and the woman is concededly fascinating, so likely it won't be any great surprise. Some even predicted it. Another matter of infatuation I understand exists between a headliner and a prominent moving picture exhibitor of New York. The latter wasn't predicted.

Pretty little Margery Wilson shows up nicely in "The Clod Hopper" film, featuring Charles Ray (Ince's Wonder Boy). Lydia Knott is splendid as a regular mother. The most interesting part of the picture is the slap given to the gullible New York City public. A farmer boy comes to New York and drifts to the stage door of a cabaret-restaurant where a sign for "Janitor Wanted" attracts his eye. Walking in on a rehearsal, he meets a manager sadly in need of comedy for the new show. The manager looks him over, noting his funny clothes, gets an idea and engages him at \$10 a day. The opening night audience is flashed on the screen going into ecstasies over the boy's real clumsiness, which they think assumed, of course—and a new star looms up next day on old Broadway. The reason hayseeds don't really put it over more often here is that they don't always get as far as Broadway.

Adele Rowland, at the Palace this week, has a new song about all the girls "getting nutty knitting." She carries one of the large knitting bags some women have shown the courage to carry on the streets of late. The gossip lines strike home and get many

a merry giggle from the men as well as the women. A new airy fairy summer frock of sheer white material embellished with wheels of Copenhagen blue embroidery, the same color as the walls of her set, is worn. This seems to be a popular fad just now—dressing to harmonize with your scenery—and it certainly is deserving of praise—a pleasing color scheme certainly starts an act off right. Winnie Baldwin (Bronson and Baldwin) looks winsome and pretty in the rose pink organdie that was new at the Colonial a couple of weeks ago. It's quite the prettiest lingerie dress I have seen. An Oriental looking gown has all the colors of the rainbow in it and the original Hawaiian dress with the ostrich tip lei, is most attractive. La Sylph's posing act was one or two notches short of perfection, to say the least, Monday afternoon. Either the operator or La Sylph needed rehearsing. Not one pose focused right and the effect was grotesque.

An item for the traveling public to know is a decision made by Supreme Court Judge Lueck in Milwaukee, Wis. Jessie Busley, playing there in 1915 with the Polyanna Co., lost a ruby ring from the vault of the Hotel Wisconsin. A jury at the time allowed the ring was worth \$2,500. The case has been pending and now along comes Judge Lueck who hands out the joyful news that the Wisconsin statute limits liability to the traveling public at \$300, unless a written agreement otherwise between guest and innkeeper has been made.

A story anent a "fixed" poker game, run by a woman who a short time ago was prominent in vaudeville circles, is being whispered around Broadway with a few sharp angles. It seems the woman in question operates the game in an apartment on the lower west side and invites her professional friends to participate. Her brother looks after things, and with four decks going, brother does the shuffling. The game in question occurred a few weeks ago during which brother left the room with one of the four decks. When he returned the players were dealt four sevens, four sixes, an ace full of kings and a queen full of kings. The woman held four tens. After a spirited play the landlady raked in the chips, herself playing banker at the beginning, thus killing any possibility of a complaint. A few words were exchanged, but nothing more could be done. Women who like an occasional flier at a 25 or 50 cent limit would do well to steer clear of strange games, and this same advice goes for the men. There are some "cheaters" in the playing ranks of show business. One fellow, earning \$250 a week as a "single" in vaudeville, is notorious among his intimates as a "cheater."

Ruby Raymond was so noticeably happy at the N. V. A. Clubrooms the other night anxious friends commenced to make inquiries and elicited the tidings "a decree" was on its way. There were others there wearing the smile that don't come off—but not for exactly the same reason. Some of the happy ones were Kitty Ross Howard, Shirley Sisters, Mrs. Spencer Kelly, Mrs. Guy Travillo and Mrs. Val. Trainor.

Belle Rutland wishes it known she has completely recovered from her throat trouble which for a time threatened to seriously affect her voice. She is looking suspiciously happy about something.

Here is an opportunity for women to do something for the soldier boys. Edwin Arden told us all about it from the Palace stage Monday. The American Girls Transport Tobacco Co. (started by the modest daughter of an Army officer) wants contributions and is getting them, big tin dippers full, every performance, at intermission and after the show is over at the Pal-

ace. Mr. Arden after first thanking the B. F. Keith management for the privilege of speaking from the stage, espoused the cause so vehemently we had a lurking suspicion the young lady sponsor was personally known by him and known to him to be a very deserving young person, to say the least. After Mr. Arden's agonizing lucid picture of the nerve racked boys on the transports worrying more about a good smoke than dodging U-boats on the way over, every mother's daughter should come forward with their bit and shoulder this Tobacco Relief Fund. This is not a charity, but a duty.

IN THE SERVICE.

Sam Smith, a reel boy at Loew's Greeley Square theatre, subscribed to three Liberty Bonds through the Loew system, superintended by C. C. Muscovitz. Young Smith paid for one bond in full. The remaining \$100 was to be settled at the rate of \$2 weekly from his salary. Last week Sammy joined the Navy. He called at the Loew executive offices, explained the condition, and Mr. Muscovitz suggested an agreement be given the young man acknowledging the Loew Circuit was holding the bonds for his benefit. This was satisfactory to the sailor, who insisted, however, a clause be inserted in the agreement that in the event of his death any equity then owned by him in the bonds should be turned over to the Hebrew Orphan Asylum of New York.

Jack Dempsey, superintendent of the American music hall under the William Morris management, has enlisted in the Quartermaster's Corps of regular army. He is a veteran of the Spanish-American War and has seen service in the Philippines and China. During the recent Mexican trouble he enlisted in the machine gun squad of the 71st Regiment, but obtained a discharge to go into the regulars. He returned from France last week, having made the trip over with one of the initial contingents of the U. S. army which crossed, and is due to sail for another trip in the very near future.

Local 390, New York I. A. T. S. E. and M. P. O., has furnished the following members to the service: Army: Philip Greece (Belasco theatre); Jacob Stein (Globe); Howard Menhart (American); Bert Stanley (Shubert); J. A. Casey (Criterion); James Archer (Princess); David Greenberg (Hippodrome), all property men. Medical Corps: Edward Amstett (Astor), property man. Navy: John Fletcher (Hippodrome); Olaf Jensen (Hip); Julius Heiber (Irving Place theatre); William Wright (Century); Albert Bauer (Harris), also all property men.

William Ryan, last season superintendent at the Colonial, New York, has enlisted in the 25th Co. of the Coast Artillery, and is stationed at Fort Slocum, N. Y.

Dave Pincus, non-professional but a younger brother of the several Pincus boys of vaudeville, is with the 22nd N. Y. Engineers.

Henry L. Meister, member of the I. A. T. S. E., No. 477, has enlisted in Battery B., 1st Wisconsin Field Artillery, and is at Camp Douglas, Wis.

Dion Titheradge is to become a second lieutenant in the Royal Field Artillery. He sailed for London about six weeks ago to enlist.

John Mills Houston, who was with "A Pair of Sixes" and "The Man Who Lost," has enlisted in the U. S. Marine Corps.

C. F. Lundberg, formerly known in vaudeville as Fred Yundy, the "Swede Janitor," is doing duty on the U. S. S. "Gopher," assigned to the Great Lakes. Kenneth Harlan, leading man with Thos. Ince, is to leave Los Angeles shortly to join an eastern regiment.

"Beebe," as he was always known when ticket speculating in Times square, has joined the army.

Harrell, the magician, is acting as telegraph manager at the U. S. Cantonment at Ayer, Mass., for the summer.

CABARETS

New music currently popular for dancing in the Broadway restaurants is given below, furnished VARIETY by Earl Fuller, of Earl Fuller's Novelty Orchestra at Rector's:

FOX TROTS—"Someday Somebody Gonna Get You," "Sweet Egyptian Rose," "Tennessee Blues," "Jass a Yankee Doodle Tune," "When a Buddy Meets a Buddy," "Poor Cryn Baby," "Jazbo Johnson's Hokum Band" (Stern & Co.), "Mother Dixie and You" (Feist), "Sweet Emalina" (Broadway), "Modern Maiden's Prayer," "Boogie Rag" (Shapiro, Bernstein), "Mr. Jazz Himself," "Whose Little Heart Are You Breaking Now?" (Waterson, Berlin & Snyder), "Back to Dixieland" (Remick & Co.), "The Willow Tree," "Send a Letter to Me," "Bedouin Girl" (Schirmer), "Have You Seen the Ducks?" "Chu Chin Chow," "Follies of 1917" (T. B. Harms), "There's Something About You That Makes Me Love You" (Joe Morris), "Sweet Cookie Mine," "Fox Trot Girl" (McKinley Music Co.).

ONE-STEPS—"Long, Long Time" (Broadway), "Do Something" (B. B. & S.), "Look Before You Leap," "Where Do We Go From Here?" (Feist), "Cotton Picken Time," "Over There" (Wm. Jerome), "Some Night (S-B)," "The Zoo Step," "College Boys Dear" (Schirmer), "Clouds Roll By," "Hello, My Dearie" (Harms), "Lilly of the Valley" (Stern), "Hoe, Hoe, Hoe" (McCue), "Somewhere in Ireland (Fischer)," "Basket of Peaches," "The Irish Have a Great Day Tonight" (Witmark & Sons), "Follow the Flag" (David). **WALTZES**—"When Shadows Fall," "Moonlight Blues" (McKinley), "Beautiful Unknown" (Feist), "Jealous of Me" (Witmark).

Hap Ward's Ferncroft Inn, located about 26 miles from Boston on a wonderful auto road, is doing exceptionally well this summer, Hap having established the place and made it a rendezvous for the better grade of Bostonites. The Inn is large and has several dining rooms and a big dancing sloop where a troupe of Ethiopians distribute jazz music. An electrically lighted fountain directly opposite the Inn guides the visitor from a long distance away. While a number of the suburban gardens outside Boston are trifling with the stringent closing hour which calls for a midnight finale, Hap is living strictly up to orders, although when a party of professionals visit the place the "lid" is slightly tipped for their exclusive benefit. Lucy Daly (Mrs. Ward) is hostess at the Ferncroft, while several of the former Ward-Vokes employees are in evidence about the place in official positions. A Packard car will drive a party from Boston to Ferncroft and back for \$15, the ride being worth the expenditure alone. This week Hap is entertaining the Elks, who are convening in Boston, nightly parties of Elks from various cities giving special entertainments at the Ferncroft. At the Bread and Cheese Club on the other side of the city, things are running wide open, the place going at full swing as long as the crowd continues. At Revere Beach, Boston's summer stand, no license for the sale of liquor is in evidence and this keeps many away from that spot, driving them to the road houses instead.

Albert Robar, a floor manager at the Winter Garden cafe, Chicago, and formerly at the College Inn and Green Mill Gardens, was shot in the thigh last week, the attack said to have been made by his wife, who had become jealous of his attentions to another woman. The shooting, which has been a carefully guarded secret, is supposed to have taken place in Robar's home. From reports the facts are that Robar remain-

ed away from his home all night and when he appeared the next forenoon, he was greeted with a bullet. The man was removed to the North Chicago Hospital, where the authorities advised that the patient was rapidly recovering and would probably be discharged this week. In answer to the query of the nature of his injury, a nurse replied that it was "a gunshot wound." As first reported, Robar had been shot in the groin. No arrest was made and apparently the police took no notice of the affair.

Anticipating Congressional action which would ban all alcoholic liquors during the war—and many think for years afterwards—it was reported that the bonded warehouse of Chicago was practically denuded of whiskey last week, with the duties paid amounting to \$225,000. Some places took advantage of situation by immediately placing a false price on bottled goods, the Hotel Sherman jumping its Bourbon from \$1.25 to \$2.00 per quart. Even with the government plan to buy up the whiskey in bond, it is estimated that enough liquor is in sight for a five years' supply. One of the largest distilling concerns in the west, however, claims that only a supply for one year is on hand, not counting the bonded whiskey the government proposes to take over. This firm (Chapin & Gore) announces that it will wind up its business. Charles H. Herman, head of the Chapin & Gore firm, estimates that 2,000 saloons in Chicago will be forced to close within the next 60 days.

The Terrace Garden, Chicago, show has been undergoing a process of elimination for the past month and with an apparent scarcity of desirable acts, there is a tryout of one or two almost nightly at the supper show. However, there has been no technical change in the revue section, the hit of which remains with Decima and Eddie McLean, dancers. Running second is Cecelia Novasio, a shapely girl with much alloted to her. In the ice section, there is no apparent loss in the withdrawal of Charlotte, for the dainty Gladys Lamb and her spectacular partner, Norval Baptie, have nicely compensated the going of the foreign star. The ice portion supplies the punch. The management is dickering with a Broadway cabaret producer to put on a new revue. At present the supper show runs from 7 to 9.30, effectually keeping seated a majority of the diners, because of the ice section coming last.



GROUP AT HOTEL SEABURNE, CONEY ISLAND

The Hotel Seaburne, run by Billy Werner, is unique among Coney Island's most popular places. Located beyond the limits of the mob's area, the Seaburne draws and holds its own crowd, ever faithful to this hotel on the water's edge where you can do as you please as long as you behave yourself. It's the true summer idea of salt-water Bohemianism. In the above picture, from left to right, are Billy Werner, Fred Wier, Mrs. Wier, Mrs. Alexander, Gus Edwards, Anatol Friedland, Mercedes Lorenz, Edith Gillis.

Chicago's Michigan avenue cafes have been enjoying a great increase in patronage since the anti-parking law became effective some weeks ago. The law prohibits the parking of motor cars within the Loop from 4 to 7 o'clock in the afternoon and all standing cars must find space in Grant Park during the hours mentioned. A committee of Loop hotelmen headed by Harry Moir of the Morrison and Frank Bering of the Sherman protested to the council committee on transportation, asking that the time limit be made from 4 to 6.30. A motion to rest the anti-parking hours was lost, six votes to four.

A report last week that the Yonkers places, now capturing the late night restaurant trade from Broadway, had closed was unfounded. There was some trouble in one of the Yonkers resorts that had not discriminated against any of its late hour patrons, some roughnecks starting the rumpus, and it was thought this would bring the attention of the Yonkers authorities to the places, but it didn't. Nothing can disturb the Yonkers police, excepting a crawling automobile. Besides the wide open night policy, pool rooms and hand books are quite the fad up there in the daytime.

"Come Over, Come Over," Billy Jerome's topical song, is stopping the show at Maxim's in the revue, as Martin Calhane sings it. Mr. Calhane has made an importun number out of it, and seems to have extra verses which he easily fits to table parties. All are harmlessly funny and draw big laughs. It's seldom any cabaret revue has ever been stopped by applause for an encore. The reverse is usually the case. Isabelle Jason is in the Maxim's summer show, and doing extremely well. Miss Jason's class tells on the floor, and her dancing does the rest.

Healy's Farm is giving away, as souvenirs, President Wilson's Message to Congress in small phamlet form, with a picture of the President and the American flag on the cover, and an advertisement of the Farm on the back page. Notwithstanding his Long Beach resort was reduced to ground level by flames in the spring, Thomas Healy takes his loss philosophically, saying perhaps he might have had a bad season at the beach this summer.

Asbury Park is bone dry this summer, but notwithstanding that, the Plaza Hotel has put in a cabaret that is enough to drive the diners to drink. As they can't get liquor after hearing the singing and playing, it just drives them away from the grille, forever. If the Plaza's idea was that its grille should have a "show" and then it got the

cheapest one that could be had, it's the Plaza's error, but otherwise its cabaret is the worst in the world, both singers and musicians.

Although cafes the country over have been carefully watching developments in the Congressional struggle over what classes of alcoholic drinks were to be prohibited during the term of the war, the Winter Garden cafe, Chicago, exhibited the essence of caution in contracting for its entertainment, in lieu of possible general prohibition. Last week one act was offered a four-weeks' date, with a cancellation clause added reading, "Providing the city does not go dry in the meantime."

Harry James, the Chicago cafe manager, is now back at the Casino, located at Clark and Kinzie, which place is noted for its two kinds of jazz band—one for dancing and the other a colored organization with several of the men playing on jugs (known as jug jazz). Some time ago James left the Casino to put Wynn-Cliff Inn on the map, but influences at the City Hall made it necessary to sell out to Charles Wiess. Excellent business is the rule at the Casino.

Robert Nome, conspicuous in vaudeville circles as a labor expert during the Chicago Actors' Union strike, is one of the features at Feltman's, Coney Island, where he is now in his fifth week as a soloist. Nome is a musician aside from being a very capable labor leader. He jumped into the spotlight some years ago when he antagonized Harry Mountford's methods as a White Rat executive.

Chas. Cornell's Revue opened last week at the West End Casino with 20 people. Pabst's Harlem Casino, also on 125th street, has a revue as a side attraction for the first time in its history. It was recognized as an old Germanic foodery and catered to the aristocratic Germans of Harlem, and business fell off until it was found necessary to add some additional entertainment to the orchestra and accordingly a revue was engaged.

The holder of the federal liquor license, Frank Roberto by name, at Motorhead Inn, which was raided two weeks ago, in the Chicago suburban towns round-up, may be deported as an undesirable alien. He has never been naturalized and it was for that reason and the fact that crimes had been committed in his resort that it was raided.

Reisenweber's attempt to operate a "Jazz Kitchen" adjoining its restaurant building, after the regular closing hour at night, failed of its purpose through the police deciding dancing could not be permitted in the Kitchen after one a. m. Only light foods and non-intoxicating drinks were sold.

A restaurant in San Francisco with a pro-German management is inviting trouble, according to a report from that city, through refusing permission for any artist in the cabaret to sing an American national air, although the orchestra is allowed to play them.

Edelweiss Gardens, perhaps the biggest and most pretentious of Chicago's south side cafes, plans a revue upon which Carlos Sebastian and Jack Frost are working. The former will put on the dances, while the latter will write the song numbers.

As the result of the explosion of a fireworks bomb in a Fourth of July celebration at Quincy, Ill., F. Coleman Metcalf, aged 32, a cabaret singer of Lexington, Ky., was killed. The body was buried at Lexington.

Marie LaVarr is at the Winter Garden, Chicago.

BILLS NEXT WEEK (JULY 16)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.

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); "F." 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) Dolly Sisters Kouss & Sisters Morgan Dancers "Band Box Revue" Mullen & Coogan Duffy & Ingels Edge of World Cals Bros Alex Bros & Evelyn ROYAL (ubo) Rosa Coghlin Cred & Wright Girls "Memories" "Rubeville" Adelaide Frances The Gladiators Joe Brownling (One to fill) RIVERSIDE (ubo) Conroy & LeMaire Carus & Comer Mercedes Robbins Marguerite Farrell Scarfpit & Vavara Hirschhoff's Gypsies Kanasawa 3 "AMERICAN (loew) Billy & Ada White Baraban Manthea 3 Housh & LaVelle "How It Happened" Shaw & Lee Chauncey Monroe Co Baker Sherman & B Belgium Trio (One to fill) 2d half Kay & Belle Mack & Lee Conates & Crackerjacks Henry Frey Foley & LaTour "All Wrong" Ados Tr (Two to fill) LINCOLN (loew) Kay & Belle Manning Knowles & F Amoros & Jeanette "The Alibi" Dotson 5 Melody Maids 2d half Kennedy & Kramer 3 Tivoli Girls Ward & Curran Schwartz & Clifford Berniveld Bros (One to fill) 7TH AVE (loew) Kennedy & Kramer Jimmy Shea Cunningham & B Al White Co Mack & Lee Berniveld Bros 2d half Marshall & Welton Manning Knowles & F George & Cooper Howard & Sadler Frances & Earl GREELY (loew) Baker & Rogers Foley & LaTour Edward Lynch Co Claudia Coleman The Nightons (One to fill) 2d half Henry & Adelaide Francis Dougherty Cunningham & B Harold Selman Co Al Fields Co The Randalls DELANEY (loew) Francetti Sisters Francis Dougherty Fredericks & Palmer Harold Selman Co Smith & Kaufman Burke & Broderick 2d half Jessen & Jesson Jimmy Shea Naynon's Birds Jessen Sisters McKey & Co Fox & Cross 3 Yocarrays NATIONAL (loew) Booth & Leander 3 Tivoli Girls Meyer Harris Co Fox & Cross Naynon's Birds 2d half Harms Trio Bush & LaVelle Gilmore & Payton Howard & Mack 5 Melody Maids ORPHEUM (loew) Fred Rogers Schwartz & Clifford "All Wrong"	Al Fields Co 3 Yocarrays (One to fill) 2d half Booth & Leander Shaw & Lee May & Billy Earl Fredericks & Palmer Alfred White Co Smith & Kaufman Baraban Manthea 3 BOULEVARD (loew) Tyler & Sinclair Claire & Inness Gilmore & Payton Henry Frey Jones & Tate 2d half Francetti Sisters Rob & Robertson Lambert & Briceco Meyer Harris Co Moss & Frye AVE B (loew) Belmont Tr Jim & Flo Bogard Between Trains Jan Rubin (One to fill) 2d half Frazier Bunce & H Hoy's Minstrels (Three to fill) Coney Island BRIGHTON (ubo) Nora Bayes "Nurseryland" Wms & Wolfus Jimmy Lucas Co Young & Waldron Geo Rosener Sig Franz Co Borsini Tr Jack Onri HENDERSON'S (ubo) Eddie Foy Co Ford Girls Co Watson Sisters Al Herman Mr & Mrs Melbourne The Stanton La Palerica 5 Nelsons Rockaway Beach MORRISON'S (ubo) Norworth & Lorraine Arving & Lord Bradley & Ardine Josephine Davis (Two to fill) Brooklyn BIJOU (loew) Marshall & Welton Howard & Sadler Grey & Byron McKey & Co Bill Fruit Frances & Carl 2d half Dotson Amoros & Jeanette "Her Bli" Bernard & Mayers The Nightons (One to fill) DEKALB (loew) Henry & Adelaide Rob & Robertson Dunn Sisters George & Cooper Moss & Frye Harms Trio 2d half Dorothy & Lethern 3 Fred Rogers Claire & Inness Chauncey Monroe Co Grey & Byron Burke & Broderick PALACE (loew) Stewart & Olive Frazier Bunce & H Bush & Shapiro (Two to fill) 2d half Marshall & Covert Jim & Flo Bogard "Shot at Sunrise" Wood Melville & P Jones & Tate FULTON (loew) Jessen & Jesson Mack & Velmor Ward & Curran Conates & Crackerjacks The Randalls 2d half Belgium Trio Billy & Ada White Edward Lynch Co Claudia Coleman "How It Happened" WARWICK (loew) Plott Wood Melville & P (Two to fill) 2d half Stewart & Olive Bush & Shapiro Jan Rubin (One to fill)	Albany, N. Y. PROCTOR'S (ubo) Aus Creightons "Street Urchins" Wilfred Clark Co Betty Bond Lunette Sisters 2d half 3 Jordan Girls Billy Kilgard Old Time Darkies "Dream Fantastic" Allentown, Pa. ORPHEUM (ubo) Johnson & Creed Gaylord & Lancelton Medlin Watts & T Toots Paka Co 2d half Levitt & Luckwood J. Bernard Co Daniels & Conrad "What's His Name?" Alton, Ill. AIRDOME (wva) Kipp & Kippy Klutings Novelty 2d half Peetless 3 Sebastian Merrill Co Atlanta, Ga. LYRIC (ubo) (Birmingham split) 1st half A & G Falls Ernie & Ernie "Garden of Mirth" International 4 Hrenzyk's Models GRAND (loew) (Birmingham split) 1st half "Nude Truth Girl" "Over in Dixie" Munford & Thompson Carl Eugene Tr The Professionals' Original Memo CONTINENTAL HOTEL LOS ANGELES and SAN FRANCISCO Shanley and Furness ("Fifty-Fifty") Atlantic City, N. J. KEITH'S (ubo) Harry Green Co Belle Baker "Futuristic Revue" Rooney & Bent Stan Stanley Co Santley & Norton Gallagher & Martin Roy & Arthur (One to fill) Baltimore, Md. HIP (loew) N & S Kellogg Primrose Dancers Rontino & Shelley Chas Deland Co Arthur Lipson Randow Trio Ray City, Mich. WENONA B'CH P'K (ubo) LeRoy & Paul Izetta 3 Gordons & Kangaroo Billings, Mont. BABCOCK (ab-wva) (19) Oodone Clifton & Kraemer Azalea & Delores Madam Marion Morgan Fields & S Strassler's Animals (22) The Olmsteads Bady & Fields Violon Beauties Irving Gosler Binghamton, N. Y. STONE (ubo) Solma Broatz Varlon & Perry Tralnon 3 (Two to fill) 2d half 2 Little Days Princess Napella Co (Three to fill) Birmingham, Ala. LYRIC (ubo) (Atlanta split) 1st half 2 Weber Girls Morgan & Armstrong 6 Royal Hussars Sid Lewis Co Mosher H & M "Naughty Princess"	LOEW'S (Atlanta split) 1st half Cherry & Malone Sullivan & Macy Bill Fruit "Beaux & Belle" Boston KEITH'S (ubo) Meistersingers Bert Fitzgibbons Miss Campbell Hassard Short Co Wm J. Relly McMahon Diamond Co Cooper & Smith 4 Boises McLellen & Carson ORPHEUM (loew) Dolly & Calame Valadya & Nuts James & Johns Sufragette Girls Stewart & Lewis Ados Troupe Leonore Simonson 2d half DePeron Trio Amoros & Mulvey Vespo Duo Show Girls' Revue (One to fill) ST JAMES (loew) Noack Evans & Newton Small Town Opera Andy Lewis Co W Gilfrain & Girls 2d half Raymond Mohr & Moffatt Congressman Kitty Sidney Falke "Betting Bettys" Bridgeport, Conn. POLI'S (ubo) Clark Bros Dayton, O. KEITH'S (ubo) Velde Trio Frank Hardon John Sharke Co Dorothy Kenton "In the Trenches" Denver PANTAGES (p) Azard Bros Wilton Sisters Barber Thatcher Co Roach & McCurdy "Girl from Adam" Harry Sydel Detroit TEMPLE (ubo) Claire Rochester Roland Travers Co "Color Game" Artie Mellinger Bud Snyder Burns & Frohlo Archer & Ward. Selo ORPHEUM (loew) 4 Earles Joe Whitehead "Frederick, the Great" 3 Robbins Diving Contest MILES (ubo) Saints & Sinners LaPalva Remi Duo Ross & Ashton 4 Rennces 4 Holloways Duluth, Minn. NEW GRAND (wva) Margaret Burt Davett & Duval Adams & Griffith Cal Orange Packers 2d half Holliday & Willette 3 Gibson Girls Taber & Green Herr Jansen Co E. J. Louis, Ill. ERBER'S (wva) Van Cello Co Dunley & Merrill Arco Bros 2d half Mystic Bird Lockhart & Laddie (One to fill) Edmonton, Can. PANTAGES (p) Bert Wheeler Johnny Small Owen McGivney Al Wholman "Oh Doctor" Elmira, N. Y. MAJESTIC (ubo) 2d half (12-14) Burns & Lynne Victoria Four	Chicago MAJESTIC (orph) Ray Cox Stone & Kallias Kenney & Nobody Corbett Shop & D Hooper & Marbury Geo Schindler Nip & Tuck (Two to fill) GT NO HIP (wva) Gallerini Sisters Flish Howard & T Lhose & Sterling Dorothy Earle Dorothy DeSchelle Keno Kesse & M Van & Belle Ballahoo Trio Davis & Kitty Wheeler & Dolan Strand Trio Scott & Tierny Jones & Sylvester Valerio Circus McVICKERS (loew) Nimbo & Ebbs Denny & Perry Frank Le Dent Pisano & Bingham 3 Mori Bros Ronald Ward & T "In Old Madrid" Neil McKinley (One to fill) Cincinnati KEITH'S (ubo) (Sunday opening) W Ward & Uless Francis & Nord Gren Pates Co Ed Dowling Lonla & Hawaiians Cleveland HIP (ubo) Burns & Foran Torcat's Roosters Valerie Sisters Bachmann's Kids Billy Reeves MILES (loew) Stuart's Models Knight & Carlisle F & H Walters Tom Edwards Co Wells Nor & Moore Diving Contest Columbus KEITH'S (ubo) Kips & Kipp Earle & Sunshine Murphy & Barry "Love in Suburbs" Norwood & White Hedrix Belle Isle Dayton, O. KEITH'S (ubo) Velde Trio Frank Hardon John Sharke Co Dorothy Kenton "In the Trenches" Hartford, Conn. POLI'S (ubo) Retter Bros Si Hi & Mary Local Leah Nora Co "Rising Generation" 2d half Braggard Bros Holone Vincent Silver & Duval "Boys in Blue" PALACE (ubo) Lun & Anelika Dan Casey Bennett & Richard Little Hip & Na 2d half The Beleguers Gehen & Spencer Dickinson & Deagon Frear Baggett & F Haxleton, Pa. FEELEY'S (ubo) 2d half (12-14) Le Veaux La Polerica Mahoney & Rogers White's Circus Hoboken, N. J. LYRIC (loew) Sidner & Towley Dorothy Moore Co Kutler & Clare (Two to fill) 2d half "Gerater Duty" Laurie Ordway Paul & Pauline (One to fill) Indianapolis, Ind. KEITH'S (ubo) (Sunday opening) Sprague & McNece Dave Manley Althoff Sisters La France & Kennedy Theo & Dandies ENGLISH (ubo) DeBo & Flores Murphy & Klein 4 Gypsy Girls Sullivan & Meyers Zeno Jordan & Z Jacksonville, Fla. ARCADE (ubo) (Savannah split) 1st half Reddington & Grant Vahel Harper Co Adania 3 Cartmell & Walker "Impressions of Art" Janesville, Wis. APOLLO (abe) 2d half (10-21) 3 Anderson Sis	Texico George & Georgie Uki Trio Jersey City, N. J. KEITH'S (p) 2d half (12-14) Kelly & Galvin Garden Belles Lerner & Ward Kansas City, Mo. PANTAGES (p) (Sunday opening) Le Hoen & Dupreese Weber Beck & F Bruce Duffett Co Adler & Arline "Texas Round Up" Knoxville, Tenn. BIJOU (ubo) (Chattanooga split) 1st half The Houltons Octiva Georgia 4 Burke & Burke 4 Readings Lanesater, Pa. COLONIAL (ubo) 2d half (12-14) Katelyn Conrad Clayton & Wilder Wm Trainer Co Imperial Tr Little Rock, Ark. MAJESTIC (inter) Countess Verone Ray Bruce & Fay Rose & Arthur Boylan Dave Roth (One to fill) Logansport, Ind. COLONIAL (ubo) Wright & Earle Billie Clarkson Fields & Wells 2d half Rosalle Ascher June Mills Co Van Cello Co Los Angeles ORPHEUM (Sunday opening) Elsa Rugger Randall & Myers Norton & Nicholson Asabi Tr Senor Westony Margaret Anglin Co Patricia & Meyers PANTAGES (p) Adler's Bears Minnie Allen Fong Choy E. HEMMENDINGER Tel. John 871 Wille Hale & Bro Ryan Reichfeld Louisville FN FR PK (orph) (Sunday opening) Sasha Plator Marie Stoddard Lewis & Norton Verce & Vercl R De Mont 3 KEITH'S (ubo) (Nashville split) 1st half Lamb & Morton Wayne & Warren Drew & Wallace Ward Bros Roeder & Dean Mason City, Ia. CECIL (abe) College Quintette Art Adair 2d half Wolford Stevens 3 The Braminos Memphis, Tenn. LYCEUM (loew) Howard & Graft McKay & Hamilton Max Lee "When We Grow Up" 2d half Texico Nordstrom & Potter Jarow Oxford 3 ORPHEUM (inter) Wilson & Aubrey 3 Columbia City 4 Tracey & McBride Weber & Redford (One to fill) Milwaukee, Wis. PALACE (wva) LaSalle Stock Co Minneapolis, Minn. GRAND (wva) Hayes & Rives Connors & Huych 5 Immigrants Lorimer & Thomas PALACE (wva) Barber & Jackson Brown's B'kface Rev Merkit & Bondhill PANTAGES (loew) Girl From Starland Chester Graber "Everyman's Sister" Ward & Van "Miss America" Montreal SHOMER PARK Novelly Clintons 5 Milanes Richards Brandt & M Monard & Mayne Sheppard & Roy Nashville, Tenn. PRINCESS (ubo) (Louisville split) 1st half "Sufragette Revue" Newark, N. J. PALACE (ubo) 2d half (12-14) Ed & L Miller "For Pity Sake" Alexander O'Neill & S W Oakland Co New Haven, Conn. BIJOU (ubo) The Carboys Silver & Divall Breen Family 2d half Lus & Anelika Scott & Marke Lockett & Brown Fies Metzettis New London, Conn. LYCEUM (ubo) 2d half (12-14) Frocks & Frills Frank Carman Rogers & Wood New Rochelle, N. Y. EVE Marshall & Covert Howard & Mack (One to fill) 2d half Plotti Between Trains (One to fill) Norfolk, Va. ACADEMY (ubo) (Richmond split) 1st half The Halkwies John Geiler "The Haberdashery" Mellville & Rule Garcinetti Bros N. Yakima, Wash. EMPIRE (ab-wva) (15-16) Curtis's Dogs Emily Darrell Nalio & Nalio Alice Nelson Co
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E. HEMMENDINGER

Tel. John 871 Wille Hale & Bro Ryan Reichfeld Louisville FN FR PK (orph) (Sunday opening) Sasha Plator Marie Stoddard Lewis & Norton Verce & Vercl R De Mont 3 KEITH'S (ubo) (Nashville split) 1st half Lamb & Morton Wayne & Warren Drew & Wallace Ward Bros Roeder & Dean Mason City, Ia. CECIL (abe) College Quintette Art Adair 2d half Wolford Stevens 3 The Braminos Memphis, Tenn. LYCEUM (loew) Howard & Graft McKay & Hamilton Max Lee "When We Grow Up" 2d half Texico Nordstrom & Potter Jarow Oxford 3 ORPHEUM (inter) Wilson & Aubrey 3 Columbia City 4 Tracey & McBride Weber & Redford (One to fill) Milwaukee, Wis. PALACE (wva) LaSalle Stock Co Minneapolis, Minn. GRAND (wva) Hayes & Rives Connors & Huych 5 Immigrants Lorimer & Thomas PALACE (wva) Barber & Jackson Brown's B'kface Rev Merkit & Bondhill PANTAGES (loew) Girl From Starland Chester Graber	Losers to the Prospects Bessie LaCount Wille Bros (20-21) (Bill playing Walla Walla 15-16) Oakland PANTAGES (p) Zarbo's Dogs Antrim & Vale The Romanoffs Schooler & Dickinson Singer's Midgets Stapokole & Spider HIPP (ab-wva) (15-17) Kawana Bros Bessie LaCount Selbie & Lillie Princess Ka Newport & Strik N Harah & Girls Ogden PANTAGES (p) Jerome & Carson Stoddard & Hynes Freddie James Anderson's Revue Ed & J Smith Capt Sorcho Co Pasadena, N. J. PLAYHOUSE (ubo) 2d half (12-14) Jones & Johnson Paris Duvall McLynn Sutton 2 Binns & Burt Walter & Noland Pawtucket, R. I. SCENIC (ubo) Hoy's Revue (Full week) Philadelphia KEITH'S (ubo) Stone & Kallias Emma Stevens Arthur Horel Co The Vivians Spencer & Williams Ashley & Allman Linner's Dancers Heros & Preston GRAND (ubo) The Brightons Jones & Greenley Ann Suter Deimone Angel Co J & M Harkins "Midnight Rollers"
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"THE CRUISE OF THE DOUGHNUT"

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BRADY and MAHONEY

Pittsburgh
HARRIS (ubo)
Lawton
Kitty Flynn
Kenway & Green
H & E Conley
2d half
Burns & Lynn
Douglas Family
Johnson Bros & J
Romer Tr
DAVIS (ubo)
McIntyre & Heath
Milo
Lorraine & Pritchard
Knapp & Cornalla
Alex Bros
(Others to fill)

Portland, Ore.
PANTAGES (p)
Gillespie Girls
"Magazine Girls"
Ed Bondell Co
Miller & Lyle
Gerard's Monkeys
HIP (ab-wva)
(15-18)
Harry Watkins
Gerald & Griffin
Fields Keane & W
"Echoes of Bway"
Permane
Don Robert Co
(19-21)
(Bill playing Seattle
15-18)

Providence, R. I.
EMERY (loew)
Raymond
Vespo Duo
Mohr & Moffatt
Congressman Kitty
Sidney Falke
"Betting Bettys"
2d half
Nosack
Eva & Newton
Leonard Simonson
Small Town Opera
Andy Lewis
W Gilfrain & Girls

Richmond, Va.
BIJOU (ubo)
(Norfolk split)
1st half
Hazel & Moran
Reed & Wood
"Petitcoat Minstrels"
Mayo & Tally
(One to fill)

Roanoke, Va.
ROANOKE (ubo)
Hart & Kuville
Jean Valentine
Herbert Lloyd Co
Clayton & Simms
"Girl in Moon"
2d half
Lawrence Reilly Co
Musical Hunters
Clark & Lavier
Gertrude Barnes
Hill & Ackerman

Sacramento, Cal.
EMPRESS (ab-wva)
(15-17)
Musical Bluebirds
Chadwick & Taylor
Robey Trio
4 Old Veterans
Louis London
Fred Zobedie Co
(18-21)
Arnold & Page
Gruet Kramer & G
Rodway & Edwards
Fremont Benton Co
C & M Dunbar
Flying Venus

Salt Lake
PANTAGES (p)
Bevan Flint Co
Queenie Dunlin
Foley & O'Neill
Harlan Knights Co
Al Golem Tr

San Diego
PANTAGES (p)
Pederson Bros
Kajiyama
Stephens & Hollister
Olson & Johnson
"6 Peaches & Pair"
San Francisco
ORPHEUM
(Sunday opening)
Cal Boys Band
Sant & Laves
Orville Stamm
Long & Ward
Three Vagrants
Clark & Hamilton
Geo Roland Co
PANTAGES (p)
(Sunday opening)
D'Armour & Douglass
Will & Mary Rogers
University 4
Alexandria
Wm Shilling Co
HIP (ab-wva)
Florento Duo
Dorothy Hayes Co
Begley & Howland
Witch's Hour Witches
Elior's Novelty
John A West
2d half
Blanche LeDuc Co
Edna Riese Co
Noble & Brooks
Musical Lunds
Pauline Saxon
Mennitt & Sidell

CASINO (ab-wva)
Blanche LeDuc Co
Edna Riese Co
Noble & Brooks
Musical Lunds
Pauline Saxon
Mennitt & Sidell
2d half
Dorothy Hayes Co
Begley & Howland
Witch's Hour Witches
Elior's Novelty
John A West

San Jose, Cal.
VICTORY (ab-wva)
Marie Genaro
Dae & Neville
Ley Hoffman
Bijou Min Misses
Radium Models
(18-21)
(Bill playing Sacre-
mento 15-17)

Savannah, Ga.
LYRIC (ubo)
(Jacksonville split)
1st half
Francis P Bent
Harry Sykes
"Flirtation"
Rich & Lenore
Palfrey Hall & B

St. Louis
PRST PK (orph)
(Sunday opening)
Que & Haw
Conrad & Conrad
Guirran & Newell
Leach Wallin 3
PARK (wva)
20th Century Whirl
2d half
3 Falcons
Princeton 4
Dunley & Merrill
Klutings Novelty
SKYDOME (wva)
El Toro 3
Harold Yates
Harvey Trio
2d half
Reiff & Murray
Denoyer & Danie
Arco Bros

St. Paul, Minn.
HIP (abc)
3 Anderson Sis
Wolford Stevens 3
Levinaky's Old Shoes
Lane & Harper
"Winning a Queen"
2d half
Odor & Pals
Dave Slack
(Three to fill)
PALACE (wva)
Maestro Co
Holliday & Willette
3 Gibson Girls
Tabor & Green
Herr Jansen Co
2d half
Venetian 4
Sparks & All Co
Austin & Bailey
Dognon & Clifton
(One to fill)

Schenectady, N. Y.
PROCTOR'S (ubo)
"Hiram"
Skinner & Kastrup
Andy Rice
El Rey Sisters
Witt & Winter
2d half
Gene Green Co
Lucille & Cockle
Betty Bond
5 of Clubs
(One to fill)

Seranton, Pa.
POLI'S (ubo)
Helene & Emilion
Daniels & Conrad
Arcadia Trio
Primrose Four
Resista
2d half
Chas Lederger
Rita Boland
Gaylord & Langton
Medlin Watts & T
Toots Paka Co

Seattle
PANTAGES (p)
Holmes & Laverie
"Breath of Old Va"
Morris & Allen
"Movie Girl"
Rio & Helmer
PALACE (ab-wva)
(15-18)
Julia Edwards
The McFarlands
Story & Clark
Arthur LaVine Co
Daisy Harcourt
Roeder's Inventions
(19-21)
(Bill playing Tacoma
15-18)

Spokane, Wash.
PANTAGES (p)
The Lamplins
Smith & McGuire
Abrams & Johns
"Mimic World"
Joe Roberts
HIP (ab-wva)
(15-17)
J & I Melva
Chuck Haas
Faber & Taylor

C Rogers Co
Louis London
8 Black Dots
(18-21)
Tokayo Tr
Alex Duo
Gypsy Brigands
2 Blondys
Hugo Lutgens

Superior, Wis.
PALACE (wva)
Allen & Allen
Basil & Allen
Mendel Caesar & G
7 Dixie Boys
2d half
Maestro & Co
Maggie LeClair
Davis & Litt
"Garden of Aloha"

Syracuse, N. Y.
TEMPLE (ubo)
Gene Green Co
Eddie Carr Co
5 of Clubs
(Two to fill)
2d half
"Hiram"

Tacoma, Wash.
PANTAGES (p)
Wm DeHollis
Sherwood & Sherwood
Melville & Milne
Nestor's Sweethearts
Henry Rudolph
Ed & Lottie Ford
(19-21)
(Bill playing North
Yakima 15-16)

Tacoma, Wash.
PANTAGES (p)
Will NANTAGES (p)
"Mr Detective"
"Woman Proposes"
Stuart
Green McHenry & D
REGENT (ab-wva)
(15-18)

Toledo, O.
KEITH'S (ubo)
Skating Girls
PALLACE (wva)
Maude Ryan
"Fashions a Carte"
(One to fill)

Toronto
HIP (ubo)
1st half
Lottie Grooper
Chappelle & Vidocq
2d half
Song & Dance Rev
Victoria 4
Lella Selblin
YONGE (loew)
DeArmo & Marguerite
Duval & Simons
3 Ruby Girls
Clarence Wilbur
Own Bed Co
Brooke & Powers
Liana Carrera

Trenton, N. J.
TAYLOR O H (ubo)
2d half (12-14)
Picquo
Amy Lesser
Boier & Bogg
Arcade Trio
V Hampton & Schreiner

Troy, N. Y.
PROCTOR'S (ubo)
Lucille & Cockle
Billy Kilgard
"Girl 1000 Eyes"
Old Time Darkies
3 Jardon Girls
2d half
Aus Creightons
"Street Urchin"
Wilfred Clark Co
"Girl 1000 Eyes"
Lunette Sisters
Vancouver, B. C.
PANTAGES (p)
Julian Hall
The Gascoignes

Mabel Hamilton, the original of the Clark and Hamilton team, has been engaged as hostess at the Beaux Arts cafe, Atlantic City, the date being procured through Billy Curtis of the Broadway Booking Bureau.

L. L. Consolly, formerly assistant manager of the Claridge, who married Mrs. Henry B. Harris, has qualified as a first lieutenant at the Plattsburg Training Camp.

The former Techow Tavern Ice Palace, San Francisco, has been converted into a 5c. dancing pavilion.

Victoria, B. C.
PANTAGES (p)
Howard Kibel & H
"Miss Hamlet"
Lena Shaw Co
Swain's Animals
Koltz & Nash
LYRIC (wva)
2d half (19-21)
Margaret Ryan
Davett & Duval
Adams & Griffith
Cal Orange Packers
Walla Walla, Wash
LIBERTY (ab-wva)
(15-18)
Bedford & Gardiner
Murray & Love
Newell & Most
6 Musical Harvards
Joe Rolley
Laypo & Benjamin
(20-21)
(Bill playing Spokane
(15-17)

Washington
KEITH'S (ubo)
Winston's Water
Lions
Bronson & Balwin
Bankoff & Grille
Nelson Waring
Duffy & Daisy
Hunt & De Mamy
Montgomery & Perry
Sylvia Loyal Co
Winnipeg, Can.
PANTAGES (p)
4 Roses
McCormick & Swor
Octavia Handsworth Co
Harry Breen
"Miss Up to Date"
WILLIAM (wva)
Ovonda Duo
Harry Dixon
Irving & Ward
Bachmann's Kids
2d half
(Bill playing Ft Will-
iams 16-17)

Woonsocket, R. I.
BIJOU (ubo)
Burlington 4
Joe Stanley
"Yellow Peril"
2d half
Clayton Conrad
Marion & Lamar
Those 5 Girls

Worcester, Mass.
POLI'S (ubo)
Braggard Bros
Winston Hoffman & D
Dickinson & Deagon
Frear Baggert & F
2d half
Retter Bros
Leah Nora Co
SI HI & Mary
Little Hip & N
PLAZA (ubo)
The Hebequers
Beatrice Lambert
Scott & Marke
Bohen & Spencer
"Gays in Blue"
2d half
Francis P Bent
Mr & Mrs N Phillips
Dan Casey
Prescotts
Bijou's Minstrels
Yonkers, N. Y.
PROCTOR'S (ubo)
Van & Schenk
J E Bernard Co
The Le Vars
Margaret Ford
The Naxyfys
2d half
Nat Willis
Doris Wilson Co
Fadie & Ramsden
Clinton & Rooney
J & K De Marco

Paris
ALHAMBRA
Magleya Duo
2 Tomboys
Tiller Girls
Hamamura Tr
Sonely
Leonce & Lillian
Samaroff 3
Suzie Welty
Paco Ruscatt
Stems
Jack Birchley



DETROIT.

When you tour the "Provinces" you stop in Detroit. No matter what vaudeville circuit you'll collect a full week's salary in Detroit if you're not killed by an automobile or a Ford before Sunday night.

From a vaudeville point of view Detroit is a unique town in a number of ways. The Keith, Loew, Sun, A. B. C. and the Family-United all include it in their route sheets and the "split-week" is unknown.

There is an old saying that when a manager wants to build a theatre he hunts up an old alley and starts in building at this point, stage entrance first. In Detroit they have three vaudeville theatres where the rule is reversed. The stage entrance is on the street and the public have to enter these theatres from the alley.

Most actors visiting Detroit intend to visit the Ford plant and the famous Belle Isle. These plans seldom materialize for the reason all one's spare time is taken up trying to find the hotel after the show is over and locating the theatre again when it is time to go back to work. By Friday you can generally negotiate the trip without assistance and then you are convinced that in the interest of your own safety it is best not to explore the mysteries of the city further.

The police are marooned in the centre of intersecting streets. If you've lost the way it is useless to try to tell your trouble to a cop. You'd never reach him alive. There are autos to the right of him, autos to the left of him, autos in front of him and autos behind him. I don't know how the



The first thing to do in Detroit is to get lost. No two streets run in the same direction. When they built the town they picked out the main corner, the 42d and Broadway of the place, then started streets out to every point and as they got out a ways, commenced to split the points. The map of Detroit looks like a cross between a wagon wheel and a spider's web. No one knows which way is north and no one cares. Too busy dodging Flivvers to care anything about direction.

The street cars travel in pairs as a matter of self defense. It's pretty hard to knock two cars off the track at once, even with a Flivver.

Getting run over with an automobile is easy in Detroit. Most of the auto accidents recorded in the papers gen-

cops eat unless they send 'em their food in airships.

When they built the Temple theatre here they picked out five alleys on which to locate the stage door. Then they made three stage doors arranged somewhat like a vault, secret combination and all. Houdini is reputed to be the only man who ever got into the stage end of the theatre without having to be shown how. Charley Williams, the house manager, came around from the front of the house one evening to put his bank roll in on the stage for safe keeping, but before he could work the combination on the three doors he was held up and relieved of the wad. Charley says he'll get some "big time" for the robbers if he can find them, and he won't get it through Carl Lothrop either.

Aside from its bad, bad robbers, naughty girls and mystic maize streets, Detroit is a bright spot in vaudeville. The audience is always plentiful and a keen and appreciative crowd of customers they are. The hotels are first class and quite reasonable and the town is full of four, six and twelve-cylinder "pep."

"MAY" SHOW REHEARSING.

The cast for "One Time in May," to be produced by the Shuberts, has been completed and the chorus for the show started rehearsals last week.

Among the principals will be Charles Purcell, Peggy Wood, Maude Odell, Wm. Norris, Arthur Albro, Grace Winter, Harold Crane.

According to the present plans the show is to be the opening attraction of the coming season at the Astor.

erally report three or more machines as having passed over the body of the victim. The newspapers have a standing headline "Today's Auto Accidents."

NEW ACTS NEXT WEEK

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

Dolly Sisters (New Act), Palace.

Donald Brian and Co. (6).

"Somewhere in Mexico" (Dramatic).
18 Mins.; Full Stage (Special Set).
Palace.

Altogether untimely, poorly constructed and on a theme that ordinarily wouldn't pass censorship for any grade of vaudeville, "Somewhere in Mexico," the feature act at the Palace in which Donald Brian is riding into vaudeville, can be registered as a theatrical weakling. The sketch, based on the activities of Francisco Villa during the period when the American expeditionary force under General Pershing made a vain effort to capture him in the mountains of Mexico, looks as though it has been dragged out of hiding, brushed off and thrown at Brian for a vaudeville debut. The story is of the experiences of two brothers, aviators, forced to alight on hostile territory. They are captured and brought before Villa. He is worried about the "Gringos" and decides to procure definite information as to the strength and location of his pursuers. One brother (Roy Fairchild) is a coward and implores the other (Mr. Brian) to commit treason to save their lives. The latter consults Villa alone and tells him if he will murder the coward he will tell everything. The brother is murdered off stage. Then, with a liberal dash of patriotic dramatics Mr. Brian tells the Mexican to do his worst, etc. He murders the surviving brother right on the stage. Curtain. It's bad taste to characterize a cowardly Yank in these times and while the part was played excellently by Mr. Fairchild, it's a bad character under current national conditions for any stage. John Sainpolis, as Villa, was sufficiently dramatic in character, but it took several moments for the house to realize it was characterizing the Mex bandit, the make-up being entirely different from the oft-printed portraits of that individual. And Mr. Brian was saved only by his lines, for as a dramatic lead Brian lacks almost everything but appearance. If the musical comedy star would become popular with vaudeville patrons he will relegate this affair into the deadwood, for it wouldn't even make a good one-reel thriller. And who wants to see Donald Brian in such a role? If it remains in the two-a-day houses, the vaudeville magnates must think considerable of Mr. Brian as a drawing card, which he undoubtedly is, but at that Brian is the only loser—excepting of course the mob who form that line to the left on the way to the box office. Wynn.

Laidlaw.

Roller Skating.

6 Mins.; Full Stage.

Fifth Ave.

Laidlaw is a man about 70 years of age, who roller skates on a raised platform, about three feet above the stage, and 3x8 feet in dimensions. To watch a white haired man of that age doing fancy skating on rollers may be an attraction in its way. Col. Diamond dancing seemed to be, but Col. Diamond, about the same age as Laidlaw, swung in on a craze, while roller skating no longer holds novelty, nor on big time can Laidlaw be termed a novelty, on skating or age. The small time may be satisfied with him. As a type of elderly physical fitness, Laidlaw is in a class all by himself, but it's a question if vaudeville cares to exhibit that particular thing without other value other than the curio aspect. The running time, six minutes, of the turn is also against it as an act. Sime.

Julian Eltinge Players (5).

"Her Grace the Vampire" (Comedy-Drama).

17 Mins.; Full Stage (Special Set).

This sketch, given under the heading of the Julian Eltinge Players, was written by Mr. Eltinge, probably casted and produced by him as well, and may be the same playlet shown under his name when Mr. Eltinge was making his final appearances in "Cousin Lucy" in Chicago recently. The sketch, as far as vaudeville is concerned, will answer the purpose, but it doesn't appear to have received any too much attention in the writing, for the story, in its plot, is too mechanically drawn, disclosing itself early, and the logic of the tale was altogether overlooked. But it is going to do on the big time because it has a bit of novelty for the varieties, besides an excellent cast and the Eltinge name. Sallie Stanton and J. W. Ashley are featured. The set is a picture studio, with a canopied dais made ready for the final scene of a film. It is to be a "death," with Miss Stanton playing Miss Gale, a picture star, and Mr. Ashley doing Sanderson, her director. "Billy" (unprogramed) is the cameraman, and there is the star's maid, who takes the male role in a rehearsal that calls for a little comedy. The other comedy is brought out by studio customs, such as Miss Gale saying "shoot" when ready, and Sanderson calling "How many feet? Cut!" during the "death." Miss Gale tells Billy she is through with Sanderson, tired of his ways, he is a "chicken chaser," and she won't stand for the director telling young girls he can make them picture stars. She has had an offer from Lasky for \$600 weekly, and intends accepting it. While they are talking and rehearsing Sanderson enters, refuses to believe Miss Gale is going to leave, and while both are discussing this point a "chicken" calls to see Sanderson and obtain an autographed photo of Miss Gale. The star warns the girl away from the director, tells Billy her own daughter would have been the girl's age (15), and then starts the sad story of how she and her husband were parted, which leads up to the finish. Miss Gale discovering the girl is her daughter by reading her father's name on the card she left, and almost simultaneously the girl's father discovered his long lost wife when looking at the photo his daughter had. There is a phone call from the husband, and the wife leaves the studio forever after finishing the scene. One could almost imagine a leading woman in films Lasky would pay \$600 to must have had her picture in the pictorial sections now and then before that happened, but perhaps the husband didn't care for newspaper pictures, even if he never attended picture shows. But this, however, is free license in sketch writing, if it should occur to an audience. The story is educational, for it warns young girls away from picture directors, which isn't a bad thought on the part of Mr. Eltinge, now a film star himself. Vaudeville could afford to take the sketch on the uplift of the warning, for that is really valuable, and it does carry a lesson. Miss Stanton plays the lead very well, and is of a type that not alone gives conviction in the stage play of the picture, but Miss Stanton seems quite adaptable to the screen as well, for she has a "picture face." Mr. Ashley makes Sanderson repulsive, which is the very best thing he could have done with the character, and it helps the act. The girlish role is capable taken, as are the other two, with the Billy part made active. As a sketch scheme away from the commonplace, which means not on "mistaken identity" or "triangle" lines, "Her Grace the Vampire" ought to please right over the circuits, with the other points as further recommendations. Sime.

Duffy and Inglis.

"Nut" Comedians.

17 Min.; One.

Royal.

James T. Duffy (formerly Duffy and Lorenz) and Jack Inglis (Hawthorne and Inglis) look like a happy vaudeville combination for laughing purposes. The boys are not quite sure of each other as yet, but with a few weeks of work they will be ready to hand the wise Palace audience the laugh of their lives. It isn't what they do as much as the way that they do it that counts in this case. There really isn't anything new about the act, other than what Inglis has done before, but both he and Duffy deliver with the present routine. The entrance is a scream, clad in Palm Beach suits and wearing opera hats and their faces decorated with corn cob pipes. Then there are a couple of "nut" songs that are howls. The first, "Don't Blame It All on the War," is good, but it is the "A Dollar Down and a Dollar a Week" that is a delicious bit of comedy. The catch phrase "Won't we, Jimmy?" "Yes Jack" and vice versa that the boys are using will eventually work up into a real big laugh getter for them. At present Duffy seems just a trifle uncertain as to whether or not he is landing his points, but as soon as he starts adlibbing with Inglis there won't be anything in vaudeville that will beat the act for laughs. Fred.

Swan and Swan.
Juggling and Dancing.
11 Mins.; One.

Swan and Swan are boy and girl, the boy a dancing juggler and the girl a semi-toe dancer. Barring that he juggles in the familiar tramp style, without the tramp's make up, the boy does rather well, with two or three tricks of his own invention, besides the dancing accompaniment. The girl fills in mostly as assistant. The turn looks to be crudely constructed. Just now it only has a chance on small time, but rearranged, with the boy's ability brought out for marketable value, the act should be able to make an early spot on the big time. Sime.

Charles Martell.
Blackface Comedian.
15 Mins.; One.
Jefferson.

A clever performer, but a rather free "chooser" of material used by others. Starts off with recitative ditty, supplemented by the Bert Williams poker game pantomime; a quantity of Swor and Mack's crossfire, done with the aid of his own feeder in the orchestra who poses as the leader, finishing with some loose Bert Williams stepping. A funny personality, which only needs to be fitted with original material to class with the leaders. Jolo.

Grey and Byron.
"A Girl's Weigh."
18 Mins.; One, Two, One.
American.

Two clever people, man and woman, but mismatched through the woman being a head taller than the man. It starts off with the familiar flirtation stuff in "one." Goes to the woman's home in "two" and then back to "one." The crossfire talk scintillates with repartees and is enhanced by the perfect English which the man employs. They sing a bit, singly and en masse. For a ballad solo the woman switches from soprano to contralto. They have at one spot a clever one-word give and take conversation and finish with a little stepping. As a disciple of terpsichore the woman is positively "crool." The classiest kind of a three-a-day turn. Jolo.

Police Chief Dorna, of Dayton, Ky., who also owns a beach, has barred one piece bathing suits, socks for feminine bathers and white suits for men. All suits must cover the girl's knees.

Harold Selman and Co. (3).
"That's the Secret" (Dramatic).
20 Mins.; Interior.
American.

Here's a sketch that could go into the big time at once and would be certain to score even stronger than it does in the three-a-day, and that's going some. You laugh all the way through and know there's a trick finish, but cannot tell which way it will go. Act opens with dark stage. "Burglar" ostensibly rummaging about. Woman enters, turns up light and confronts the man, who is near the window and could readily have made a get-away, but doesn't seem anxious to do so. Maid is discovered unconscious on the couch and it develops she has been chloroformed. The young mistress of the house and the youthful burglar are very polite to each other. She requests him to be seated while she phones the federal secret service department to come for the burglar, who had tried to steal from the house certain papers of naval importance. The woman then handcuffs the youth to a chair, by and with his assistance and suggestions. Maid comes to and talks to the burglar while mistress is off. He begs her to keep it up and you know they are in cahoots. Enter secret service man, who says it is a case for the regular police and why should they send for the federal authorities? Mistress explains her father is an important naval official and the intruder is undoubtedly a spy in the employ of some foreign government anxious to secure "said papers." Federal man grows very interested in the investigation, in the midst of which the maid sits up, readjusts her pillow and shifts her position on the couch. This is a genuinely funny situation—not a mere giggle, but a roar. Federal man shakes down maid and she cries to burglar: "Oh, Bob." Federal man gets youth to confess on promise to let him off and himself confides to youth he is double-crossing the U. S. Government and wants to ally himself with the youth. The young man leads him over to the table, takes receiver from hook and has the conversation heard elsewhere. Ta ra! He confronts the federal man, says he and the mistress of the house are the children of the head of the naval department, the "maid" is his sweetheart; that he had exacted a promise from his father of an important post if he could unearth the "leaks" in the department; that father was listening on the phone by pre-arrangement; that they had long suspected the federal man; that father would not give his boy a big job so he could marry, and so on. Then the federal man bursts out laughing, says father had told him of the entire affair and sent him up to kid the thing along. All four artists are good actors. Jolo.

Helena Jackley.
Gymnast.
7 Mins.; Full Stage.
Royal.

Helena Jackley is evidently a foreigner, judging from the manner in which she accepts the applause. Her principal trick is taking a back turn from a ladder pedestal and landing on her hands on a table with her feet hitting the floor about the same time. She does this three times, moving the pedestal a rung higher on the ladder on each occasion and each individual effort brings applause. Then for a break in the routine she introduces some pole work. A polished nickle pole is lowered from the flies for this purpose, but not low enough to reach the stage. After mounting to where the top is fastened from above she runs through the usual routine of poses, and then returns for her final jump from the high ladder, with the pedestal moved to a rung about ten feet above the table for this leap. It sends her away nicely, but the act is a little shy on novelty. She might overcome this with additional work on the pole. Just a fair opener at present. Fred.

Frank Burt and Ed. Johnston Co. (1).
"Bluff" (Comedy and Music).
 21 Mins.; Full Stage, One and Full Stage.

Brighton Theatre.

Following a western tour, this new act returns to the east for its principal showing, after having opened around New York last fall, just before going west. Its principals are Frank Burt, once of Haythorne and Burt, and Ed Johnston, who played opposite Billy Arlington in "The Golden Crook" (burlesque) for several seasons. The turn is named "Bluff" and has the slightest sort of a story, about a woman requiring a couple of musicians for a musicale. The opening is a parlor where the mistress of the house is waiting for the musicians, and the act immediately goes into "one," merely to show Burt and Johnston on their way, the action then commencing and continuing in full stage. The act is principally based on the musical bit as done by Arlington and Johnston in the burlesque performance, but it is not as complete, Arlington having been a violin player in it. Johnston now plays the banjo as before and Burt a sort of piccolo. They play the several melodies asked for to the one tune. The act is held up by Mr. Burt, always a funny fellow on the stage and a good performer. In this turn his comedy and dancing make the act. There is nothing else that could. The young woman, not the same who started out with the act, has only to play a lay figure, and Johnston, while made up for comedy, takes the straight part. As Burt can get the turn over on his own work, it becomes a comedy act, not a big one but a fairly good one. At the Brighton it was in the third spot and seemed to be secure there.

Sime.

Arthois Family (5).
Risley, Acrobatic, Tumbling.
 6 Mins.; Full Stage.
Jefferson.

Look like a foreign family of two men, two women and a boy. Good routine of "Risley," acrobatic and tumbling work, with the two little women doing a portion of the understanding, supporting fairly heavy men, even to three-highs. One trick especially commends itself, a man standing on a woman's hips and jumping to her head. This style of turn is obsolete for the two-a-day.

Jolo.

Fox and Mayo.
Songs and Piano.
 16 Mins.; One.
American.

Two men, straight, who plays the piano, and comedian. The comedian first does a cissy waiter, then yiddish; straight renders a ballad, comic a Chinese ditty in green spot with doppe chatter while straight sings in falsetto voice, Hawaiian duet, operatic parodies. Excellent three-a-day performers.

Jolo.

Nainoa.
Musical.
 10 Mins.; One.

Nainoa is billed as Hawaiian's greatest guitar player, and he may be, but this Hawaiian young man isn't strong enough as an act to appear alone on big time. He plays the popular melodies of his country on the guitar, making a few announcements, and finishes with a Hawaiian military march, the best bit of music in the turn. It would seem his place is with a concerted act, but the small time will use him and perhaps the small big time, as Nainoa in an early position will get over on the march number at the close.

Sime.

Churchill's discontinued giving a revue entertainment last week and started a straight cabaret show. Among the entertainers are Patsie Delany, Elsa Ward, Jimmie Allen, and Nogi, the latter an Oriental dancer.

Gen. Pisano and Co. (2).
"At the Italian Front" (Shooting Act).
 15 Mins.; Full Stage (Special Set).

The new shooting act of General Pisano's is entitled to more than passing notice through it having a "production" end. The set is the Alps, with the members in Italian military uniform. The opening is to a slow curtain and lights with some incidental business, the perspective giving the suggestion of an encampment just before dawn. Following this two-minute opening, Pisano goes into the sharpshooting period, where he does difficult shots, mostly with rifles readily noticeable as having bright nickel-plated barrels. Some of the shots carry a tinge of thrill, such as shooting a small ball held between the heads of his two assistants (one a good looking woman), and again shooting articles from the girl's mouth. In these days of heavy warfare and with the country called to arms sharpshooting is vastly of more interest than of yore. In fact at the Fifth Avenue, the last half where Pisano appeared, the Weekly Pictorial ahead of him on the same program had some film of sharpshooting practice on the European field, with the results shown. They did not commence to class with the work of Pisano's. The current interest just now would hold up a turn of this sort, and with the production color lent to it make the act even more desirable.

Sime.

Keene and Williams.
"A Countryside Flirtation" (Comedy).
 14 Mins.; Three, One, Three. (Special Drop).

Jefferson.

A magnetic "Sis Hopkins" comedienne, with an infectious silly laugh, with man a mediocre feeder. Act opens in "three," with girl seated outside cottage door. She tells of having been to a picture show and indicates she is romantically inclined. Goes to sleep on bench, lights out and drop in "one" is lowered showing country road. She meets city chap, they go through a lot of funny bucolic chatter, he asks her to marry him, she rushes off to go away with him immediately, lights out again, drop is raised, showing her asleep, having dreamed it all. Awakes. "If I'd a slept five minutes longer I'd a been married." Hilarious three-a-day skit.

Jolo.

Castellini and Jardo.
Piano and Songs.
 14 Mins.; One.
Royal.

Two men, in evening dress, one a clever pianist, and the other the possessor of a good tenor voice which he knows how to use. The team are evidently Italians, both capable musicians and the singer seems to have had the advantage of operatic training. The act is about equally divided between the pianist and the singer. A number from "Aida" is the opener, followed by a piano selection, then the tenor sings Canio's Lament and then another piano selection, a light medley of popular airs. For the final number "La Donna Mobile" is given. The tenor compels applause with his voice. After the act has a little work, the duo securing confidence and stage presence as a result of it, the offering will do nicely anywhere.

Fred.

Stetson and Huber.
Singing and Dancing.
 12 Mins.; One.
Jefferson.

Conventional small time man and woman turn. Usual duet opening, stepping, chatter, more dancing, song, crossfire, more stepping.

Jolo.

San Francisco's restricted dancing district, closed some months back during the vice crusade, was allowed to run in full blast July 4th eve for the first time, although drinks were only served until one o'clock.

PALACE.

The short shower at curtain time Monday night proved beneficial to the early acts at the Palace, for the house marked a capacity point when the indicator dashed the weekly pictorial revue. The show is sufficiently entertaining from one end to the other, the single disappointment being the headliner, Donald Brian and Co. (New Acts) who suffered because of the poor vehicle selected for his debut. And while the Morgan Dancers, new in their third week, found some applause awaiting them at the finale, the act has outlived its usefulness at this house for the present time. It's a great big production, but not the kind one cares to look at for three consecutive weeks. It might have concluded after the opening scene, for it began to assume a flat aspect there. The youth who cavorts merrily around among the ballet girls seemed patricially awkward, the music being the one redeeming feature during the dull moments. For a single week the production provides a great flash, but for a three-week run it is liable to jam up even the best of bills.

Selecting the hits one must credit Al Herman with the honors of the evening. Herman has eliminated much of the material that bore an ancient hue and has added some genuine good comedy. And he certainly fell heir to a great spot following the Brian vehicle. Herman is assisted by Charlie Weller, Chicago's favorite "Jazz" singer, Weller accompanying the comic from a balcony box in the rendition of two numbers. It made a great finish with a patriotic number, insuring the hit, although that was assisted with the conclusion of the dialog section.

Adele Rowland, closing the first part, took down a goodly share of the applause prize, but Miss Rowland overworked her welcome at the end. She might have satisfied with two numbers less, but, on the contrary, took advantage of every ripple to encore. Sheer personality dominates her specialty, and this in itself makes her certain.

Avelling and Lloyd were fourth, following the dancing act, and with their distinctive delivery and the bright Hoffman dialog ran along to a continuous string of laughs. There is little or no change in the routine, but it registered on every point.

A genuine surprise was F. J. George in his "Comedy of Errors." George is a juggling monologist, carrying a short stock of "props," and through his continuous misuses rolls up an abundance of comedy points. He has a good style of delivery, and without a single exception his routine of quips is strictly original. George will surprise many in a better spot.

Everest's Monks opened the show. Some of the stunts look new, but go through the familiar routine the same as formerly, providing good amusement, particularly for the youngsters.

Bronson and Baldwin were well liked with their character numbers, the opening being somewhat different and cleverly arranged. The songs are all well picked and fit nicely. It's a good big time offering. La Sylph closed with her poses.

Wynn.

BRIGHTON THEATRE.

Monday afternoon it rained heavily in Manhattan, but nary a drop of wetness at Coney, outside the ocean. The downpour 12 miles away, however, kept down the often slim Monday attendance at the seaside, and left the theatres to draw from their own clientele or the neighborhood. That condition made a perfect test for the new vaudeville combination of Jack Norworth and Lillian Lorraine to prove their drawing power as the headliner this week at the Brighton theatre. And the couple proved it. The Brighton was surprisingly big, especially in its orchestra of large capacity, and the evening at the box office must have been near record for that night under normal conditions.

Consistency in good shows is a permanent drawing card at the Brighton. The bills there have been uniformly good, and this week is no exception, with one of the best playing first part around New York in a season. It's real heady booking that is sending these kind of bills into the Brighton week after week in the summertime, when all the talent is not available. And that "good shows" do always tell in the end is made self apparent by the firm establishment of the Brighton as a summer vaudeville theatre.

Not missing a chance, the Brighton has its front placarded with the appearance of Nora Bayes there next week. Not only is the Bayes advent hillbored and suggested by Norworth's presence, but in the Norworth-Lorraine act there is a further suggestion of Bayes and the former Bayes and Norworth turn from the style in which the newest couple work, as well as an attempt at simulation of Bayes' singing by Miss Lorraine, who shows coachingly by Mr. Norworth for this. It is so much to the fore in their closing number that gets over very well for them, "Some Sunday Morning."

Last week when Norworth and Bayes were at the Palace, the act received a general panning from nearly all the regulars who watched it. If they deserved a panning then, they don't this week. It's a very nice act for the "names," and to start off with much better than might have been expected, excepting that "some Sunday Morning" is a moonshiners' rave. Mr. Norworth made it turn it back and have the guy who made it pass before a sanity commission. Norworth has gone in for a simple style of act that can be developed. It's a much better idea than to

attempt a forced pretentious turn that would flop and could not be redeemed. Miss Lorraine gets a good opening through Edna Aug's scrub woman idea, where she slaps "I'm I to Myself, So I" and gets it over rather well for Lorraine—although as a matter of fact Miss Lorraine is doing ever so much better in this act than she ever has previously in vaudeville. The contrast from the scrub woman to her first dressy appearance is helpful, for her good looks have never been denied. Norworth is using a couple of his old numbers and a "book" song. There is a "repartee" and a little story of the couple getting married, with James Byrne, at the piano, handed a speaking role in addition. The turn did 33 minutes Monday night. Besides its drawing power, the act can hold up for the two principals in it, and it looks like a steady vaudeville star combination, if nothing intervenes.

The laughing hit of the bill carried a hack-nore to it. The hit was Stan Stanley, next to closing, getting a continuous stream of laughs with his audience work, finishing big off the bounding mat in 17 minutes, at just 11 o'clock. Then Stanley started another act, for an encore, and finished at 11.13, leaving the Australian Creightons to close the show behind a host of departing backs. Stanley went out in the audience again for the encore, asking folks for meledies to be played on the mouth organ by a dummy head held by his straight man on the stage. The mouth organ playing was performed by a boy in the wings, disclosed afterwards. It might have been a good hit for three minutes, but after 13 minutes the house wondered what it was all about. They remained, however, through it, probably to see what the idea was. The best it is Stan Stanley can do is to close his turn with the "book" of the mat. Up to that time he has a fine big laughing turn. He has improved his work in the audience, until he now classes alone and is showing good thought as well as ideas, especially in the remarks.

The show was given a fast send off in the second position by McMahon, Diamond and Chaplow. It needed a good bill to follow them, and it isn't everyone who would take a chance to place this act so early. It is too surefire for applause. It was the first of four dancing numbers on the program, now conflicting. Maurice Diamond, with his Russian dancing, got a riot of applause. The Diamond boy has clever feet, much more so than 90 per cent. of the Russian step dancers who have been around. Helen McMahon made her hit with the scarecrow, and Rene Chaplow contributed her share, besides an abundance of comeliness. The three-act is routine and splendid. In quick sections, with even the scarecrow bit cut down to the minimum. The layout is commendable showmanship in a vaudeville turn.

No. 4 were Bennett and Richards, who followed their comedy novelty comedy opening sufficiently well to have it remarked they could have easily as gotten over on big time without the opening. Still this turn had to hang around the small time houses for quite a while before securing recognition. Now it's a standard act. The dancer in it has great comedy feet, using them for lightning like motions while dancing, and all cause a laugh. Duffy and Daisy opened the show. Burt, Johnston and Co. (New Acts) were No. 8, with Norworth and Lorraine closing the first half.

Opening the second part that contained in comedy only the Stanley turn, was Leo Bears at the piano. He did very well all the way, including his whistling finish that was once the subject of a controversy started by Alfred Whelan, who claims it. In the next spot were the Caninos with their Spanish dancing and whirlwind finish, they getting their customary score.

Sime.

AMERICAN.

A comfortably filled "house" was present on the American Roof Monday evening, and the audience was well repaid with a corking three-a-day bill of nine acts. About one-half the program is or was eligible for the big time and the remainder fitted in nicely. Perhaps it was the entertainment, perhaps the size of the audience—probably a combination of both, that made the evening pass off swiftly and divertingly.

Kennedy and Kramer, man and woman tap dancers, opened. They sang a hit, the woman plays the piano while jiggling, later plays the banjo and sings and they finish with double stepping. Fox and Mayo (New Acts).

Maynard Birds, a corking trained cockatoo act, the feathered animal being handled principally by Clyde Phillips. Grey and Byron (New Acts), with the first half closing with Al. Fields and a classy straight man in "The Vegetable Hunters," a sort of sequel to the former Fields and Lewis act. Utterly absurd and thoroughly amusing.

Shirley Sisters, a fresh looking and youthful team of girls of the "chicken" variety, sing and dance, with a couple of costume changes. They are still young but apparently ambitious, and after a season or two in the small time may develop into something. Act looks as if it was "produced" by a song plugger. Harold Selman and Co. (New Acts).

Bill Pruitt, in a make-up that is a cross between a cowboy and U. S. cavalryman, is billed as "The Cowboy Singer." He's a fine-voiced stalwart man, which probably suggested the "cowboy" characterization, and he tries to sustain the part by one or two announcements about not being much of a speaker, but somehow doesn't manage to be awkward enough. "Bill" may have been a cowboy for a few minutes, but he would have

a hard time to convince anyone with the slightest knowledge of singing that he didn't spend many years with a vocal instructor. There isn't any better tenor robusto this side of the grand opera stage. And just to clinch his knowledge of vocalization he finishes by singing a duet with himself in a combination of baritone and falsetto. Booth and Leander, straight cyclist and acrobatic comedians, closed the show, followed by Pathe Weekly.

Jolo.

ROYAL.

The race for patronage in the Bronx has narrowed down to three houses in the entire "over the Harlem" section at the present time. Keith's Royal and two Loew houses (National—in direct opposition to the Royal—and Boulevard). From appearance Monday night the indication is that the Royal is getting its full share of the business, for the house was jammed full before the opening overture, and there was a line extending out into the street at 8.15, with the rush at the door so strong Al Rydell had to keep both hands going to get them through in time.

It looks as though the house is being run on a summer schedule as far as the bill this week is concerned. There are seven acts instead of the usual quota of eight, which has been the rule here, but the bill was not marred by the lack of a turn and there was sufficient show for all, at least the audience seems to take it that way. It was without a doubt one of the best laughing bills the house has had for some time, and that Bronx audience certainly does relish a good laugh. It is true that there was a dearth of women on the program, but this did not seem to get to the audience at all.

Three large sized hits stood out, scored by Eddie Foy and family, who walked off with the real honors of the performance, closing the first part. James T. Duffey and Jack Ingalls (New Acts) and Williams and Wolfus were the two that won out from an applause standpoint. Eddie Foy headlined, and the

listless the remainder of the time, and the act depending upon Adams "rouse." Adams seems able to get laughs and it's a pity he hasn't gotten himself some regular dialog. When the gags used are not so old they are useless, they are useless anyway. For instance, Adams, in what sounds like a bome made gag, said he was carrying a dead man for three blocks when he set the body down and asked what he was going to get for the job. "The dead man said nothing." That gag was doubly mournful. Such a pleasing suggestion to pass over the vaudeville foot-lights.

Kelly and Galvin were next to closing, and did well enough. They are the only known act that could ever get anything out of "Aching Tooth," which they still sing. It's likely restricted to them for life if they wish, through no other demand. Several spots in the turn can be replaced by next season. Closing the show were "Little Hip" and "Napoleon." Opening it was Laidlaw (New Acts).

On the bill were the Three O'Gorman Sisters, in a new sort of turn, called "A Military Melange." The girls dress in military uniforms at the opening, when they sing, afterward changing to play the brasses, closing with a patriotic medley. One girl handles a cornet and the other two, trombones. The cornettiste seems the best player, as the trombonists are not over capable, but the players being girls make it easier. The act is, however, too bitty, running in jerks. After the good start secured through a specially written introductory song and the girls' pleasing appearance, it drops off and only the medley pulls it across at the finish. Just now there is a special drop and an idea, only, to the turn. What the O'Gormans need is a vaudeville fixer. They can be made into an excellent turn, but they are not that as at present framed.

Just before them were McCormick and Wallace, with their double ventriloquist specialty. They did fairly. There seems the ability here also for a big novelty turn of its kind

OBITUARY

Montgomery Phister, age 64, died July 9 at his home in Cincinnati. He was one of the noted dramatic critics of America and acted as dramatic editor of the Cincinnati "Commercial-Tribune" for 35 years. He was born at Maysville, Ky., educated at Yale and began his theatrical career as a scenic artist. The deceased discovered Mrs. Fiske and Edna Aug. He was the only American critic Richard Mansfield ever visited, and was also the first critic on a daily to seriously review a burlesque production, something the burlesque managements ever remembered. The deceased retired from newspaper work some months ago.

July 10 at his home in Walbrook. Mr. Warner was taken ill during the latter part of the season and gave up active duty as the leader of the orchestra. A widow and several children survive.

In Memory of My Dear Brother-in-Law CHARLES VAN

May his soul rest in peace.

ANNIE MORRIS

CHARLES VAN

Departed from this life on June 30, 1917. His last moments were spent peacefully.

The worldly presence of a remarkable personality, a successful career, and most of all a Loving Husband will be sorely bereaved by his wife and friends.

FANNIE VAN

David Whittet Thomson, 39 years, famed for having decorated the lobbies of several theatres in New York, died at his home, July 4, from pneumonia. The remains were shipped to Glasgow, Scotland, where he was born, for interment in the family plot. He is survived by his wife, mother and two sisters.

James Cooney, father of Laurette Taylor (Mrs. Hartley Manners), died at the Lincoln Hospital July 9, as the result of a stroke of apoplexy. The funeral took place yesterday.

The father of Rocco Vocco died in Chicago last week. The deceased was 62 years of age and is survived by five children.

André Simon, a French comedian, of the Theatre des Variétés, died recently in Paris after a long illness.

Eugene Sweeney, proprietor and manager of the Erie theatre, Cincinnati, died July 1. He was 67 years of age.

The mother of Sidney Dale (Dale and Boyle) died June 29 at her home in Allentown, Pa., age 70.

The father of Jeane Wheatly died at Hartford, Conn., July 3.

NEW ACTS.

Al Stedman and the Shirley Sisters, three-act next season. (Fanny Stedman will be with one of the Oliver Morosco productions.)

Kramer and Kent, in future Kramer, Clare and Kent, because of the addition of Sidney Clare (Weston and Claire). (Harry Weber.)

Gordon Walton is to return to the stage in a sketch. He is to be supported by a Miss Vorbell. Mr. Walton and Miss Vorbell are to be married in September.

Bessie Mack and Co. have the sole rights to present Rice and Cohen's "A Knockout" by arrangement with Sally Cohen-Rice.

Ivy, Althea and Duncan Young (brother and sister of Myrtle Young) in "The Rising Generation."

Jack McCoy and Evelyn Laska, from the films in act. The former was formerly with Balboa. Miss Laska was one of the American Film players.

Dorothy Meuther, song story, "Flight of Time" (Arthur Klein).

Helen Holmes is to play the principal role in "Slim Tim's Slickness" next season.

Grace Langdon, returning to vaudeville in a new act by Tommy Gray.

Robert T. Haines in new sketch, with company.

E. E. Clive and Co., new act. Murial Hoffman in "On Sunset Beach," with four people and special scenery and effects.

Al Pinard (Goldsmith and Pinard) and Alice Dudley, two-act.

"The Rising Generation" with seven people (kid act).

Harry Kelly and girl support in an adaptation of his former act with dog. Mabel and Dora Ford, with pianist.

PROTECTED MATERIAL

VARIETY'S Protected Material Department will receive and file all letters addressed to it. The envelopes are to be sealed upon the back in a manner to prevent opening without detection, unless by permission of the owner of the letter.

It is suggested all letters be registered, addressed to Protected Material, VARIETY, New York, and receipt requested. VARIETY will acknowledge each letter received.

Full particulars of the "Protected Material Department" were published on Page 5 in VARIETY of Feb. 4, 1916.

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

MARCUS LOEW CIRCUIT BERT LEVEY CIRCUIT

(Jos. M. Schrack) (Bert Levey)

FOX CIRCUIT SHEA CIRCUIT

(Edgar Allen) (Harry A. Shea)

MILES CIRCUIT FEIBER-SHEA CIRCUIT

(Walter F. Keele) (Richard Feiber)

FINN-HEIMAN CIRCUIT ALOZ CIRCUIT

(Sam Kahn) (J. H. Alos)

MICH. VAUDEVILLE CIRCUIT

(W. S. Butterfield)

U. S. V. M. A.

(Walter J. Plummer)

other two had about an even split in the matter of billing. The Williams and Wolfus turn opened the second half of the show (which held but two acts) and Coule's Mirimba Band was the closing number. The latter needs a little more pep earlier in the turn, the List number was too long, even though well played, and it seemed to tire, some walking out in the middle of it. Blues, syncopation and popular melodies are the order of the day with the audiences at present, and as they expect music from turns of this nature it might be just as well to give it to them.

The first half held five acts in addition to the Hearst-Pathe Weekly, which opened Helena Jackley (New Acts) started the vaudeville. Castellini and Zardo (New Acts) scored effectively.

The show slowed down a little with the Howard and Fields offering "The Ragtime Dining Car," in which they are assisted by Oscar Lee. The act seems to be shy on numbers of the right sort, and there is too much talk that is rather pointless. The gags in the latter part are more or less aged and should be freshened up. There is room for two good numbers in addition to what the trio already have, and as they certainly have the voices to put them over, they might as well get them. The big laugh of the evening was furnished by Duffy and Ingalls, whose initial appearance brought a hearty guffaw.

On top of this the Foy turn went over like wildfire. That little girl, the older of the two, seems to be the entire works at present, and when she grows up there is every possibility that she will be the one to carry on the traditions of the Foy family. Fred.

FIFTH AVENUE.

The Fifth Ave. management must have been pleasantly surprised to find it had a "summer show" and capacity business, getting a fine weather break, as did all the Broadway theatres.

The first half program was so light-weighted that Kelly and Galvin headlined, even with a "girl act," "Fascinating Films," on the program. It was just as well, however, not to load the first half. It's built for small time, with Phil Adams, starred and Johnny Hogan featured. Besides is one other girl principal and six choristers. The act runs along in the customary small time way, with out any material worth talking about, but one lively song which makes the choristers

that might be tried for in a production way, but it needs expert advice, probably, for the proper thing. Miss Wallace is attractive in appearance and Mr. McCormick handles himself and dummies very well, although his "walking" dummies are badly made, perhaps of necessity, and the "walking" is uneven.

Margaret Ford was the other turn on the bill. She is a single, of the double voice variety, who has been playing in the west since opening on the time around here some time ago. The girl's deep range is very well set and her soprano is more smooth than the most of them, but she is all wrong with her songs, and the finishing number, "Smile, Smile, Smile," sounds the worst of the lot. If Miss Ford is wholly depending upon the double voice thing she has the wrong impression. It requires "songs" as well. Otherwise she will remain on small time. Sims.

JEFFERSON.

There is a marked change for the better in the orchestra at the Jefferson, due to a change in the leader. The present director is an alert individual who looks straight into the artist's eyes and watches constantly, in order to give the proper directions to his men for suitable emphasizing and phrasing. Artists could profitably take up the matter of incompetent and slovenly leading registering complaints that would be taken up in proper form with the owners of circuits. Managers might welcome a campaign of this sort, and incidentally the careless leaders, if it became known their "jobs" were in jeopardy would take a little more pains at rehearsals and not lay themselves open to well-merited complaints.

As a whole, a rather good show at the Jefferson the first half. Four of the eight turns are under New Acts. They are Artibols Family, Charles Martell, Stetson and Huber, Keene and Williams.

Charles and Williams, straight cyclist and tramp knockabout comic. Some somewhat, with springboards. The comedian does some of the stuff originated by Marceline.

Ben and Hazel Mann, woman feeder and "nut" comic. Their crosswalk is of the familiar brand. The woman is an exceptionally good leguise. She handles herself naturally, infects properly and speaks good English. The man is funny in a coarse way.

Joe Livingston and Co. in a comedy sketch, "The Military Salesman," 20 minutes, and would probably get more out of it if cut to 15. He's a good light comedian, but the

William Furst died July 11 at his home in Freeport, L. I., of cerebro-embolism; the result of an accident to his foot while working in his garden a fortnight ago. He was born in Baltimore in 1852 and is survived by his wife and a daughter, Mrs. Martin, of Baltimore. Furst was musical director for Charles Frohman at the Empire for about 15 years, leaving to accept a similar post with David Belasco. He was perhaps the best known composer in America of incidental music, though he wrote one grand opera and the melodies for several light operas.

The mother of Olive May died July 5 at Beatrice, Neb. Miss May, then appearing in "The Man Pays" in Washington, was informed by wire, and remained with the show until Saturday, when she left for Chicago to attend the funeral. The deceased was the widow of Colonel Gordon May, who served with distinction in the Civil War. His widow was interred beside him in Oakwoods, Chicago.

Charles F. Warner, musical director at the Maryland theatre, Baltimore, since its creation and for 30 years connected with the theatrical interests of the late James L. Kernan, died

women supporting him do not class. With a less competent man the sketch would be worthless.

Hudson, Steln and Phillips, three young men, with excellent cultivated voices, sing popular medleys and harmonize without resorting to "barber shops." They were the applause hit of the bill. Really good singing never fails anywhere.

The picture portion of the show was made up of the Pathe Weekly, a one-reel comedy, and Paramount's George Beban feature, "Pasquale." Jolo.

DRASTIC CHANGE OF POLICY IN FOX FILM CORPORATION

At Recent Convention of His Exchange Men William Fox Reveals Entire Change of Policy. Salesmen Vote to Cancel Existing Contracts in Fall and Begin With Clean Slate.

The promise of the Fox Film Corporation in its recent advertisements to issue an important announcement of its future policy, gives no inkling of the drastic change of policy of that concern.

The convention of the 82 exchange managers of the Fox corporation held in New York last week was a most sensational affair. After nearly a week's continuous session, during which they were shown a large number of future Fox releases, the Fox exchange men were addressed by William Fox who, without resorting to erudition, spoke straight from the shoulder and with such force as to bring these hardened salesmen to their feet with cheers.

At the conclusion of Fox's blunt talk it was unanimously voted by the salesmen to cancel all existing contracts from Sept. 1 and to enter the distribution field with a clean slate, offering Fox releases at an entirely new scale of prices in direct competition with the biggest feature releases on the market.

Fox laid before his exchange men figures showing that his future releases would be productions costing not less than three times what they had in the past and a number of them, already completed, were run off as examples of the class of features they would handle in future.

He showed, among others, some half dozen Dustin Farnum features, of which not a word had been mentioned up to that moment. "When a Man Sees Red," starring William Farnum, from the novel, "The Painted Lady," by Larry Evans, which ran in the Saturday Evening Post, on which a large sum was expended in the making, several mammoth special releases costing way into six figures to produce, Theda Bara's special productions of "DuBarry" and "Cleopatra," and mentioned the entire reorganization of his two-reel comedy organization.

The Standard Film Corp., is a subsidiary Fox concern that will produce 26 features a year, plans for which are now maturing.

At the time Fox addressed his sales managers he was not yet in negotiation for the services of Olga Petrova, who will, in all likelihood, be added to his string of stars.

Official announcement in detail will shortly be made by the Fox publicity department.

ALL ABOARD FOR EXPO.

The sixth annual convention of the Motion Picture Exhibitors' League of America, which will be held in the Coliseum, Chicago, during the week of July 16-22, promises to be the liveliest event held since the inception of the league. With practically every state in the country designating delegates and with every producer and exchange man of note in attendance, the hotels are already reporting reservations to capacity.

Several matters of extreme importance to the exhibitors will be brought up for discussion. The question of paying a tax for the use of copyright music will come in for lengthy discussion, as will the matter of establishing permanent headquarters in New York or Chicago under the direction of an executive secretary.

Other important subjects will be the Daylight Savings Bill, now pending in Congress, and the matter of raising sufficient funds to conduct the organiza-

tion by adding an advertising trailer to each feature.

Of course the deposit system will come in for its gabfest, as will the high price of film, but the main event will probably be the election of a new president.

Lee Ochs of New York, the present incumbent, has no less than five opponents, who promise to make a vigorous contest for the seat. The five are: H. B. Varner of Lexington, N. C., Frank J. Rembush of Shelbyville, Ind., Fred Herrington of Pittsburgh, Pa., D. G. Rodgers of Minneapolis, Minn., and Tom Furniss of Duluth, Minn.

While at the present writing it is anybody's race, Ochs' opponents claim that with his opposition divided he will be re-elected without any difficulty.

It is estimated that about 500 exhibitors will be in attendance. The exposition opens on Saturday night.

The Motion Picture Exhibitors' League is sponsoring the exposition which will be in conjunction with the seventh annual meeting of the league, which will headquarter at the Hotel Morrison. All meetings, however, save perhaps some committee sessions, will be held in the hall on the second floor of the Coliseum annex.

The election is set for Wednesday next, although that is not definite, for the reason that it is not certain whether the convention proper will begin on Monday or Tuesday. The rules call for the election to take place on the third day of each annual meeting.

A ball will wind up the exposition and convention on Saturday, July 21, the affair to occur in the ballroom of the Morrison.

A popular contest held in all picture houses throughout the city is being held to decide which film favorite shall lead the grand march. The ball will be given under the auspices of the Reel Fellows' Club.

WANTS NORMAND ENJOINED.

Suit has been instituted by Goldwyn to obtain an injunction preventing Mabel Normand, screen comedienne, from working for any other concern. Goldwyn claims Miss Normand entered into a contract Sept. 16, 1916, with Samuel Goldfish, whereby she was engaged to be starred in pictures under his management for two years at a weekly salary of \$1,000. Under this contract she was to act exclusively for Mr. Goldfish.

Upon the formation of Goldwyn, Miss Normand's contract was assigned to it. She was scheduled to begin working for Goldwyn May 1, and arrived in New York soon after that date manifesting an immediate intention of not entering upon her contract.

GOLDWYN'S FIRST FOUR.

Goldwyn will inaugurate its releases Sept. 9, with March in "Polly of the Circus."

The second Goldwyn will have Madge Kennedy in "Baby Mine." Released Sept. 23. This is Miss Kennedy's first screen appearance.

Maxine Elliott also makes her first appearance on any screen in Goldwyn's third release, "Fighting Odds," by Roi Cooper Meigrue and Irvin S. Cobb, released Oct. 7.

Jane Cowl is the star of "The Spreading Dawn," the fourth Goldwyn release (Oct. 21).

TRIANGLE EXPANDING.

In addition to the official announcement last week that Triangle had taken over the distribution of the Paralta output, the Triangle Distributing Co. is negotiating at present for the releasing of two other large producing organizations.

It is understood Henry B. Walthall will become a Triangle star, at a salary of \$2,000 a week.

Among the other stars who will probably appear under the Triangle banner are Wilton Lackaye, Marie Doro, H. B. Warner, Frank Keenan, James K. Hackett.

Anita Stewart, who is alleged to be ill, may break away from Vitagraph, in which event an attractive Triangle contract awaits her.

A man close to Triangle says the concern has a contract with Theda Bara.

W. S. Hart is still working for Triangle, but claims it is but temporary. Triangle, however, thinks it can hold him.

BIG BILLBOARD CAMPAIGN.

Goldwyn Pictures Corporation has signed a contract with the American Poster Association, through Wadsworth-Nathanson agency of Canada and Edward Hardin of New York, for a nation-wide billboard campaign to be made during the summer and fall months throughout the United States and Canada.

The extent of this campaign to back up the local exhibitors of Goldwyn Pictures and to focus the attention of the continent upon the Goldwyn stars will be understood better by stating that extensive postings will be made in every town and city in the United States of 5,000 population or more and that every Goldwyn distribution zone is liberally covered.

KITTY GORDON SIGNS UP.

Kitty Gordon has signed up for another year with the World Film. She made three pictures for them within the past six months, two of which have been released, and they have met with sufficient success to warrant Miss Gordon being retained as a regular star.

CAMPBELL'S TOUGH LUCK.

Los Angeles, July 11.

The wife of Eric Campbell, Charles Chaplin's heavy man, died suddenly the other evening after a dinner in a local cafe, from a heart attack. His daughter, on her way to buy a funeral gown, was hit by an auto and seriously hurt.

Pickford in Person.

Los Angeles, July 11.

Mary Pickford made her first public (theatre) appearance here at Clune's Auditorium Monday night. The great auditorium was packed and the police had to hold back the crowds. More than 2,000 were turned away at the first performance.

Naughty Cowboy.

Los Angeles, July 11.

Glenn H. Schaffner, film cowboy, is being sued for divorce by Pearl Schaffner, who charges cruelty.

"BETSY ROSS" IN DISPUTE.

"Betsy Ross," with Alice Brady as the flag heroine of Revolutionary times, announced for future release on the World program, came perilously near occasioning a legal controversy which threatened to delay the production, pending a decision of the courts.

H. A. Du Souchet, author of the play from which the scenario was arranged, entered into a contract with Grismer and Brady in 1900 by which they acquired the dramatic rights of "Betsy Ross" for a period of ten years.

The play was performed for two weeks under their management in Philadelphia, and withdrawn through lack of patronage. Brady retained possession of the manuscript.

Deeming the time ripe for a revival in picture form of this widely read story of the Colonial period, and believing the play to be his property, Brady began the picture.

Du Souchet learned of his intent, called upon Brady and entered a protest. The latter claimed the rights to the play by virtue of the 1900 contract.

Du Souchet claimed the contract had expired in 1910 by a limitation clause in the agreement.

A compromise was effected by the payment of \$1,000 and the promise of an additional \$500 upon production of the original contract showing the above mentioned limitation clause.

WILLIE HOWARD COMEDIES.

Chicago, July 11.

After planning several times to do picture work, it is practically settled that Willie Howard will be featured in comedies by Essanay. They are to be made during the run of "The Show of Wonders" here.

The decision came after a test film was made on Wilson beach, with a group of "Wonders" girls assisting. His brother, Gene, will not pose with him but will act as his manager.

Taylor Holmes has been here for some time making light comedies for Essanay, which are reported to have a different angle than ordinarily worked out. The Holmes pictures are of one and two reel lengths and are said to be "excellent." He will continue with Essanay, although he takes Frank Craven's role in "Seven Chances" beginning Sunday night.

ARTCRAFT-BLACKTON DEAL.

There is a likelihood J. Stuart Blackton, who has formed a company to produce four features a year, will make an arrangement to release them on the Artcraft service.

MAE MURRAY WITH U.

Mae Murray and director Leonard have been holding a series of pow wows with officials of Universal with a view to annexing themselves to that concern.

Miss Murray is asking \$1,500 a week.

PARAMOUNT'S SERIAL MGR.

It was reported this week that Ed. McManus had signed up with Paramount to handle its serials, at a salary of \$25,000 a year.

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 Edith Markey

CHICAGO FILM INJUNCTION.

Chicago, July 11.

Quick developments followed the charge last week that local union heads were responsible for the disastrous fire in the Pathe exchange vaults in the Consumers building.

Joseph P. Armstrong, head of local Number 110, the picture operators' union, was insistent in his denial that his organization had anything to do with the blaze, which, had it spread to the other seven exchanges in the Consumers, would likely have destroyed the entire building, which is of modern fireproof construction.

Yet Judge Jesse A. Baldwin, sitting in the Circuit Court of Cook County, issued a writ of injunction on the prayer of practically every film exchange in Chicago and operative against "Local No 110, I. A. T. A. S. E. and moving picture machine operators of United States and Canada" with their affiliations. The writ, which is immediately operative, is the most sweeping prohibitive measure yet issued against union interests here and is far more effective than the anti-picketing injunction issued against the White Rats and the

unions here several months ago by the same jurist.

The picture concerns' troubles began several weeks ago when union business agents began working on a plan to unionize film inspectors, most of whom are girls and film packers. Some of these inspectors demanded a wage increase and there were walkouts at several exchanges. This latter body has apparently been organized and is called the "Local Union Inspectors of Chicago" in the writ.

The injunction was argued for on behalf of the plaintiffs by Lewis F. Jacobson, attorney for the allied film exchanges. The lawyer advised the court that by granting the writ, he (Baldwin) subjected himself to possible attacks by sluggers, whereupon the court answered that he would take those chances, for it was his duty to issue the injunction.

Several of the men named in the prohibitive writ are the same as indicted recently in the probe by the state's attorney's office into the alleged "dynamite ring" operating against picture theatres. Not only does the injunction throw a legal wall about the film ex-

changes and offices, but also the picture theatres, since it prohibits interference in the handling or projecting of the films in any way. In the language of the writ which does "strictly command you, the said defendants hereinabove named, and to all associations, firms and persons, aiding, confederating or conspiring with them, or having knowledge hereof, and the persons before mentioned, and each and every one of you, that do absolutely desist and refrain:

"From in any way unlawfully interfering with or stopping the business of the complainants . . . ;

"From picketing at or near the premises of the complainants or their employees . . . ;

"From spying upon the complainants' places of business . . . ;

"From assaulting or intimidating by threats or otherwise employees of the complainants . . . ;

"From entering upon the hallways, stairs, grounds or places of employment where employees of the complainants are respectively at work . . . ;

"From unlawfully interfering with or attempting to hinder the complainants

from carrying on their respective businesses or attempting to prevent any person from freely contracting with or entering the employ of complainants;

"From following the employees of the complainants to their homes . . . or from calling upon such employees for the purpose of inducing them to leave their employment or for the purpose of intimidating such employees or their families;

"From attempting by payment or promise of money or other rewards to induce employees of complainants to leave their employment;

"From instituting any boycotts against the complainants;

"From intimidating by threats or injury, force or otherwise, actual or prospective customers or other persons dealing or seeking to deal with the complainants . . . or inducing such customers to cease to deal;

"From attempting to prevent by threats or injury or by threats of calling a strike, any persons from renting or using complainants' films;

"From instituting or maintaining or attempting to maintain any strike, or advising any other person or corporation or organization to institute or maintain a strike for the purpose of preventing any person or firm or corporation from renting or using the films of complainants."

In addition there are several provisions prohibiting the defendants from boycotting the employees, or from threatening to fine or punish any member of the unions who handle films, or from sending circulars to the complainants' customers with the object of dissuading them from continuing patronage and from "unlawfully doing anything which subjects any of the complainants' employees to hatred, criticism, censure, scorn, disgrace or annoyance because of their employment by the complainants."

The result of the fire has aroused the fire department and third assistant fire marshall McDonnell, in charge of the fire prevention bureau, is framing an ordinance which would force the exchanges to keep their stocks outside the Loop.

C. K. YOUNG TO RETURN.

There seems to be more than a likelihood that, despite all announcements to the contrary, Clara Kimball Young will return to the Selznick fold.

Accompanied by Harry Garson she has recently had a number of interviews with Lewis J. Selznick and an arrangement will likely be made whereby she will produce her own pictures and release them through the Selznick distributing organization on a 65-35 basis.

To a recent gathering of exhibitors who waited on him, suggesting the return of their deposits on Young releases, Selznick is said to have promised them a new C. K. Young feature by Sept. 1.

The C. K. Y. Film Corp. has just filed papers in Albany.

PARALTA WITH TRIANGLE.

Paralta is to release its output through Triangle, a contract for such a consummation having just been entered into by both concerns. The agreement is for two years.

Paralta is to furnish forty productions during the period, twenty with Bessie Barriscale featured, and a like number with J. Warren Kerrigan as the principal player.

This arrangement assures Paralta \$2,200,000 in advances for the term of the contract.

Paralta's first two productions, J. Warren Kerrigan in "A Man's Man," and Bessie Barriscale in "Rose o' Paradise," have been completed, and one or the other will be released the last Monday in August or the first Monday in September.

A FOREWORD

My next production, which will be completed early in August, bears the title of "THE FALL OF THE ROMANOFFS." It is a story dealing with the incidents which led up to the abdication of Nicholas, Czar of Russia. Primarily, however, it shows the power of one individual over the destiny of a nation, proving once more that genius directed toward evil will, in the end, bring forth but evil.

Rasputin, the peasant power behind the throne, was directly responsible by his misdeeds for his own death and the fall of the Romanoff Dynasty.

Ilidor, a Priest of the Greek Catholic Church, has recited to the world his version of the intrigues of the Russian court in which Rasputin played the principal role.

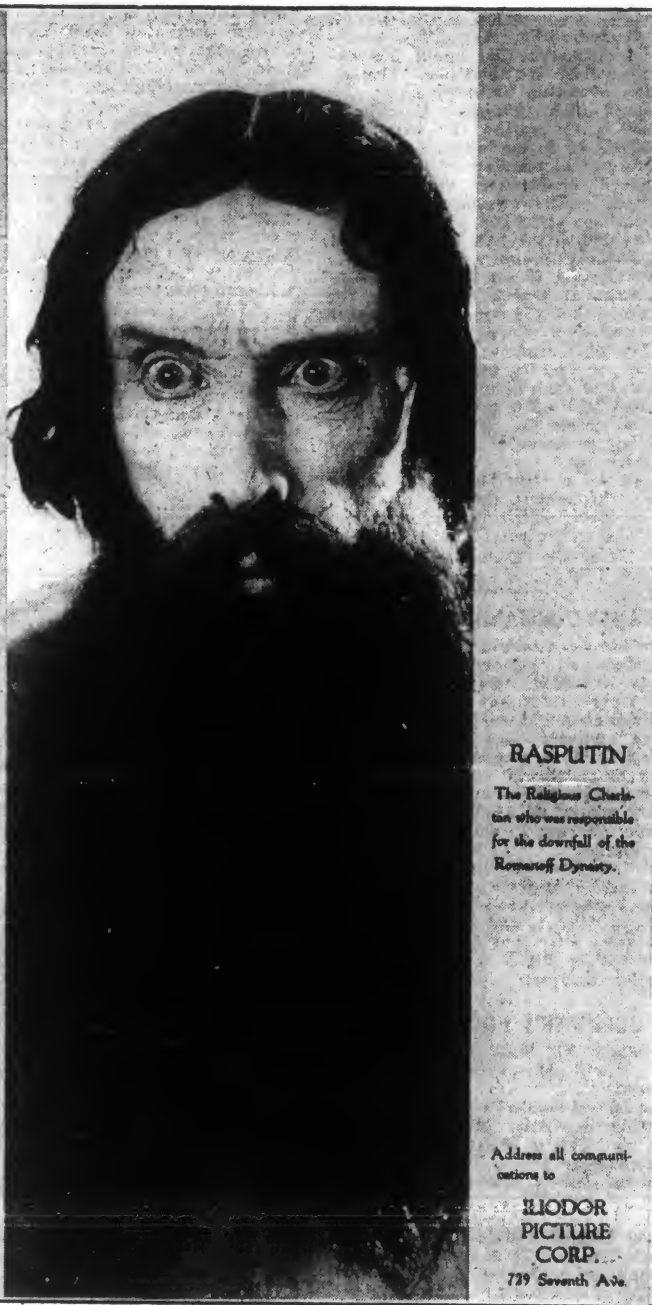
This strange young Priest set himself up against Rasputin in an effort to overthrow him and gain for himself the high place at court which the peasant held. Rasputin, however, was far the greater genius of the two, and Ilidor found himself entangled in a web of circumstances which ended in his being unfrocked by the Greek Catholic Church and exiled to America. Ilidor will play himself in this actual reproduction of recent Russian history.

It is hard to believe that such a disgraceful condition of affairs as we are picturing could exist in any government of today; but that the main facts in "THE FALL OF THE ROMANOFFS" are true can be verified by reading the recent books of the historians, who have set down the incidents leading up to the Russian Revolution and the formation of the present Republic.

Austin Strong and George Edwards Hall have dramatized this remarkable story into a photoplay and, following the example of Alexander Dumas and Sir Walter Scott, blended fact with fiction. As a result I am now producing the most extraordinary photodrama of my career.

Herbert Brenon

Mr. Brenon is personally directing this production by special arrangements with Mr. Lewis J. Selznick and the Herbert Brenon Film Corporation.



RASPUTIN

The Religious Character who was responsible for the downfall of the Romanoff Dynasty.

Address all communications to

ILIDOR
PICTURE
CORP.

729 Seventh Ave.

NEWS OF THE FILM WORLD

Larry Trimble, who recently produced "The Auction Block," a Rex Beach story, has joined the Goldwyn directorial corps.

Eugene O'Brien will be Mary Pickford's leading man in the production of "Rebecca of Sunnybrook Farm."

E. R. Schaver, former publicity man for Selznick Pictures, is now connected with the Fox Film press department.

John H. Kunsky has signed a contract for the entire year's output of the Goldwyn pictures for his Detroit chain of theatres.

The first annual Screen Club entertainment is to be held at the Casino, New York, Sunday night, July 29. Edward C. White is in charge of the arrangements.

Wallace Reid has been selected to again appear opposite Geraldine Farrar in her forthcoming Artcraft picture on which work will be commenced shortly. Mr. Reid played the lead to Miss Farrar in "Joan the Woman."

"Buster" Collier has been placed under contract by Famous Players for a part in Mark Twain's "Tom Sawyer," a coming Lasky production. "Buster" will work in conjunction with Jack Pickford.

"Artcraft Advance" is the name of a new house organ to be issued by Artcraft. It will be issued twice a month. Norman S. Rose, well known in publicity circles, has been engaged as its editor.

The first five of the Charles Frohman plays to be released by Mutual in the fall are "The Beautiful Adventure," "The Impostor" and "Outcast," with Ann Murdock starred; "The Runaway," with Julia Sanderson; "Her Sister," with Olive Tell.

Syd. Chaplin was about town Tuesday exhibiting a check for \$180,000 and a receipt for \$20,000, representing the advance payment of \$200,000, alleged to have been paid him on his brother's new contract with the First National Exhibitors' Association.

Sam Rork, general manager for Mack Sennett, has been left in New York by his employer to clean up some business matters pertaining to his new Artcraft contract and to endeavor to straighten out the Mabel Normand tangle.

Mary Fuller will be starred in "The Beautiful Imposter," released July 28. Written by Catherine Carr and directed by Lucius Henderson, this tabloid drama has much of the unexpected quality about it that would have pleased O. Henry.

Madge Kennedy has returned from her vacation spent at French Lick, Ind., and will resume work upon her second Goldwyn production which is a farce comedy. Miss Kennedy's first Goldwyn play, "Baby Mine" by Margaret Mayo will be released in late September.

"The Lone Wolf," Herbert Brenon's latest photoplay, which is now running at the Broadway theatre, New York, and the Studebaker theatre, Chicago, has made such a hit that it will be shown as a special pre-release in ten of the leading cities in the country during August.

Brand Whitlock wrote the story entitled "The Double Standard," which will be released by Universal on July 23, under the Butterfly brand. A strong cast, headed by Roy Stewart and Joseph Girard adds effective characterization to a plot that drives home a powerful social message.

A deal has been consummated between the Williamson Brothers, the producers of "The Submarine Eye," and Nathan Hirsch, president of the Civilisation Pioneer Film Corporation, whereby the latter concern will distribute this feature throughout New York State, including Greater New York.

The news that Eddie Polo has signed a new two years' contract with Universal will be greeted with delight by the many admirers of this actor's strenuous and thrilling activities in "Graft," "The Broken Coin," "Liberty," and more recently in "The Gray Ghost." Universal's latest serial, now being released.

The Goldwyn Company has started an action asking for an injunction restraining Mabel Normand from working for any other picture concern. The Goldwyn people claim they have a contract for her services for two years and that her failure to fulfil the same will mean a loss to them of \$500,000.

Albert Hart has recovered from the accident which confined him to his home at Freeport for more than six weeks. In making a jump from a high wall during the action of a picture he broke several small bones in his heels. In the same picture a World Peerless feature, during a fight with Montagu Love, Hart knocked him out, through accident, and in falling Love broke his wrist.

The First National Exhibitors' Circuit of Ohio has been organized with a capital stock of \$60,000. A. J. Gilligham, of Detroit, is president and general manager, and M. Mandelbaum, of the Stillman theatre, Cleveland, is secretary and treasurer. Headquarters will be opened at once in Cleveland and a branch office in Cincinnati.

Since the opening of "The Lone Wolf" at the Broadway, Herbert Brenon, its producer, has not missed a single evening performance. He attends regularly to hear criticisms of all kinds. As a result a number of valuable changes have been made and it is today superior to the print which was so lavishly praised by the first night contingent.

Miss Ferguson last week commenced activities on her initial photoplay for Artcraft, "Barbary Sheep," by Robert Hichens. One of the most attractive dressing rooms ever given a star was prepared for Miss Ferguson by Studio Manager Albert Lowe at the Famous Players-Lasky plant at Fort Lee. The production is being staged under the direction of Maurice Tourneur, who reports rapid progress.

Francis X. Bushman and Beverly Bayne have begun work on a new seven-reel Metro under the direction of Edwin Carewe, assisted by Harry Franklin. As is the case in all Metro productions de luxe, this will be made under the general supervision of Maxwell Karger. The photoplay is Albert Shelby Levine's adaptation of Charles A. Logue's original story, "The Compact."

Paramount announced to all exhibitors throughout the country last week they had placed their third set of Paramount pictures upon the open market, available now to all exhibitors in the country, irrespective of the

franchise clause in their program contracts. This makes a total of 158 Paramount pictures that have been offered to all exhibitors. The first 104 Paramount pictures were placed on the open market by Paramount about two months ago.

General Manager Herman Becker of the Master Drama Features Inc., 1403 Broadway, New York, announces that the state rights to twelve states for "Who's Your Neighbor?" the sociological message to humanity written by Willard Mack and directed by S. Rankin Drew, have been disposed of to a syndicate headed by Franklin E. Backer, president of the Mammoth Film Corp., and H. O. Martin, formerly general manager for William Clune, who exploited Clune's productions, "Ramona" and "Eyes of the World." The territory acquired by the syndicate consists of California, Washington, Nevada, Arizona, New Mexico, Colorado, Wyoming, Utah, Montana, Oregon, Idaho and Northern New Jersey.

Announcement has been made by Mutual of changes in several of the branch offices. Fred G. Silter, formerly salesman at the Albany branch, has been appointed manager of that office to succeed W. F. Golderman, who resigned, effective July 7. G. W. Whitney, salesman at the Denver branch, has been appointed to succeed Manager Coughlin at the Butte sub branch. Wilbur G. Selb, booker at the Salt Lake branch, has been appointed a traveling salesman out of that office. The 46th Street New York office of the Mutual has been moved temporarily to the 23rd street office. The quarters occupied by the 46th street branch are undergoing alterations, upon the completion of which they will be occupied by a consolidation of the 23rd and 46th street branches.

"The Fall of the Romanoffs," Herbert Brenon's big production, which will reproduce actual Russian history of the past few months, with Ildor, the famous Mad Monk, playing himself in the story of the Russian Revolution, gives promise of creating a sensation when it is placed on the states rights market early in August. The foreign rights to this film alone should make a fortune since it will undoubtedly be received with great favor in the countries of each of our Allies, and in Russia alone should be a tremendous success. Mr. Brenon is rushing work to completion at his studio and hopes to have the actual taking of scenes done within the next few weeks. The cast in addition to Ildor contains Nance O'Neil, Conway Tearle, Ketty Galanta, Alfred Hickman, Charles Craig, Milla Marcelle, Edward Connelly, William E. Shay and a number of others.

MUTUAL

FRANK POWELL Presents

MARJORIE RAMBEAU
IN
"MARY MORELAND"

A love story of business life. Adapted from the novel by Marie Van Vorst. In five acts. Released the week of July 9.

"Marjorie Rambeau alone is a good drawing card. The exhibitor may be sure that whatever she does is done with all the finesse and skill of the well trained artist," says *Exhibitor's Trade Review* of Marjorie Rambeau.

"Mary Moreland" by Marie Van Vorst has been read by thousands of readers of Harper's Bazaar. In pictures it will attract those who have read the fiction version and a host of others who delight in the novels of this celebrated author. Reservations can be made now at your nearest Mutual Exchange.

Now Playing:—"The Greater Woman," "Motherhood," "The Debt," "The Mirror" and "The Dazzling Miss Davison"

Produced by
FRANK POWELL PRODUCING CORP.

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.

BLUEBIRD
PHOTOPLAYS (INC)

PRESENT

DOROTHY
PHILLIPS
in
"THE RESCUE"

With an All Star Cast

A Dramatic Plot With
a Tremendous Climax.

Directed by Jos. DeGrasse

Book through your local BLUEBIRD Exchange, or
BLUEBIRD PHOTOPLAYS (Inc.)
1600 Broadway, New York

MOVING PICTURES

SPOOR HAS A BIG ONE.

Chicago, July 11.

From inside sources it is claimed that George K. Spoor has obtained the sole privilege of being with the American army in the war zone and taking official government pictures.

The company to handle these war films will be separate from that of Essanay and later on are to be prepared for educational purposes for use of future generations. Also a copy of all such pictures will be placed in the government archives.

It is said that Spoor remarked that the privilege could not be bought from him for \$50,000,000. His son is a graduate of West Point and holds the rank of captain, being quartered at present in Washington.

GOV'T WAR PICTURES.

A proposition was recently made to the U. S. Government for the making of a series of official military and naval two-reel pictures, to be released broadcast, designed to show the fighting spirit of Americans, and intended to act as a material aid to recruiting.

The proposition was submitted to Secretaries Baker and Daniels, who expressed themselves favorably on the project. They were willing the picture should be distributed on a 65-35 basis, but exacted a guarantee of \$20,000 for each weekly release for a year. In other words, the government must receive not less than \$1,000,000 for the 52 weekly releases, besides getting its enlistment boom free of cost. The proposition fell through.

RECORD THEATRE BUILDING.

Asbury Park, N. J., July 11.

On July 30 when Walter Rosenberg's new theatre, the St. James, opens here, it will be, claims Mr. Rosenberg, exactly 12 weeks since construction work commenced.

The theatre is on a plot 100x100 and has a seating capacity of 2,460. It represents an investment of \$175,000. The St. James will play pictures only.

Thomas W. Lamb is the architect. Mr. Rosenberg's statement (which will be sent throughout the country's building trade circles) says the construction has been so rapidly accomplished, Mr. Lamb could not furnish specifications, the contractors working under his verbal or written instructions.

WANTS NEW CENSOR BOARD.

Chicago, July 11.

An ordinance was introduced in the city council last week by Alderman Walter J. Steffen, which if passed will give film censorship power to a board of ten and thereby do away with the one man regime, as now. It is thought that if the bill goes through Major Funkhouser, who seems to be continually stopping some film or other from being exhibited, will be shorn of power.

Action in the matter was spurred on by Funkhouser's rejection of the Pickford picture, "The Little American." Under the proposed ordinance, no pictures save those deemed immoral or obscene could be barred from Chicago screens.

Funkhouser continues to pick on the Pickford picture. When asked to review his decision and possibly reverse it, he replied that he would allow the film to show, provided it was considered all right by George Creel, the newly appointed government news censor, who is in Washington and has the title of chairman of the committee on public information. Creel did view the picture and saw that it was intensely anti-German, it being a severe arraignment of the character of Prussian autocracy which America is fighting against. He then sent a wire to Funkhouser reading: "Have just seen film picture entitled 'The Little American.' See nothing in it to justify refusal of permit and feel strongly that picture should be shown."

When the major was asked what he would do in the light of the wire he is reported to have replied "And who in the hell is George Creel? His wings have been clipped already." Later Funkhouser denied making such a remark.

Action by the Artcraft for the granting of a writ of mandamus to compel the major to issue a permit has been made and will probably be argued this week. The film cost about \$300,000 to produce and a large loss is figured should the picture be denied exhibition here.

A private exhibition of "The Little American" was given at the Studebaker on Monday, about one hundred persons, representing the city's official and civic life attending.

All who were present expressed sentiments against Funkhouser's ruling. Alderman George F. Illif, when asked his opinion, is quoted as replying that the censor "was out of his mind." Paul Storey, a University of Chicago professor, said "The suppression of this film is an indication of the beginning of Prussian censorship in this country. I shall publicly denounce the major." Mr. Storey was once professor at the University of Heidelberg.

MAYFAIR SHOWING SOON.

M. A. Schlesinger, president of the Mayfair Film Corporation, is gratified at the response he has had from film men all over the world in regard to the first Mayfair production, "Persuasive Peggy," with Peggy Hyland in the title role.

The trade showing of the picture will be announced through the trade papers within the next week or two. Many state right buyers and exhibitors have written in order that they are not overlooked when the invitations are issued, while the authoress and co-scenario writer, Maravene Thompson, is inviting many of her fellow-authors and literary luminaries.



WILLIAM A. BRADY,
Director-General
WORLD-PICTURES
present

All Star Cast
MONTAGU LOVE
EVELYN GREELEY
ALBERT HART
GERDA HOLMES

"The Brand of Satan"
Directed by GEORGE ARCHAINDAUD Story by JERE F. LOONEY

A Stupendous Production.
"The Brand of Satan" will pack
your house. Plan to increase
the length of your run now.
It's a knockout *William A. Brady.*



AUTHOR AND
ASSOCIATE PRODUCER
OF
HALF A THOUSAND
COMEDIES

HAMPTON DEL RUTH
EDITOR AND PRODUCTION MANAGER

KEYSTONE STUDIOS
THIRD
SUCCESSFUL TERM
WILL
EXPIRE AUG.





YOU MUST BE SERVED!

AS PRESIDENT of Goldwyn Pictures Corporation, I have *a million dollar message for the exhibitors of America.* It is a million-dollar message because my associates and I are spending more than that sum *in advance of releasing a picture* to win the confidence of the owners and managers of the motion picture theatres in the United States and Canada.

Before forming Goldwyn Pictures Corporation in association with Edgar Selwyn, Archibald Selwyn, Arthur Hopkins, Margaret Mayo, and before surrounding ourselves with a brilliant and talented group of screen and stage factors, all of us now a part of this organization *put ourselves in the places of the nation's exhibitors.*

Were *we* exhibitors, we would not care to be bound by a contract system under which we might get one strong, money-making picture to be followed by three or more poor pictures that would not attract audiences. Therefore, we adopted a flexible, sane policy to meet the wishes of exhibitors everywhere.

WERE *we* exhibitors, we would want pictures in which the most faithful attention was paid to the value of all stories selected for filming and to the *quality of their production.* We would want more than a mere star in five or six reels of photography. So we decided to buy only the greatest and most successful plays and books, to engage only the ablest and most capable artists to build and direct our productions, and with these two elements at hand to *put into each picture a star of world-wide reputation and fame.* Goldwyn therefore engaged Mae Marsh, Mary Garden, Madge Kennedy, Jane Cowl and Maxine Elliott and soon will announce other stars of equal magnitude.

We knew *still another* important factor. Were *we* exhibitors, we would want to see in advance the pictures we were booking for our theatres—not a week or two weeks in advance, but *months in advance.* We decided, therefore, to complete a minimum of 12 splendid productions and have all of them ready for your inspection before our first release on September 9, 1917.

As an organization Goldwyn has never been in a hurry. Our work began last December. We have worked deliberately and slowly. We did

not want factory-made, time-clock pictures—and the result of this decision is that we have completed what we consider the most remarkable pictures ever made in the history of the industry. The million dollars that we have spent *we were willing to spend* to accomplish the results already attained.

We will release 26 productions during our first year, and half of this number will be completed September 1. You will understand from this that we will always be working 6 months ahead of schedule and that we will have all the time we need to make magnificent pictures—productions free of flaws.

And of *another thing* you may be certain: The Goldwyn policy under which these remarkable productions are to be sold to you calls for an honorable, clean-cut and square relation with the exhibitors of the nation. There is no such thing as a Goldwyn "scrap of paper" or a Goldwyn secret instruction. We have given no orders in print to be countermanded by word of mouth. You may, *with safety and confidence,* take this organization's word for it that *our promises to you will be kept;* that we will avoid the

exaggerations that have cast so much suspicion on this industry, and that our business ethics and behavior will be as sound and stable as the currency of our country.

Goldwyn has established its own exchanges in nineteen important filmcentres in the United States and has, under the direction of Goldwyn Pictures, Ltd., of Canada, opened six exchanges in as many cities of the Dominion of Canada. Therefore, you will not have to discuss Goldwyn Pictures with middlemen—you will meet our own representatives in our own offices or in your own theatre.

I wish to warn you with all possible emphasis and sincerity not to sign contracts for any other pictures or forfeit your opportunity to obtain the profit-making Goldwyn Pictures until you have actually seen them or talked with the Goldwyn representatives who are ready to serve you, no matter where you are located.

Cordially,

Samuel Goldwyn

[PRESIDENT.]

Goldwyn Pictures Corporation



16 EAST 42nd STREET,

NEW YORK CITY, N. Y.

1917 JEROME H. REMICK CO. 1918

FIRST ANNOUNCEMENT

THE WORLD FAMOUS

AL JOLSON

Singing With Wonderful Success

“Ain’t You Coming” Back to Dixieland”

By

RAYMOND EGAN and RICHARD WHITING

The boys are responsible for "Mammy's Coal Black Rose," "And They Called It Dixieland," "Where the Black Eyed Susans Grow." Every song a successful hit. Al Jolson, who is playing in San Francisco and Los Angeles, says it's a terrific hit. Get this one while the going is good.

BLOCHERSON

By GUS KAHN and HARRY RAYMOND
We beg to call especial attention to this truly wonderful
song MISS ADELE ROWLAND is singing at the
place this week. After having heard it all the songs at
another "poor town," it stands out as that's saying
a great deal. High class and that's saying send
us your address.

By _____
all estate
After
estate;
class
ers.

We beg to call
song MISS ADL
around the town, it
another 'poor Butte
a great deal. High
us your address.

THE WONDERFUL OPERATIC PRIMA DONNA

Miss BELLE STOREY

Has just selected a great Hawaiian song.

“Along the Way to Waikiki”

BY GUS KAHN and RICHARD WHITING

Miss Storey is singing at Buffalo this week and is featuring "Along the Way to Waikiki." A truly great artiste that is extremely careful in the selection of her songs which, of course, gives us

**STANLEY
MURPHY'S**

and CARROLL Hit.

HARRY
Greatest of Sons
Sailing

**Let's Test and Green
Can Come Savings**

You

Home Carroll has just left this song and

Orpheum bit-
Orpheum belled
big
OM EWHERE
-time
-time

COMING ON BIG
are ready to show both for them and for the body.

...to every

**A New
JACK YELLEN
ALBERT GUMBLE
Song Hit**

"SOUTHERN GALS"

Blossom Seeley, now playing at Morrison's, Rorkaway, practically her first week of the coming season, has just slipped this one over, and oh, Boy! how she can sing it —Yellen is the "Dixie" song-writing boy and this is surely a worthy successor to his many previous hits. We'll be glad to demonstrate this for you any day at our offices.

Special Ballad Announcement!

“IN THE HARBOR OF LOVE WITH YOU”

**Lyric by
HAVEN GILLESPIE**

Music by
HENRY MARSHALL

We have published such ballads as "Dreaming," "Memories," "Arizona," etc., and we are here again in the field with a gem. Henry Marshall is the writer of many great song hits and this is the best ballad melody he has ever turned out—

MANAGERS AND ARTISTS

We are ready for your coming season

**Here is a List of the Greatest Songs
Ever Published**

VAN SCHENCK
FOR THE
GREAT
ENTERTAINMENT

**"Southern
Gals"**

The Yellen and Gumble songs
mentioned in this song
book are the best of the
kind, and have been
published in the
States have been
the greatest entertainment
in the whole United States
included in this
book.

ready for everybody to hear this number.

great number.

BELLE BAKER

*America's Greatest Character Singer
Always Featuring a Jerome H. Remick & Co. Song Hit
in Her Very Valuable Act*

"Ain't You Coming Back To Dixieland?"

We have already mentioned this in our ad, but it won't hurt to impress everybody what a great song we have. Miss Baker just finished a successful engagement at Chase's, Washington, with this successful song.

SPECIAL ANNOUNCEMENT

HERBERT SPENCER and FLETA JAN BROWN have just finished two great successes to "Egypt in Your Dreamy Eyes" and "Underneath the Stars"

"I'M YOURS WITH LOVE & KISSES"

And a wonderful number, entitled

"LAST NIGHT"

(You Told Me That You Loved Me)

My! what a song—This will be ready in a few days.

PUBLISHED BY
JEROME H. REMICK & CO.
219 West 46th St., New York

Majestic Theatre Bldg., Chicago
228 Tremont St., Boston

FOR YOU A ROSE

A High Class Song
A GUS EDWARD—WILL COBB Ballad

"SAILING AWAY ON THE HENRY CLAY"

By KAHN—VAN ALSTYNE
A Corking Good, Fast Song

"DOWN SOUTH EVERYBODY'S HAPPY"

By VINCENT and PALEY
A Great Song Number—A Good Dancing Number

"CHINA DREAMS"

By KAHN and VAN ALSTYNE
A Novelty Song on the Order of "Chinatown"

"YOU'RE A GREAT BIG LONESOME BABY"

By KAHN—COOKE—WHITING
A "Pretty Baby" Number—A Great Audience Song

"SWEETEST GIRL IN TENNESSEE"

By STANLEY MURPHY and HARRY CARROLL
A Good Coon Song—A Good Rag Number

"WHERE THE MORNING GLORIES GROW"

By EGAN and WHITING
A Clever Soubrette Song—A Good Dancing Number

"SHE'S DIXIE ALL THE TIME"

By BRYAN and TIERNEY
Everybody Likes a Dixie Song
Harry Tierney's Melody—Al Bryan's Lyrics

137 West Fort St., Detroit
906 Market St., San Francisco

THE FLAME OF THE YUKON.

Ethel Evans, Dorothy Dalton, "Black Jack" Hovey, Melbourne MacDowell, George Fowler, Kenneth Harlan, Dolly, Margaret Thompson, George Fowler, Carl Ullman, Mrs. George Fowler, Mary Palmer.

Here is a picture, full of action, a corking story, well acted with a degree of suspense that keeps the audience guessing right up to the last minute. It is a tale of the far north, with the majority of its scenes laid in the dance and gambling hall of a mining camp in Alaska. Monte M. Katterjohn is given credit for the authorship of the story and Charles Miller is named as the director. That the latter has done his work in a most thorough manner is evidenced by the utmost touch of realism that is ever present as foot after foot of the film unrolls in the telling of the tale. Dorothy Dalton is the star of the decidedly adequate cast that visualizes the story. In her support Melbourne MacDowell, as the keeper of the gambling hell, and Kenneth Harlan, the juvenile lead, stand out. In the last reel of the picture MacDowell and Carl Ullman put up one of the best rough-and-tumble battles that has been screened in a long, long time. Dorothy Dalton is "The Flame of the Yukon," and the star performer of the wine room entertainers at the combination palace of chance and pleasure, where it is a case of wine, women, love and laughter and one doesn't naturally give a darn about the morning after. She is about the best "money getter" in the ginney, being "a good looker and a smooth worker." One night, when the revelry is at its height, she discovers a likely looking youth, whose poke seems to be just about ready to burst with gold dust and she makes a play for him, only to discover that the "poke" is planted with sand and he is broke. She admires his nerve, at least, so she says, but anyone with half an eye can see that she has fallen for his looks, and finally she decides to grub stake him, and turn straight, while she awaits his return from the hills. He comes back, but in the meantime a woman and a baby have arrived

In the camp. The woman is looking for her husband, George Fowler by name. She stumbles on the "Flame," who takes her to her home. When the boy returns and looks for her in the dance hall he is informed that she had killed herself. The girl that is fixed to tell him this relates further details with the result that the boy tries to break the bank and clean-up the proprietor. They are waiting for him and when his roll is gone they frame a fight and shoot him. The girl walks in as the fight starts and she does a little shooting on her own account, and when it is over she takes her lover out with her. She hasn't the courage to give him up to the woman that she supposes is his wife and, therefore, she takes him to a hotel. She then fights a battle with herself, her better nature finally asserting itself and winning out, she decides to return to the dance hall and make a haul, so that she will be able to give the family the price of a ticket back to the states. She makes a grand burrah of her residence and in celebration the proprietor "buys" for the house. He and the "Flame" proceed to cut into the grape and he confides to her that the wheel is running on the "13," and when he falls into a drunken stupor, she goes against the game and breaks the bank. But as she is about to depart with the roll the boss comes to and tries to manhandle her. She makes an appeal to the crowd and one of the miners champions her cause, and a terrific hand-to-hand battle between he and the gambler ensues. After it is all over she discovers that there are two George Fowlers in the camp and that one of them is the man that battled for her. It is also he that has the wife and kiddle and, therefore, she can have her George all to herself. This is a whale of a picture and Triangles can well be proud of it. It is about seven reels in length, but is so interesting that it seems shorter than some of the five reels with less action. Fred.

CORRUPTION.

"Corruption," a seven-reel feature produced by Super Art Film Corporation, Jack Gorman, author and director, starring Helen

Marten, designed as a werry, werry terrible melodrammer, is funnier than any Keystone ever released. It is a most ridiculous hodgepodge of a story, having absolutely no relation to the title, wallowing about aimlessly to a puerile conclusion. The remarkable part about it is that the acting and general direction is, on the whole, quite up to the average of the cheaper program releases. Beyond that there is little to be said in favor of the picture. It opens showing the office of a physician who is an abortionist, with his wife an unwilling accomplice to his illegal practice. Enter girl with her "mother." Doctor has private interview with the girl while "mother" waits in the anteroom with physician's wife. While the girl tells the doctor her mother hasn't know she is pregnant, "mother" confides to the wife, for no reason whatsoever, that she is not the mother of the girl at all, though the girl thinks so; and then enacts a flashback showing the "mother" as the aunt of the child, the real mother having left the infant in her care owing to the brutality of her husband. It further develops the doctor's wife is the real mother of the child, though the sister-in-laws fail to recognize each other. Meantime, also with a flashback, the girl has told how, working for a Wall Street broker the boss' son betrayed her. According to the flashback it was quite easy. The doctor tells the pseudo-mother her daughter isn't seriously ill, but must remain at his private sanitarium for a few days. Doctor phones the betrayer to come at once and demands and receives a check for \$5,000. Doctor's wife won't stand for the illegal operation on the girl and takes her away. Young man goes home, phones his sweetheart to call at once. She does so and he says he is leaving the following day for Europe and prevails upon her to consent to an immediate marriage. His father acquiesces and at this point the doctor's wife and "the girl" enter and mother spills the beans. Boy's father compels him to marry the girl he wronged then and there, then turns him out, saying when he has proven himself a man he will be forgiven. He takes his wife with him back to the doc-

tor and demands his \$5,000, is ordered out, goes to the police and aquiesce. The detectives come out to arrest the doctor, who takes poison and dies. Young husband buses wife, eventually striking her senseless and believing he has killed her, runs away. Girl-wife goes crazy, is nursed by her real mother, funds being provided by boy's father. Youth works in a coal mine, but hearing his wife isn't dead, comes back and asks forgiveness. When he confronts the girl her mind is restored, mother is happy and father pays boy on the back in approval. This silly tangle bears a trailer that it was "passed" by the National Board. Jolo.

THE SAINT'S ADVENTURE.

Rev. Paul Manson.....Henry B. Walthall
Mary Farley.....Mary Charleson
Mrs. Sewell Wright.....Frankie Raymond
Steve Martin.....Bert Weston
Wilks.....Patrick Calhoun
Sid Farley.....Ellis Paul

It's an Essanay, with two bully film players, Henry Walthall and Mary Charleson saddled with roles that are sombre, uninteresting and thankless, with the film story running along a worn-out trail that made the ending very easy for anyone to surmise what the erstwhile minister was going to do when he learned that a man named Farley had been killed and identified as "Munson," giving the real Munson a chance to fall in love with Mrs. Farley. Essanay shot wide of its mark with this feature. The story is a bad boy, has a false ring most of the way and at no time gives either Walthall or Miss Charleson an opportunity to show their true film worth. Fairly well staged, with the photography during the first section away off color. One might expect much of this Essanay, but it has a tiresome trend that stalks like a spectre of death all the way. Interesting in spots but not of sufficient proportions to make the subject stand out as a good feature. "The Saint's Adventure" is not up to the standards of the Essanay. The talent was there but the scenario was not able to deliver the goods. It looks as though the principals were bored themselves at times with such a weak picture script. Mark.

ALADDIN'S OTHER LAMP.

Viola Dana is featured in this Metro picture, entitled "Aladdin's Other Lamp," which was adapted by June Mathis from Willard Mack's playlet, "The Dream Girl," the subject running through five reels. There is no dramatic tenacity worth while in this film, it being one of those fantastical, fairy-changing double exposure films that will make more of a hit with the kids than the grownups. The story deals with little Patsy being taken care of in an old sea salt and placed in a cheap boarding house where she was forced to drudge away most of her young life. Seems as though the girl didn't know who her mother was or where she was when the film started, but the whole thing was happily ended by Patsy finding her mother. There is much celluloid attention to a dream Patsy has, the dream being worked up a la Aladdin's lamp with the genie transforming everything into silks and satins for the boarding house slaver. There isn't much to the film aside from the fantastic trimmings, and the love story is along a way that made it easy for the film makers to keep the folks inanimate inside the focus range. Miss Dana makes a sweet character out of Patsy, being modestly sweet and expressive throughout, and acting kiddish up to the very end. There is considerable play for comedy, the "bits" employed sure to get laughter from the little ones. The film scenes are laid along the water, a fishing village at some point being used for the feature. "Aladdin's Other Lamp" isn't a great feature in any sense of the word, but it will no doubt give the children entertainment they like in films, and for that reason Metro will no doubt receive much demand for it. Miss Dana is capable of much better things than she does in this subject, and it is to be hoped that Metro can find a much stronger subject for the next fling. Of the supporting cast Gus Phillips appeared to excellent advantage as the genie, his makeup being especially effective. Photography in the main satisfactory. Mark.

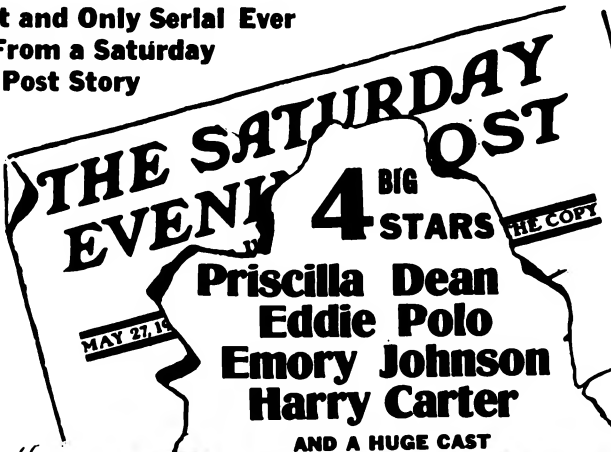
THE LITTLE BOY SCOUT.

"The Little Boy Scout," story by Charles Sarver, directed by Francis J. Grandon, is a Famous Players (Paramount) feature starring Ann Pennington, the winsome little dancer of the "Follies." It is produced with the usual Famous Players care and attention to detail, but is rather light-waisted in the matter of plot. Throughout the five reels, after the first few hundred feet required to plant the tale, the denouement is as obvious as if it had been seen before. Justina (Miss Pennington) lives with her Mexican uncle near the U. S. border. Uncle plots to have her marry his son so he may get control of the fortune she will inherit. She runs away, crosses the border, is captured by the U. S. troops and brought before the young lieutenant (Owen Moore). She dances for the troops, a collection is taken up to send her to her aunt in Massachusetts; the troops are sent home (to Massachusetts of course), and there she again meets the handsome young "soldier man." Uncle goes to Mass. to bring her back, she dresses as a Boy Scout to escape, and is again aided by her "soldier man," who marries her so she may frustrate further annoyance from her villainous uncle. Jolo.

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CARL LAEMMLE, President

THE LOVE THAT LIVES.

Molly McGill.....Pauline Frederick
Harvey Brooks.....John Saluoplis
Jimmy (Older Fellow).....Pat O'Mally
Jimmy (Boy).....Joseph Carroll
Dora Palmer.....Violet Palmer
Pete McGill.....Frank Evans
Little Molly.....Eileen Stewart

It isn't always the expensive production with "big" scenes, or a large supporting cast, or wonderful lighting effects, that counts for success in picturing. In "The Love that Lives," Famous Players (Paramount) release, there are lacking all such "essentials," and in addition not a single comedy scene. Yet despite this series of "discrepancies" it is one of the most artistic and human productions ever turned out by Famous Players, and moves Pauline Frederick, its star, a niche higher in the histrionic firmament. When the photograph opens Miss Frederick is seen as a scrub-woman in an office building. She is the wife of a drunken loafer and has two children. Husband is killed in a gambling row. A bit of unconscious comedy is perpetrated when a character rushes home to the wife and says "Pete's been shot in the crap game." It must have been a vital spot, for Pete cashed in. One of the little children has been killed by a passing auto and this leaves Molly (the wife) with her boy, who shows a disposition to follow in his father's footsteps. A wealthy broker, whose office she is engaged in cleaning up, offers her ease and luxury, which she indignantly rejects, but when it comes to the point where she must do something to save her boy from growing up into a duplicate of his father, she accedes and sends the boy to a technical school. Years pass and an inconsistent point in the tale is that after acquiring a technical education the boy becomes a fireman. Anyhow the mother, having quarreled with the man who tempted her, sinks lower and lower until she becomes a frequenter of poor dives. Her boy doesn't know what has become of her. She determines to once more earn an honest livelihood and applies for a position as scrub-woman. Her son is engaged to be married to a stenographer who is employed by the libertine who led the mother from the straight and narrow path, and when he attempts to ravish the young girl the mother stabs him in the back. At this juncture a fire occurs in the office building, the young fireman rescues his sweetheart and the mother is left to die in the flames without the boy ever learning her identity, saying: "I saved them both. It isn't much, but I owed it to Jimmy." The whole thing is a vivid and unexaggerated arraignment of the life struggle in New York among the poor. Jolo.

A SELF MADE WIDOW.

Sylvia Smith.....Alice Brady
Fitzhugh Castleton.....John Bowers
Bobs.....Curtis Cooksey
Semphronia Benson.....Justine Cutting
Butts.....Richard Clarke
Lydia Ven Dusen.....Henrietta Simpson
Crosby.....Herbert Barrington
Della.....Lila Chester

Here is a rather unique comedy-dramatic story and hence is refreshing, for the reason that the plot attacks from a different angle. It is a Peerless (World) production, story by A. H. Phillips, directed by Travers Vale, photographed by Max Schneider. A romantic country girl of some means elopes to the city with a man who was vacationing on the

farm. Sylvia, the country maiden, finds the man is already married, and is too proud to go back home. On the same day, Fitzhugh Castleton, a wealthy young man, goes to sea as a stoker, to avoid a loveless marriage. He leaves his coat and a letter on the dock to give the impression he has committed suicide. Sylvia finds the coat and letter, hires another man to impersonate Fitzhugh for a wedding ceremony with her, and poses as the widow of Castleton. This gives rare opportunity for any number of complications, humorous and serious, but all reasonably consistent. It is, of course, superfluous to add that the wealthy Fitzhugh returns, finds himself the possessor of a wife, and falls in love with her. All very well worth while. Jolo.

ROTHAPFEL IN TEXAS.

New Orleans, July 11.

After spending a week in this city supervising the opening performances at the New Orleans Strand, S. L. Rothapfel, manager of the Rialto, New York, left for Galveston, Tex., where he will be the principal speaker at the convention of the motion picture exhibitors of the state, being held there this week.

From Galveston Rothapfel will proceed direct to New York, resuming his duties at the Rialto there, Sunday.



Praised by the Critics

Read what the New York dailies say about

Douglas Fairbanks

in his last unparalleled success "*Wild and Woolly*," directed by John Emerson, scenario by Anita Loos, story by H. B. Carpenter—

"No other actor so completely typifies the vim, dash and athletic prowess of rough outdoor life and adventure. And none is so independent of mawkish sensation to lend excitement to his feats."—(N. Y. World.)

"With Douglas Fairbanks in the title role nothing could seem dull or slow. For the 'movie fan' who appreciates good, snappy acting it is sure to have a strong appeal."—(N. Y. Herald.)

"One needs no Palm Beach suit to derive the fullest pleasure watching him in warm weather—it makes one cool to see the way he breezes around."—(N. Y. Sun.)

"The story is a Western comedy-thriller, full of cowboys, Indians, bucking bronchos and sixshooters—tho needless to say, the comedy portion of the story far outweighs the drama of it."—(N. Y. American.)

"Douglas Fairbanks will appear at the Rialto this week and the program will be made up of musical and pictorial numbers selected for their special excellence and their ability to stand comparison with 'Wild and Woolly,' the picture in which he makes his second appearance as an Artcraft star."—(Evening Telegram.)

"To say that this picture is entertaining is putting it mildly, but it is difficult to find words in which to fittingly describe Fairbanks' performance. If one did not know this popular comedian one would declare that the pictures were faked for it seems impossible that any human being could do what Douglas does. The picture is undoubtedly the best thing he ever has done altho one thinks that of each new offering. The humorous situations in it are delicious and frequent."—(N. Y. Tribune.)

is only a fair estimate of what his next Artcraft picture will be. It is entitled

"DOWN TO EARTH"

and scheduled for release *August 26th*. The scenario is by Anita Loos and John Emerson, story by Douglas Fairbanks, directed by John Emerson, photographed by Victor Fleming.

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TWO LITTLE IMPS.

Jane Lee Katherine Lee
 Billy Parke Leslie Austen
 Betty Murray Edna Hunter
 William Murray Edwin Holt
 Boy Murray Stuart Sage
 Burglar Sidney D'Albrook
 His Pal William Harvey

All the world may love a lover, but it is also true that all the people in the world love children. Hence the pranks of Jane and Katherine Lee, the famous Lee Kids, as the stars of "Two Little Imps," were received with joyous laughter at the Academy when shown there the last half of last week. They are the "comedy relief" to a conventional melodrama, well acted and directed, and are

given the "center of the stage" three-fourths of the time. The things they do to their Uncle Billy, a young man who has to take charge of them for a week at a summer resort hotel, would take two columns to relate in detail. For a light, breezy, comedy feature for these hot days, no exhibitor anywhere can go wrong with "Two Little Imps." The story is by Mary Murlilo, staged for Fox by Kenean Buel.

TIME LOCKS AND DIAMONDS.

"Silver Jim" Farrell William Desmond
 Marjory Farrell Gloria Hope
 Grabbe Robert McKim
 Edgar Seymour Rowland Lee
 Lolita Mendoza Mildred Harris
 Ramon Mendoza George Beranger

Howe Seymour Thomas Guise
 Blaisdell Milton Ross
 More or less of the Jimmie Valentine reformed crook type of story, only in this case the crook decides on one last job for the sake of a pal and falls into the hands of the law, only to escape and square accounts with a former business partner, who trimmed him and caused him to be sent to jail for a crime he did not commit. The feature is a Tri-angle release that has William Desmond as its star. He plays the role of "Silver Jim" Farrell, the head of a clever gang of international crooks, whose specialty is costly jewels and their acquirement without payment. There is an element of suspense and excitement throughout the five reels that the story runs and the feature is one that will please. Fred.

THE TRAIL OF THE SHADOW.

Sylvia Mason Emmy Wehlen
 Henry Hilliard Eugene Strong
 Jack Leslie ("The Shadow"), Harry S. Northrup
 Mr. Mason, Sylvia's father Frank Currier
 Padre Constantine Fuller Mellich
 Mrs. Hilliard Kate Blanche
 Clara Hilliard Alice MacChesney
 Sergeant Keen De Jalma West
 A thrilling trail of love and outlawism that is picturesquely pretty, though carrying a few here and there in minor detail. This sums up the latest Rolfe-Metro feature release, "The Trail of the Shadow," which has Emmy Wehlen as the principal player. O. A. C. Lund is credited with the authorship, while the scenario was the work of June Mathis. Edwin Carewe directed, with Arthur Marinelli at the camera. The latter duo deserve credit for having achieved a picturization that holds the interest, and had the subtitles been carefully watched the picture would have ranked with some of the best of program releases. There is one thing, however, that the director who handles Miss Wehlen in the future should observe, and that is in taking her in close-up he should avoid the profile at certain angles, for in the opening of this picture the little star has a nose that is all out of proportion in the matter of length. The support of Miss Wehlen is all that could be asked. Eugene Strong is most acceptable as the juvenile lover, and Harry S. Northrup is a corking heavy. The minor roles are also adequately taken care of. The story is laid "somewhere on the border," but its principals are all society folk from the east. The girl, through the death of her father, who was a wealthy banker but failed just before his passing away, is earning her living by weaving beadwork for the souvenir hunting tourist. The shock of her father's death brought on an illness that forced her to a dry climate. The hero, being a millionaire's son and endowed with an indulgent mother, has led a life that was a little too swift for his constitution, and he is also sent west by a doctor. The two meet, love and part, the girl to remain west while the boy returns to the east. His mother has selected a girl from the season's crop of debts and wants him to marry, but "the girl he left behind" is the one of his choice and he decides to return to her. But, while he has been away, an awful blow has fallen. The secretary who ruined the girl's father and killed him has turned outlaw and is the terror of the border. One night, while chased by the rangers, he makes for shelter and stumbles on the girl's cabin. He has always loved her, but she, in the past, has scorned and ridiculed him. When he finds her alone in the out-of-way shack he decides that she shall pay, yes and pay heavy. The mere thought causes her to swoon and he, to be revenged, leaves a note which, being read by the girl when she returns to consciousness, leads her to believe that the "worst" has happened. But in spite of "even that" our young hero loves her and is willing to marry, but then his mother appears in the case, having been apprised of oncoming events, and tells the girl that it will ruin the boy's future should he marry her, and she consents to call it off. It is then that the outlaw sends for her and she, deciding to avenge the wrong done her, answers his call. But she has reckoned without the lover and the rangers. They follow the trail, kill the bandit, and he, before dying, confesses that it was not the truth and the lovers marry and all are happy. Fred.

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MAN AND BEAST.

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Gretel von Haagen.....Eileen Sedgwick
Townsend.....L. M. Wells
Mrs. Townsend.....Mrs. Witting
Ned Townsend.....Parks Jones
Bittel von Haagen.....Kingsley Benedict
The Elephant.....Charlie
The Orang-Outang.....Joe Martin
The Lion.....Sena
The Leopard.....Tom

A wild animal picture with South Africa as the locale is the Universal-Butterfly release "Man and Beast." As in common with all of the pictures of this type, the story is so written that there are ample opportunities for the introduction of the cats, elephants, etc. This picture is no exception, but perhaps there is a little more story than one usually gets with a wild beast feature. The scenario for "Man and Beast" was written by Reed Heustis and the picture was directed by Duncan McRae. In the picture an elephant, several lions and leopards, a chimp, and several smaller jungle beasts figure in the cast. The elephant and the chimp have particularly important roles, and there are also several fights between man and the cats that hold unusual thrills for an audience. Two families, located on the South African veldt are the principals of the tale. It is the year of a great drought. On the land of one there is free running spring of fresh water, but the fluid is so precious that he does not wish to use for watering stock, although he is willing to permit his neighbors to have what they need for themselves. The stockman on whose land the spring is has a son and daughter, the neighbor has a son. Naturally the boy and girl of the opposite families are in love with each other, a love so great, that when the fathers quarrel over the spring the two will not be separated and eventually they marry. Unto them a child is born and after they have passed through several hardships, it is the youngster that effects a reconciliation between the families. The baby wanders off into the jungle and is almost adopted by the chimp, but the elephant rescues the child and, after bringing the little one's cradle into the jungle takes the tot, who clammers into it, back to the homestead with his trunk. Whoever that baby was it sure is a nifty youngster, for it didn't seem more than three years of age and the manner in which it messed among those animals showed its possessed unusual gameness. Fred.

THE ROAD BETWEEN.

This is an Erbograp product released through the Art Dramas Company, and has Marian Swayne as the star. The picture was directed by Joseph Levering, who has succeeded in turning out just a series of motion pictures which have little to do with the story and were it not for the fact that there was a host of sub-titles there wouldn't be any story at all. Other than Miss Swayne there is nothing to the picture and if Miss Swayne has no following in certain sections, the picture is valueless. The remainder of the act-

ing cast is atrocious. Whoever picked the types for the various roles surely must have had his eyes shut when he engaged them. With a bad start in the matter of players, a second handicap in the matter of story, the third and most awful blow comes with the direction. The story is a weak, trashy one of "The Family Story Paper" type, entirely designed for consumption by the gum chewing factory and shop maid who will always cherish the "virtue triumphant and villainy defeated" style of story. In this case Miss Swayne is one of the girl's "down on the farm" and happy there with a rube sweetheart. She has a stepmother who has social ambitions and a longing for a big town, so when father comes into a fortune through a chemical discovery,

she moves into the city. Immediately the family falls into the hands of "some of those wily city sharpers," including an adventurer, who becomes their social secretary, a lounge lizard and a couple of scheming lawyers. In about three days the family is broke and forced to return to the farm. But in a piece of meadow land coal is discovered and they are wealthy again. In the meantime the lounge lizard has been defeated in his attempt to win the girl's hand and the return to the old homestead finds the rube lover still on the job and waiting and willing to marry the girl. At a nickle a smash, yes, or where you are giving them two features on one bill and want to fill in with something cheap, but for a regular house, nothing doing. Fred.

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LITTLE BILLY'S AID.

Little Billy, the diminutive comedian who played in the "Cohan Revue" last season and who returns to vaudeville in the fall, failing to be of any assistance to the government in a personal way, has evolved a novel idea in which to aid the cause through procuring a number of high speed boats which he will offer the government in a group.

Billy has already secured the promise of six boat owners who have agreed to turn their boats over to the government, the boats now being stationed at Buzzard's Bay, Mass., where the comic is summering.

Among them is the "Spike," a powerful launch recently christened on the bay by its owner and commander, Captain John Smith. The boats are now stationed at the Independence Yacht Club at Onset, Mass.

IT'S "UP IN THE AIR."

The title Cohan & Harris have decided upon for the musicalized version of "The Aviator" by James Montgomery, which they are to produce is "Up in the Air." The piece is to be placed into rehearsal sometime next month.

Joseph Letora has been engaged for the principal male role.

SPORTS.

A game of baseball was played between the staff of the Loew Booking Office and the agents booking with Loew at the Taft Oval, in Brooklyn, Saturday afternoon. The result was

12 to 3 in favor of the Loew office.

Joe Cooper pitched for the agents, but was knocked out of the box in the first inning, after walking the first six men and allowing six runs. Mark Levy then took up the pitching burden, and twirled a good game.

The features of the game were the timely hitting of Gene Meyers, catcher for the Loew office, and Moe Schenck's pitching after the first inning. A star play was made by Sol Turek, running in back of second base, catching a sure Texas leaguer and doubling a man on first base. The act around playing of the Loew infield, including Morty Spring, Sol Turek, Arthur Loew and Abe Friedman was very classy.

Credit goes to Moe Schenck. After a poor start in the first inning, he tightened up and struck out 15 batters. Aleck Hanlon for the agents was the

only man solving his delivery, getting three hits out of four times at bat.

The agents have requested a return game, and another battle is scheduled for Saturday, July 21.

Office.

Sol Turek, 2b. Aleck Hanlon, 3b. Mort Spring, 1b. Joe Cooper, p & ss. I. Weingart, cf. Billy Grady, c. Gene Meyers, c. Harry Shea, 1b. Moe Schenck, p. Mark Levy, ss & p. Joe Vogel, rf. Arthur Lyons, lf. Abe Friedman, 3b. Jack Linder, lf. Arthur Loew, ss. Paul Allen, rf. E. Resnick, lf. Jack Mandel, cf.

The Majestic agent's baseball team of Chicago defeated the Actor's nine last week, 20-4, in Grant Park. The agents' victory is credited to a new slab artist in the person of Andy Talbot, who was opposed by James Duffy. Home runs were so frequent they ceased to be a novelty. "Australian" Roy Murphy, who several weeks ago essayed to be umpire, pattered in right garden for the agents, his fielding percentage being perfect, since no chances came his way. The actors'

team later alibied itself by declaring that "you can't beat a ten per center."

The Chicago Palace theatre clearers won out from a team composed of the journeymen stage hands last week, the final score being 12 to 10. Phil Howard, the Palace stage manager, was umpire and he admitted that he struck out at least four men—by giving the pitcher the benefit of the doubt when the third ball came across the plate in that number of cases.

What looked like a "welch" of large proportions seemed imminent Monday at Aqueduct, when a bettor who owed the several books \$117,000 on the Saturday races, failed to show at the track Monday, nor had he made settlement up to that time. The fellow owing the money is well known in racing circles and is reported to have \$1,000,000 in cash tucked away somewhere, so well away no one has ever been able to locate it.

Thomas C. Shiel is in Co. M., 48th Regiment, N. G., N. Y., at Syracuse.

LETTERS

Where C follows name, letter is in Variety's Chicago office.

Where S F follows name, letter is in Variety's San Francisco office.

Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

Reg following name indicates registered mail.

A
Adams Geo
Adelaide & Hughes
Allen Minnie
Almond Mrs T
Amedia (C)
Anderson & Goines
Anderson Howard W
Andrews Mrs W P (C)
Annette & Jazz Band
Artola Mrs Walter
Asbury Billie
Avilion Maud

B
Bailey Cliff (P)
Balt Mrs Del
Barr & Everett (C)
Barry Miss Dixie (P)
Barry Mabel
Bassford James (C)
Bassett Jack
Baxter & Virginia
Bayard Victor
Bays Miss A (C)
Behrendt Mack
Bellocclair Eddie
Bellong Rudl
Benedict Lew
Bennett Alice
Bernard Bert (C)
Bernard Frank
Bertrand Miss
Blimbo Chas (C)
Bird Margaret (C)
Blasett Enid (P)
Blissett & Scott (C)
Black Betty
Blask Wm (C)
Bond Harry V
Bonnell Harry (C)
Boyd Warren A
Boyle & Fay
Boyle Ellen T
Boysen Hazel (P)
Brackon Carl
Brady Jack (C)
Brennan Eddie
Broderick Helen
Brown Geo N (C)
Brown Tom
Brownling Beasle (C)
Burrows A B (C)
Burtine The
Bush & Shapiro

C
Caldwell Betty
Cardinal Arthur
Carlin Bob
Carroll Madam
Cate Frank B
Charbinos Fred
Chatham & Dancourt
Chisholm Mrs Chris

C
Chong Joe & Moey (C)
Clare Millie
Clark Don M
Clark Harry
Clark Miss Kada (C)
Clark's Gypsy Girls (C)
Cleveland Babe
Coates Lulu
Cole Genevieve (C)
Coleman Wm Robert
Collins A F (C)
Collins Milt
Colmer L
Connors & Edna
Cooper Bella
Copeland Mrs S (C)
Corelli Mrs Fred
Cortelli A
Coulton Dollv (C)
Covington Zeluh
Crawford Mrs Geo
Crawford R
Creighton J (C)
Crossman Chas
Cross Wellington
Curran Miss Fay N (C)
Curtis Eugene
Cuthbert Rupert

D
Dahlberg May
Daly John
De Angelo Carlo
De Angelo Carlo (C)
Deerle Helen (C)
De Laine Muriel K
De Manby Alfred
Demareat & Collette (C)
Demareat & Doll
De Mav Nellie
Denis Homer
De Sylvia Fred
De Vere Gertrude (C)
Diaz Anita (C)
Dinehart Allan
Dinkins Sonnie
Dodge Jimmy (C)
Dolan Babe
Donahur & Stuart
Done Mr
Draper Bert
Drew Beatrice
Dubois Wilfred
Duncan Sisters
Duncan Rosetta (P)
Dunlap F E (C)
DuPont Irma (C)
Dupreice Leone

E
Edison Pearl J
Edwards Clarence
Edwards Sam (C)
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BEAUTIFUL black velvet drop, tab and floor runner for sale, perfect condition; also magnificent pink iridescent robe costume, combined with pink net and with scalloped iridescent pleatings, absolutely perfect condition. Bust measure size 38; headsize to match; present cost, \$300; costume, \$200. No fair offer refused, owner retiring from stage. Address B. L. K., Variety, New York.

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BOOKING FIRST-CLASS ACTS for cabarets in Atlantic City. BILLY CURTIS (General Manager), Broadway Booking Office, Gaiety Theatre Bldg., Room 601, New York.

CHORUS GIRLS FOR BROADWAY REVIEWS AND SUMMER PRODUCTIONS. EXPERIENCED GIRLS. CHAS. CORNELL'S PRODUCTIONS, 1562 BROADWAY, NEW YORK.

FOLDING TYPEWRITING TABLE AND TYPEWRITER; MUST BE REASONABLE AND IN GOOD CONDITION. WHITE, VARIETY, NEW YORK.

FOR SALE—Automobiles, Ford Town Car, in perfect order, 1916 model; must sell at once. Carlton Burt, Variety, New York.

FOR SALE—OAKLAND TOURING CAR, 1915 MODEL, PERFECT CONDITION, NEW TIRES, TWO EXTRA TIRES. MACHINE MAROON COLOR. WILL SELL FOR \$500. REASONS, GETTING LARGER CAR. HENRY, VARIETY, NEW YORK.

FOR SALE—Red velvet drop; good condition; 51 foot. Room 1428, 1493 Broadway, New York.

FOR SALE—Regulation size asbestos curtain, in perfect condition. Apply Walter Rosenberg, Savoy Theatre, 112 W. 44th St., New York. Greeley 6691.

FOR SALE—Set of 6 novelty costumes. Slightly worn. Cost Four Hundred and Fifty Dollars New. Room 1004, Fitzgerald Bldg., 1482 Broadway, New York.

OFFICE FURNITURE—In very good condition; can be had reasonable; all oak. Only been used a short while. Quick Buyer, Variety, New York.

PATTER ACT—Man and woman, a laughing hit on lighter side of war. Sell outright cheap. N. R. O'Hara, National Press Club, Washington, D. C.

PIANIST WANTED—Must be good Faker, to play string part in Vaudeville Act all booked. Write stating age, experience. Address A. M., care Variety, New York.

REHEARSAL STUDIO—First class. For acts wanting a light, airy room to rehearse in, with or without pianist, at moderate prices. Miss Jean, 1562 Broadway. Next door to Palace Theatre, New York. Room to rent by hour, day or week, or by appointment. Bryant 1169.

SOUBRETTE, just closed with burlesque, wishes to join partner in vaudeville act—summer engagement. Good singer and dancer. Ethel Gray, Variety, New York.

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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. MAROIS, 385 FORT WASHINGTON AVE., 177TH ST (BROADWAY SUBWAY OR CAR), NEW YORK.

UPRIGHT MAHOGANY piano for sale, party leaving town, will sell at a sacrifice. Burton, Variety, New York.

WANTED—A GENTLEMAN'S WARDROBE TRUNK; MUST BE IN GOOD CONDITION AND REASONABLE. IMMEDIATELY. TRUNK, VARIETY, NEW YORK.

WANTED AT ONCE—Expert man dancer, modern and stage dancing; of good appearance for big time vaudeville act. Excellent opportunity. Party G, Variety, New York City.

WANTED—Good dancer with first class solo numbers; male or female, for partnership with expert male dancer. State description and experience. Willie Williams, 21 V. A., 1587 Bway., New York City.

WANTED—Singers—Soprano, Contralto, Baritone, Bass—or organized four. Girl violinist; male cellist. Rex Producing Co., 318 Strand Theatre Bldg., New York City.

WANTED—Woman partner to do "straight" with good singing voice for recognized sister act. Time booked. Address Marie Ackley, Variety, New York City.

YOUNG LADY and Young Man Jugglers wanted to work with standard juggling act. State what line you do; also experience. I furnish everything. Address, Juggling Act, care Variety, New York City.

YOUNG LADY—PIANIST WISHES ENGAGEMENT FOR SUMMER. CAN PLAY FOR PICTURES OR JOIN ORCHESTRA. MISS E. M., VARIETY, NEW YORK.

YOUNG LADY wanted as partner in vaudeville act, must have good voice and be good performer. Carson, 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.

YOUNG MAN—26; good education, with ability as correspondent; pleasing personality; desires connection with theatrical firm in general capacity. Will travel if necessary. Box 100, Variety, New York City.

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Fagen Elsie
Fay Frank
Fay H & E
Fay Miss Billie (C)
Ferguson Dave
Field Margaret
Finneran J Jean
Fletcher Jay (C)
Fletcher-Driscoll Co
Flake & White (C)
Florette
Follette Rosale
Follette & Wicks (C)
Folsom Bobby (C)
Ford Mr Clem (C)
Fox & Ingraham

Fox Leona
Fraebel Emma
Frawley Mr & Mrs E
Freeman Millie
Friend Jimmie (C)
Fullamua
Fulton Evelyn

G
Galvin Jimmy Jr (C)
Garbell Albert (C)
Gardner Fred J
Garland Geo S
Garland Sisters
Gauermann Freda
Gee Jaws The (C)
Genaro Marie
George Elsie
Germaine Gertie
Gillman Mrs S (C)
Glasen Billy
Glover Claude O (C)
Gold Irene
Gordon Phyllis

Gordon Stella
Gorman Jean
Gray Ethel
Green & Parker
Green Grace R
Gregorys The (C)
Guys (3) Arthur (C)

H
Hadze J C (C)
Hall J D
Hall Marshall
Hanson Dean & Han-

Ion (C)
Hannon Wm T
Hardien Theo
Harris Marion
Hartman H E (C)
Heck C W (C)
Helder Freddie
Hennequay Helene
Herford Beatrice
Herliott Hattie
Hines Harry
Hoffman Dave A
Hoffman Frances

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Hollquist Vic (C)
Hopkins C
Howard Jack (P)
Hulette Corrine
Hume Geo
Hurst Frank
Hurst & De Var (C)

I
Imhoff Lella
Ingles Jack
Ingraham Zella
Inter'n'l Girl (C)

J
Jacobs Louis J
James Walter
Jinks Geo
Johnson Walter (P)
Johnston Benj C
Jones Edith Lefter
Jordan Irene
Judge Patsy (C)

K
Kailli David
Kanosara
Kaufman Bros
Kaufman Leo (C)
Kaufman Oscar (C)
Keane Miss P (C)
Kearney John
Kellogg Edna (C)
Kelly P J
Kelly Eugene (C)
Kelo Mr (Tall)
Kelsey Sisters
Kennedy Marjorie
Kent Ann
Kerry Fred
King Frank G
King Gus
King Julia (C)
King June & May (C)
King Laura Bell (C)
Knapp Chas (P)
Koppel Felix
Kouns Sisters (C)
Kramer & Kent

L
La Belle Cora
Lamb & Morton
Lambert Happy Jack
La Pollita Miss
La Ponte Margaret
La Telle Bros
Laurell May-Stan (C)
Lavarrie & France
La Verne Harriet
Leach Miss Chum W
Lease Annette
Leatham Chas
Le Clare Maggie (C)
Leis Eugene
Leone Elsie
Leonard Albert (C)
Lester Doris Trio
Lewis Emma
Lexley & O'Connor
Leytan Elmer H
Lockhart Roba M (C)
Lockwood Gladys
Longfeather Joe (C)
Loretta Miss Dee
Lowerre Edwin
Lyne Oral
Lyons Harry & Edith

M
Ma Belle
MacGovern Edythe
Mackaye Dorothy
Mack Irene
Major Carrick
Maker Jessie (C)
Makie Henry
Malle Mr & Mrs Eddie
Mallen Dave
Mann Bernice
Marley Jack
Marriott Troupe
Maruden Cortlandt
Martin Evelyn
Marvin Earl (P)
Mary & Jack
Masonville Nan
Matsero
Mathews Mrs D D
May Sidney W
McCreedy D (C)
McIntyre H C
McLaughlin Nettle (C)
McLean Pauline (C)
Medlin Watts &
Townes (C)
Meeker J M
Meers Betty
Melburne Mr & Mrs
Melrose Helen
Melton Miss Barry
Melvern Babe
Melvern Babe (C)
Melville & Rule (C)
Mercer Vera
Merle's Cockatoos
Miller Harry
Miller C W
Miller John (C)
Miller Marjorie
Miller Rita
Milton Dave (P)
Milton Miss Fay (C)
Mitchell J Cain
Molsen Wm
Montgomery Billy
Moon James
Moore Grace
Moore Tom
Moray Lucille
Morehouse D (C)
Moreland Margaret
Mousette Mae
Moxey Grace (C)
Mowatt Florrie
Murphy Verne
Murray Elizabeth

N
Nace Pearl (C)
Neale Arthur
Newel Tom (C)
Niblo Dan
Nichols Mrs Clyde
Nickie Chas
Nolan Louise
Norton & Earl
Oaker Jane
Oliver Jonnie
Olts Della
O'Neill & Barber
Onellino Roberto
Orth Frank
Osborne Miss
Owen Gary

P
Paquette Arthur
Parr Lena (C)

Patsey Miss Leah (C)
Pattie John A
Paulette Louise
Payne Miss P (C)
Perley Frank (C)
Perry Mrs G R
Pingree H D (C)
Pinkham Wm
Phelan Keith
Powers Fred

Q
Quealey & Finlay

R
Rader John (C)
Ramsey Musette
Rapoll Leo
Reavis Ruth
Reeves Roe
Reynolds & Donegan
(C)
Rice Bros (C)
Rice C Blanche

Rielly Miss
Rivers Grace
Rivers Viola (P)
Robbins & Lyons (C)
Roberts Bob (C)
Robinson Ethel (C)
Rocheater Claire
Rodrigues Troupe (C)
Rooders Hans (C)
Rose Dr Jack
Rose Vera
Ross & Ashton (C)
Ross Hazel T
Rothenberger Ed (C)
Roud Claude
Royal Oacoynes (C)
Ryan Allie

S
Saunders May
Schall Mina
Schwarz R D (P)
Seefeld Helen F
Seibini Lois

MOODY MOVES



R. P. MOODY

In order to meet the demands of their increased business, Moody, Inc., the photographers, who have had their studios for the past two years at 841 West 42d Street, is moving to more spacious quarters at 1888 Broadway, next door to Keith's Palace Theatre.

During the time that he has been in business, Moody has made a remarkable reputation as an artist, and is recognized as New York's foremost theatrical photographer. Through his honesty and conscientious business methods, coupled with his grim persistency, and subterfuge in quality of work, he enjoys the confidence and continued patronage of all his customers, which include some of the most famous actors and actresses on the legitimate and vaudeville stage, and nearly all the screen stars.

Mr. Moody wishes to take this opportunity of thanking each and every one of his customers for their many words of praise and their real earnest besting for him. He is moving into larger and more convenient quarters, right in the heart of the professional rendezvous, and hope to see all his old friends at his new studios, and to gain many new ones.

WALTER BROWER

“The Jolly Jester”

**Closed a Successful Season of
40 Weeks at B. F. Keith's
Theatre, Boston, Last
Week (July 2)**

Booked Solid Next Season—('17-'18)

Sept. 3.	Baltimore	Dec. 31.	Houston
10.	Detroit	Jan. 7.	Galveston
17.	Rochester	14.	San Antonio.
24.	Syracuse	21.	Little Rock
Oct. 1.	Troy	28.	South
8.	Colonial	Feb. 4.	South
15.	Orpheum	11.	South
22.	Alhambra	18.	South
29.	Bushwick	25.	Philadelphia
Nov. 5.	Pawtucket	Mar. 4.	Palace, N. Y.
12.	Lowell	11.	Providence
19.	Portland	18.	Buffalo
26.	Montreal	25.	Toronto
Dec. 3.	Hamilton	April 1.	Cleveland
10.	Chicago	8.	Pittsburg
17.	Fort Worth	15.	Cincinnati
24.	Dallas	22.	Indianapolis

DIRECTION — ROSE & CURTIS

T		W		Y	
Seldon Mrs Gee	Taberini Allie	Wadsworth F W (C)	Williams Max (S)	Yama Uehie	
Sena Mrs T D	Takata	Walcus Australian (C)	Williams T M (S)	Yorkly Mrs J	
Shaw Lillian	Tanen Julius (G)	Walker Herbert (G)	Wilson Mrs A E	Young H C	
Short Florence	Thomas Hilda	Wallace Vesta	Wilson Geo		
Simons Murray	Tilford Low (G)	Walsh E R	Wilson Harry		
Slater Sam	Tipton Ted	Ward Geo H	Wilson Maude		
Smith Chas	Tivoiers	Ward Larry	Winkopp Anna		
Smith Harry D	Todd Edna (C)	Watson Cliff	Wohlman Al (C)		
Smith Ruby	Tokio	Weaver Lydia (F)	Wolford Stevens Trio		
Soma Leslie	Townsend E B	Webb & Ingalls	(C)	Wood Emil (C)	
Spencer Edith	Travers Helen A	Weber Fred Co	Worth Louis		
Stach Mrs Leopold	Tufford Ruth (C)	Wellington Dave	Wright Dolly		
Stafford & Ivy	Turner & Grace (C)	Wells Gil			
Stafford J M (C)	Tyler Adele	Wells Pearl			
Stanley Vera B		Welsh Thos T			
Starr Billy & Evelyn		West May (C)			
Startup Hatty (C)		Weston Miss Eddie			
Stein Antetty	Vance Gladys (C)	Weston Nat			
Stirk Cliff (C)	Vernon Jack	West & Barnes			
Stolser Mrs Carl	Vert Hazel	Whitney May			
Stuart Herbert	Vincent Bert	Williams Flint (C)			
Stuart Wm	Vine Eddie (C)				

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

The first tab of the season opened at Danville on Thursday. It is the "Twentieth Century Whirl," and it plays south until the fall.

Bob Mullen, stage manager of the Columbia, St. Louis, stopped off on his way home, he having spent a four weeks vacation at Muskegon.

Dave Rose made his rounds last week, giving out samples of his first products as a garden farmer. He presented Variety's Chicago office, with a stingy bunch of radishes (without salt).

"Vanity Fair," the Woolfolk tab which opened Aug. 24 last, closed July 4. During that period the show had but two lay-offs, both being half weeks, and would have continued but for the request for a vacation on the part of the cast. It will open again Sept. 1.

The Majestic, Kankakee, has been taken over by Dick Allardt, who is redecorating the house and repairing the damage caused by a small fire several weeks ago. Its new policy will be vaudeville the last half with feature pictures being shown the first half, except when the better class of road attractions can be obtained.

CORRESPONDENCE

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

Boyle Woolfolk bought the "Midnight Frolic" production from Flo Zeigfeld, Jr., last week, the purchase price quoted being \$1,000. The costumes will be used in several of the Woolfolk tabs.

The pile drivers have settled their differences and returned to work on the foundations of the Alwood, excavation for which has been completed. To make up for lost time the piling men are working seven days a week.

The party rate between Chicago and St. Louis will be raised Aug. 1 from \$5.80 to \$6.50 per person, all roads having filed the increase with the Interstate Commerce Commission. The regular fare at present is \$6.97.

The secret of "Bowie Knife," Abe Jacobs' pet pastime, is out. He plays a ukelele, or thinks he does, his tutor having been Fat Thompson. Abe spent an evening after the show last week picking out "La Paloma" on one string.

Aaron Jones of Jones, Linick & Scheafer, has been named as the Illinois representative on the war co-operation committee of the National Association of the motion picture industry, a committee appointed by President Wilson and headed by William A. Brady.

J. C. Matthews was presented with a diamond pin by the Medinah Temple (Mystic Shrine) and made marshal of the Medinah patrol, which brought the further gift of a diamond centered gold star. The gifts were in appreciation for his work on the entertainment committee.

Irving Simon's recently acquired hobby is to inspect all race track meetings. He journeyed to Grand Rapids Tuesday, but was back on the job Friday, saying it was thumbs down as far as he was concerned. He said the same thing about Hamilton some weeks ago. (He is getting to be a tough audience.)

Menlo Moore lost his car for several hours last week. Someone annexed it from its stand at Monroe and Dearborn streets and the producer was worried, since he had lately installed accessories which made the car's cost \$900 more than the insurance. It was picked up by the police late at night, having been abandoned far uptown.

Bernard Ford, an electrician at Riverview Park, was mysteriously shot in the leg last week, and although the police are holding two persons near the scene of the affray, they refuse to talk. The pair arrested was Daniel Moriarity and Miss "Billey" La Verne, both working in the "Bug House," the resorts main attraction.

Robert Sherman left here for New York in his motor car Monday to attend the second annual meeting of the International Circuit. He will have four companies on tour this season, there being two shows. They are "The Girl Without a Chance" and "A Good for Nothing Husband," each to have two troupes. None of these, however, are planned for the International Circuit.

The Leib-Harris stock playing at the Wilson Ave. plans to take over the Harner the-

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Single, \$4.00 and \$4.50 per day
Double, \$7.00 and \$8.00 per day

T. ELLIOTT TOLSON, President and Manager

GIRL'S CHANCE IN PICTURES.

By Hampton Del Ruth,
Editor and Production Mgr. Keystone.

There exists today an erroneous belief that a girl may possess a wonderful screen personality and be unable to secure a chance to show what she can do. This is a superstition inherited from the speaking stages, and the dreary stories of the struggles of stage-struck girls.

The truth is that any girl can secure a courteous hearing at any first-class studio. But some consideration must be given the production manager who sees from two to a dozen aspirants for screen honors every day. The high-grade production manager is constantly on the lookout for a glint of gold in the specimens of feminine beauty brought to his notice.

Some trick of personality is given to each one of us. If a screen actress' particular trick of personality happens to meet the public approval, she can order her limousine. But many girls have little turns and tricks of personality that do not appeal to the public, and worst of all, do not screen satisfactorily. The camera has no mercy.

Snap! The projection room is darkened and the projection machine begins purring. She walks into the set, and makes a fair appearance. Other girls, extras, follow her and move about the set. She suddenly becomes one of several girls. Her personality is not sufficiently strong to distinguish her from the others.

Then comes the great close-up. She smiles and frowns, registers hope and disappointment, love and hate. But there is something lacking. Her hope lacks subtle quality that makes a spectator hope with her. She is listed as a girl who might work in a crowd of college girls and that is all.

Another girl is flashed on the screen. She belongs to the same class as the first girl, but she stands out among the extra girls around her. The production manager straightens up in his chair. A close-up is flashed and she registers hope and disappointment, but there is a subtle play of personality back of her expression of hope. She registers hope, perhaps, in practically the same fashion as the first girl, but with the addition of a subtle play of pleasing personality that touches the heart strings.

That subtle play of personality secures her a contract. She becomes a distinct type under the general head of the appeal girl, and has made vain imitators.

PORTABLE PICTURE HOUSE.

"Pictures are advancing so rapidly in their making," said Marcus Loew this week, "that if anyone fails to keep up-to-date in the improvements, he is apt to believe an old picture is about perfect through failing to see the latest ones and therefore being able to note the difference."

Mr. Loew passed this observation in explanation of the portable projecting room or house on his country estate at Far Rockaway. The building is set up adjoining the garage. Each evening Mr. Loew has the newest films run off for his review. The proceeding occasions no undue notice in the Loew family.

The Loew Circuit, in addition to its large vaudeville interests, is one of the biggest, if not the biggest, picture exhibitors in the country. The many Loew film theaters use up a large supply of film for exhibition purposes and to keep current with the manufacturing market over the hot spell, the head of the circuit installed the portable house at his fireside.

Joseph Sullivan, known as "The Oldest Showman," and said to have passed his hundredth year, died recently at Gorleston. He appeared before the Prince Consort 70 years ago and claimed to be a pioneer of minstrel troupes in England.

WHERE THEY SHOULD SUMMER.

By O. M. Samuel.

Lion acts—Aurora, Ill.
Sharpshooters—Leadville, Col.
Magicians—Palm Beach, Fla.
Electricians—Carbondale, Pa.
Acrobats—Cedar Falls, Iowa.
Stage Hands—Tipton, Mo.
Chorus Girls—Johnstown, Pa.
Snake Charmers—Anaconda, Mont.
Jugglers—Appleton, Wis.
Table and Chair Acts—Rockaway.
Grecian Dancers—Athens, Ga.
Some Pianists—Bangor, Me.
Hat Jugglers—Beaver Falls, Pa.
Stars—Bethlehem, Pa.
Club Jugglers—Bowling Green, Ky.
Wine Buyers—Champaign, Ill.
Protean Artists—Coatesville, Pa.
Some Theatrical Lawyers—Council Bluffs, Iowa.
Wild Women—Defiance, O.
"Rep" Actors—Bath, Me.
"Fly" Girls—Dayton, O.
Bench Acts—Davenport, Iowa.
Small Time Agents—Dunmore, Pa.
"Bulling" Managers—Durham, N. C.
English Comedians—New London.
School Acts—Edwardsville, Ill.
Library Sketches—Carnegie, Pa.
Deadheads—Deadwood, Col.
Steamboat Imitators—Fulton, N. Y.
Male Impersonators—Galveston, Tex.
Ball Balancers—Globe, Ariz.
Rube Turns—Greenville, S. C.
Cabaret Waiters—Haverstraw, N. Y.
Rural Sketches—Homestead, Pa.
Acts Breaking In—Hyde Park, Mass.
Divorcees—Independence, Mo.
Head Balancers—Kokomo, Ill.
Agents—Hanover, Pa.
"Dopes"—Napa, Cal.
Maxixe Dancers—Brazil, Ind.
Critics—Pana, Ill.
"Shoestring" Managers—Piqua, O.
Inferior Actors—Quincy, Ill.
College Turns—Rahway, N. J.
Contortionists—South Bend, Ind.
Musicians—Union, N. J.
Zouave Acts—Winchester, Mass.
Saucy Soubrets—Worcester, Mass.
Some Tragedians—Durant, Miss.

FAVORING LAKE HOPATCONG.

A favorite summering spot for burlesque folks seems to be Lake Hopatcong, where the Fourth of July was especially celebrated in festivities befitting the occasion by a merry colony that had gone there to escape Broadway's heat. A vaudeville program was given at the Hotel Espanong by Charles (Kid) Foster, agent Rube Bernstein's "Follies of Pleasure." Athletic contests were a feature, a swimming contest between chorus girls being won by Florence Arnold, who received a gold medal from the Lake Hopatcong Yacht Club. Tom McKenna won the motor boat race.

Among the later arrivals at the lake are Mr. and Mrs. Charles Taylor, Mr. and Mrs. Mike Murphy, Frank Murphy, Florence Weil, Bert Baker and wife. Barney Kelly spent the week end at Charles Foster's villa.

Rube Bernstein, Lew Talbot and Gus Kahn plan to spend part of the summer there. Mae Mills and sister, Sophie, were up for the week end.

AIRDOMES NOT SO GOOD.

Cincinnati, July 11.

Owners of local picture airdomes report that the present season has been the worst in history.

Added to the unusually cold weather of June were 11 thunderstorms, a record breaking number, occurring in that month.

Similar conditions prevail in the entire Ohio Valley.

WANT KOUNS SISTERS.

The two Kouns sisters after their vaudeville opening in New York at the Palace last week were beset by the emissaries of the Shuberts trying to induce them to accept the management of the brothers for the coming season. Up to Sunday night all that could be reported was "very little progress."

COAST PICTURE NEWS.

By GUY PRION.

Herbert Standing is supporting Douglas Fairbanks.

Louise Glaum appeared in person at Clune's Broadway when her picture, "Love or Justice," was run. She was rewarded with a tremendous reception.

Harry Gribbon has had two contracts thrust at him since leaving Keystone. He will decide which one to sign late this week.

Those directors and players at Mack Bennett's Keystone plant who will not be retained by the comedy producer will go to Culver City. All Triangle comedies are to be produced there in the future.

Lambert Hillyer is doing considerable writing along with directing.

Leon F. Douglas, millionaire inventor, has perfected a camera lens for motion pictures that he claims will produce all the colors of nature in the most minute detail.

A banquet was tendered Thomas H. Ince by all the people who will go with him to his new concern. It was given on July 8, the day Ince returned from the east.

Don Meaney is now supplying the studios with extra people.

Lew Cody has returned to Santa Barbara.

E. Mason Hopper is now a proud papa.

Triangle is going ahead with making pictures just as though no change had ever been made at Culver City.

Harry McCoy is in the mountains for a week.

Kathlyn Williams claims she just can't make her new auto behave. It has a penchant for carrying off corners of garages, etc.

Hampton Del Ruth, scenario editor and production manager at Keystone, will sojourn at the beach for the summer.

Margaret Thompson will be with Ince's new company.

Julian Eltinge says he doesn't want to return to the speaking. He is now working in his first picture and likes the work so much he wants to remain here forever. He has purchased a handsome bungalow and is preparing to "settle down."

Fannie Ward and husband, Jack Dean, have left for the east.

Norman Manning marshaled the parade for the Children's Hospital benefit. Norman is general manager of Horesley studio.

Neal Burns came to the studio this week all dolled up with a new auto.

Crane Wilbur is hunting for a new leading woman.

Mack Bennett is expected home from New York this week.

The Hattons, the authors, visited the studios for the first time the other day.

Anita King has returned to New York after a brief stay here.

A. Carlos, Fox studio head here, is in Chicago. Ditto A. B. Bernd, publicity expert.

JOE DORNEY SPEAKS OUT.

Cincinnati, July 11.

Joseph Dorney, former advance agent of McIntyre and Heath in "The Ham Tree," now motion picture editor of the Cincinnati Enquirer, takes a rap at the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce, because it is urging Governor Cox to reappoint W. R. Wilson on the Ohio Board of Censors.

"It is not surprising that exhibitors and exchange men are eager to keep in office the three persons up who make up the state censor body," declares Dorney. "These easygoing censors have been real good to the exchange men and exhibitors, allowing them to exhibit pictures that ministers and civic organizations have protested against in many Ohio cities. It wasn't so long ago that the exhibitors and exchange men were doing everything possible to obtain increases in salaries for the censors. Let us have a censor board that isn't quite so friendly with the film men, that will pass upon screen plays on their merits and refuse to O. K. those whose principal feature is indecency."

AROUND THE N. V. A. CLUB.

An impression seems to have gained credence about the Rialto that the N. V. A. Thursday night receptions have been discontinued during the hot spell. As a matter of fact, the Thursday night parties are now drawing larger crowds than ever. The rooms are cool and comfortable, the music splendid and the programs attractive.

Secretary Henry Chesterfield left Monday for a remote spot in Michigan. Before leaving he made the following statement: "Ten days, a good lively saddle horse and a fish pole ought to be an ideal vacation for any man."

One effect of the war on vaudeville is to send "Dutch" comedians scurrying for material in other dialects. Jimmy Lyons, long a "Dutch" comique, is now having a "Jew" monolog written.

When the initiation fee of the N. V. A. was raised to \$25 and shortly after reduced to the original fee of \$5, it was done to offset any hardship to the artist who might not be employed during the summer months on account of many houses closing. But in a few months the price of joining will go back to \$25 again, this time to remain. If you have not joined yet, now is a good time.

Lou Hall once played "villains" with a stock company whose management one Saturday presented every child present with a bag of English walnuts. Lou being the "villain" was pelted with walnuts every time he made an entrance. He says that at the end of the show he was covered with lumps. "Thank heavens," says Lou, "we didn't give away cocoanuts."

Julia Nash, who is summering near Kalamazoo, Mich., has been reading war sketches in the hope of finding her next season's vehicle. She says four of them were about Red Cross nurses finding their soldier lovers wounded. Three were about American girl spies in Germany, and one was about an American girl and a German fraulein fighting a rapier duel on speeding gondolas in the Grand Canal of Venice. Miss Nash is still without a sketch.

There are important letters at the N. V. A. office for the following members:

Joseph H. Bird	Low Leonard
Flint Williams Blisset	Chas. H. Levan
Ethel May Barker	J. O. Lewis, Sr.
J. Gaffney Brown	Servale Le Roy
Joe O. Coffman	John McClerry
George Campbell	Dorothy Mortimer
Charles De Pace	Miss Bonnie McFair
Diana D'Aubrey	Anderson T. Murray
Iva Danette	Rose Marston
Evelyn Elkin	Anna L. Moran
Maud Earl	Henry Makia
Jas. H. Fitzgerald	Dolly Matthews
John Fernlock	Marie Mills
Charles Fraser	Ernest H. Russell
Thomas Haley	Al Rayo
Marie Hanley Hughes	Dolph Ryan
Geo. Howard	George A. Shaw
Bill Hall	Alfreda Tonna
Francis Keith	Lillian Tocco
Cissie Kloof	Bob Temple
Martin Kempinski	Arthur Lucky Van
Ben Kahana	Ed. Warren
Francis Kahal	Arthur West
Kartell	Clarence Wilbur
Pam Lawrence	

VANCOUVER BUILDING.

Vancouver, B. C., July 11.

Vancouver's chances for obtaining a new theatre to house road attractions is becoming brighter and it is likely that the site on Pender street promoted by E. R. Ricketts several years ago will be chosen for this purpose. When the boom sagged in Vancouver the steel work on the building had been advanced considerably, but since that time nothing has been done.

A public appeal was recently made to obtain support for building the new theatre and this now seems on a fair road to success. It is expected to finish the building in October. Several attractions have been booked for the winter months which must be cancelled if the house is not completed. Road attractions which played Vancouver last year and were housed at the Empress, all played to losing business.

"LIBERTY GIRLS"

DREW AND CAMPBELL'S

WITH JACK CONWAY

FIRST CALL FOR REHEARSALS

All principals and chorus girls kindly report July 16th at O'Meara Dance Studio, 309 W. 23rd St., corner of 8th Ave.—Over Grand Opera House—New York.

Opening Date
August 5th
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WANTED—A FEW GOOD CHORUS GIRLS

CALL CALL

All Ladies and Gentlemen engaged for

Jean Bedini's "40 Thieves" Co.

kindly report for rehearsals

Thursday, July 19th

AT 10-A. M., AT

Donovan's Hall, at 309 West 58th St.

Please acknowledge by letter to

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P. S.—WANTED, Medium Girls and Ponies. Salary no object. We pay for everything.

atre on the south side and to play there throughout next season. This is the house which J. C. Matthews had trouble with because of its location next to a church. It is said that an offer was made to the Leib-Harris company to move their stock into the Garrick to fill the three-week gap left by the moving of "The Pawn" and until "You're in Love" arrives, but they could not obtain a release from the Wilson. The Princess was also named as a downtown house for the stock company.

Pat West is out of the "College Girls Frolic" (formerly known as "The Hoosier Girl"). The act closed in Minneapolis last week, returning to New York to be recast. West went on to Rochester, N. Y., there to join "An Heir for a Night." While in Minneapolis the comic spoke for the Red Cross during his single and was rewarded by a regiment of the National Guard attending the performance and giving him the "honor salute." This angered Ralph Whitehead, who has been doing the straight with the act, and the two nearly came to blows.

Tom Carmody and Fred Eberts returned from a week's fishing trip in Michigan, but right at the start the holiday was nearly cramped because Carmody left his bank roll under his stateroom pillow, the party having gone to the Michigan shore on a lake steamer. When the loss was discovered (after Tom had "frisked" himself a number of times) a wireless was sent to the boat, which had put out for a point further up the shore. The purser found the roll and informed the line's local agent at Luddington to reimburse Carmody.

Erber's East St. Louis theatre was necessarily closed for the first half last week, be-

cause of the race riots there, and the stage crew spent several days playing a hose on the roof, since the mob had fired the adjacent territory. The old Broadway opera house was destroyed by the fire. A score or more negroes who had sought safety there were killed when the walls fell in. Joe Erber was in town early in the week, on one of his infrequent visits. Monday night he with others taxied from the Sherman to the Great Northern Hipp, and when the machine swerved around a corner, Joe remarked, "Gosh, darn, they whizz around up here." He was on the level with it, too.

Doc O'Neill, who was on the bill at the Majestic last week, was accorded a panning by Percy Hammond in the critic's revue of the show. O'Neill replied with a letter to the reviewer which read: "Dear Percy—After studying over your case my diagnosis is that you are either suffering with a case of Dyspepsia (Gastric Neurosis in the depressed stage) or Cantlaughtitis. I am enclosing two Prescriptions. Try them and you will come out O. K. as the prognosis of your malady is very good. With best wishes I am, Yours in fun, J. H. F. O'Neill, theatrically known as Doc O'Neill." The latter was really a physician before going on the stage and his home is in Chicago. Mr. Hammond usually prints letters of the sort in his Sunday column, but failed to do so with O'Neill's missive. The two "prescriptions" enclosed were an "ad" used by O'Neill and a very loud necktie.

COHAN'S GRAND (Harry J. Ridings, mgr.)—"Turn to the Right" (25th week).
CORT (U. J. Hermann, mgr.)—"Seven Chances" (7th week); going well and new interest infused by the entrance of Taylor Holmes in Frank Craven's role on Sunday night next.

CALL

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CALL THE "FRENCH FROLICS"

Chorus will please report July 14, 10.30 A. M. Principals, July 16, 10.30 A. M., at ENGLEWOOD THEATRE, 63rd and Halsted Sts., Chicago. Season opens July 29th. Can Place Real Chorus Girls That Want to Be With a Real Show. Address ED. E. DALEY, Englewood Theatre, Chicago.

COLONIAL (Norman Fields, mgr.)—"Temptation" (film) opened Sunday.

GARRICK.—Dark for the first time in five years.

ILLINOIS (R. Timponi, mgr.)—"Dew Drop Inn" (4th week); probably leaves at end of next week. Due in New York around Labor Day.

PALACE (Earl Stewart, mgr.)—"The Show of Wonders" (8th week) business continues big.

WILSON AVE.—Leib-Harris players (stock), "It Pays to Advertise."

ORCHESTRA HALL (Wessels & Vogell, mgrs.)—"British Tanks at the Battle of Ancre" (film), third and last week.

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—The show this week might be said to be a return to form, starting well and finishing strongly. In the interim there were no less than four hits put over on Monday night. That means that the bill held fifty per cent. of hits, since there were but eight acts, which is the number to be tried during the balance of the summer, the effort being to keep down the cost of the show. Anyhow

there are few to doubt that it was the best bill in many weeks, and it certainly provoked more applause. Nicely balanced and speedy, it had for its headliner Julia Arthur in the stirring patriotic appeal, "Liberty Affaire." As a novelty and in tune with the times, it was keenly and eagerly accepted. At the finish the curtain rose half a dozen times upon the subdued, effective lighting of the living replica of the Statue of Liberty, all the while amid solid applause. Running abreast of Miss Arthur in favor were Imhoff, Conn and Coreene in their new laugh vehicle, "In a Pest House." The program does not give credit for the authorship, and that may have come from Rodger Imhoff, for it savors of his grouch-shooting comedy. The action is laid in the office and "bedroom" of a humpty-dumpty hotel, with Imhoff in the role of Michael Casey, whose horse has died on the road and who seeks a room for the night. Hugh Conn is a hard of hearing ante-bellum porter, while Marcella Coreene is the clerk and later a nurse. As fine, if not finer, than his work in "Surgeon Louder," is Imhoff's portrayal of Casey. During the thirty minutes consumed, the house laughed itself to the full

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ORVILLE STAMM

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Announces his opening over the ORPHEUM CIRCUIT JULY 15—TWO WEEKS, SAN FRANCISCO. TWO WEEKS, LOS ANGELES; then en tour.

Direction
JAMES B. McKOWEN
Eastern Representative,
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BUSTER SANTOS and JACQUE HAYS

ASHTON STEVENS said:

FATTEST GIRL AND LEANEST REAL STARS

Buster Santos and Jacque Hays at Majestic Make You Laugh Loud and Long; Other Numbers Are Good.

BY ASHTON STEVENS.

Buster Santos and Jacque Hays are respectively and respectfully the fattest girl and the skinniest girl that ever I have seen together on the Majestic stage or any other stage. Of course, they capitalize their shapes. For let us hope adequate pay they call each other by names horribly lean, horribly fat and yet always horribly pat. But that is no worse than, and is quite as funny as, Lillian Russell in her Weberfeld days, when she implored Mr. Ross: "Spare me! Spare me! I may be a bad actress, but I'm a good woman." Miss Santos and Miss Hays make you laugh so hard at themselves that presently your laughter makes you ashamed of yourself. But

Opening a 20-week tour ORPHEUM CIRCUIT—ORPHEUM THEATRE, SAN FRANCISCO, JULY 15 for TWO WEEKS; Orpheum Theatre, Los Angeles, JULY 30 for TWO WEEKS.

BOOKED SOLID.

their crazy act is so deftly balanced they can turn off this strange shame of yours at any moment by doing something startlingly clever.

COMIC DOUBLE DUSE.

The fatted Miss Santos is very much an artist when she sings a song that tells you why she no longer tries to reduce. She sings it in a low, confidential, talky way that is naturalness plus. If Duse were longer fashioned, somebody would be calling Miss Santos the Comic Double Duse.

Miss Hays emits from her melodious bones high, sweet, clear singing that would bring to mind nourished angels if you did but close your eyes. Miss Santos and Miss Hays are a ton and a fraction of the best vaudeville of the season.

Doyle and Dixon, who by any other names could prosper without fraud as nondancing songsters, no sooner hymn a nifty glee than, in a manner of wording, they proceed to kick it all to pieces with their invincible feet.

MR. BECK PRESENTS.

The sketch of the week is presented by Martin Beck himself and looks it. Dorothy Shoemaker's evening wear is from the studio of Lucille, and the equally stylish scenery bears the cut of Livingston Platt.

The headliner is the California Boys' Band, some thirty-eight trained to the minute youngsters from San Francisco's Columbia Park School, whose founder, Major Sydney S. Picot, produces them in a program that ranges from blowing brass to the three-high human pyramid.

and at the final the trio took as many curtains as did Miss Arthur, perhaps more. What the Arthur act supplied in an artistic way, "The Post House" did in a humorous one. A burlesque bit was present in the Imhoff turn—that of storing coal in a bed. The act may stand cutting a bit, but from the way it was received here it should tickle vaudeville audiences for several seasons to come. Harry Carroll was still another turn to top off generous approval. On next to closing he came near stopping the show, and might have done so had he continued singing. Instead he explained that his voice was not in the best of trim and exited with a dance. He gave two numbers tinged with the patriotic but not of the red fire brand, which made them all the more liked. Best was "When We Take the Rhine, I'll Come Sailing Back to You," and it hit a bulls-eye. The fourth hit of the evening was supplied by Ted Boyle and Harry Brown, two boys with piano and songs, on second. They are not remembered as appearing before at the Majestic, but from their performance they are bound to be heard from, for both are excellent entertainers. Closely following them in approval and on next was Thomas F. Swift, assisted by two girls, with his musical skit, "Me and Mary." Swift, who is a Chicago youth, has a freshness of style that makes him likeable, and his offering is a novel one. One of the song numbers is a clever idea, called "The Birth of a Nation." Mary H. Kelly was his chief support and did very well. Closing the show were Olga and Miska with a classy dance routine. Olga in addition to peachy looks and appearance is a brilliant dancer both on her toes and with a variation of modern evolutions. Few dancers today are more graceful or can equal her back kicking. She should be in demand for a production. Trovato was on fifth, doing eighteen minutes to nice returns. Roy Ho Gray and Ada Somerville, with banjo and lariat throwing interspersed with comedy, gave the show a fine start, the house responding generously. Not one act failed of appreciation.

GREAT NORTHERN HIPPODROME (Andy Talbot, mgr.; agent, W. V. M. A.).—A clean show with several bits of class was furnished by the portion of the bill which appeared in the daytime, during the early section of the

week. The principal fault seemed to be in the few number of laughs supplied. Something quite above the average in animal acts came with Thaler's Circus, with its sleek ponies, clever monks and spotless fox-terriers. The turn closed the show, and although it consumed less than ten minutes, every bit of the time there was action and amusement. Especially good was the leaping of several of the dogs, who performed without coaxing and the work of one of the monks. Thaler is a good showman in addition to being of neat appearance, and his act looks good enough for the bigger bills. Next to closing was the comic acrobatic trio, Ken, Keys and Melrose, working in "one" and making themselves solid by mixing the feats with good natured kidding. Dorothy Earle, a comedienne, occupied the fourth or keystone position, and although slow in starting finished with nice returns. Aki Kuma & Co., a novelty Japanese magic turn, apparently new to this section, was on third. There are three persons employed, one being a little Jap girl, whose singing won the house. Aki's first tricks were illusions, which didn't arouse much interest. But towards the close his stunts were of better class, worked with some speed. A quick costume switch at the finish brought them out in summery American dress and a good measure of appreciation. Dorothy de Shelle and Co. were on fifth with a new playlet called "Hearts Are Trumps." It is nicely staged and in parts the dialog is breezy, but might stand cutting. The Galarina Sisters (two), formerly of the quartet of similar name, opened the show well. Theirs is a musical turn, the girls playing cornets, accordions and violin. Frish, Howard and Toolin were liked on second, though bigger results might be won with different material. McVICKERS' Jack Burch, mgr. agent, Low-Dovely.—The early show on Monday indicated that the bill was up to standard, considering the acts individually, but there was missing a comedy punch, as is oftentimes so with pop bills. At least that goes for the eight acts caught. Willie Solar, whose taste runs to animal songs, embellished with guttural noises, was the headliner, it being his first appearance here since he was featured in the bigger Loop houses. Willie is an ace with his jungle tunes, but it took his low

postured fancy dancing to win the house and he went off to a big hand. Willie was next to closing at the first show, which was ended by The Fe-Mail Clerks, a rather sprightly chorused girl act with two male comics. One of these is a diminutive chap, doing "nances," attaining fairly good results. Then there was another character of similar strain in the trio Hoey, Scott and Baker, so that the show was oversupplied with that kind of kidding. As regarding who was the best of the two "nances," it looked like the youth in the girl act had the edge. Somewhat of a classy song turn for pop was supplied by the Six Serenaders, formerly appearing as the Willard-Jarvis Sextet. Four of the sextet are girls, and rather good results were attained. Bill and Bob Millard, who have been touring the Pantages circuit regularly for several seasons, made themselves solid. Their turn begins as a cycling act but ends with the men singing parodies in "one." These parodies didn't seem possessed of bright lyrics, but they got over. Flo and Ollie Waters are apparently a standard turn for the time. One is a dainty girl, the other being humorous, and both make a neat appearance. They are wise in choosing songs away from the beaten paths. Helene and Emillion, a novelty aerial turn, did rather well. The woman of the act does the heavy work, supporting with her arms or neck the various apparatus upon which the man performs. The Sylphonos opened the second show nicely with their xylophone playing. Also billed were Pete Curley and Tom Welch, Kennedy and La France, dancers, and Kathryn Cameron.

SAN FRANCISCO

VARIETY'S

SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.
Phone, Douglass 2213

ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—The current week's Orpheum bill was completely switched around this

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week, the management bringing Clark and Hamilton down to the closing spot, where they managed to score one of the big hits of the show. This arrangement kept the entire house in for the finale and proved advantageous to everyone concerned. George Roland and Co., in "The Vacuum Cleaner," drew a continuous string of laughs. The Three Vagrants, singers and musicians, found immediate favor. Gertrude Long and Spencer Ward, in their singing skit opened artistically, going along nicely to good returns. The holdovers included Elsa Ruegger and Co., Austin Webb and Co., Patricia and Myers and Randall and Myers, the latter four acts repeating their previous week's scores. The show was thoroughly entertaining and drew exceptionally well the early portion of the week.

PANTAGES (J. J. Cluxton, mgr.; agent, direct).—The road show playing "Pantages" this week is headed by the Singer Midgets. The aggregations of miniature entertainers started off to capacity business and up to Wednesday the S. R. O. sign was in evidence at every performance. The show as a whole is given great satisfaction and should come close to the house record on the week. Zerk's boxes opened and gave the bill a lively start. Staspoole and Speer, Australian entertainers, scored with their acrobatic dancing. Schooler and Dickinson gave the performance that essential touch of class and landed nicely. Antrim and Vale gathered in an abundance of laughs, the imitations bringing the best returns. The Three Romanoffs were well received for their clever dancing.

HIPPODROME.—One of the scheduled acts at the Hipp failed to appear this week. Edna Itose and Co., being replaced by Roy Harrah and Co., in their roller skating specialty. The Harrah act proved a wise selection and helped the show out immeasurably. Ellers' Animal Novelty opened the show and pleased. The Balkans found some appreciation for their musical numbers. Bagley and Howard in a song and talk specialty held their own and closed a hit. John West has a rather weak line of talk for a monologist, but his cornet finish pulled him through. "The Witching Hour Witches" is a rather flat production with a patriotic finish. The latter didn't seem to have the desired effect and failed to eclipse the unfavorable impression scored earlier in the turn. It's a mediocre bit.

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THE PROOF OF THE PUDDING, ETC.

READ 'EM!

TOM PATRICOLA and RUBY MYERS

"The Girl and the Dancing Fool"



("The Bulletin," San Francisco, Monday, July 2)

FUN RIOT BREAKS OUT AT ORPHEUM; NEW VARIETY OF "NUT" DISCOVERED

Miss Ruby Myers and Thomas Patricola stars in the funniest "nut" act seen here in many a day.

Breaking away from the usual in vaudeville, Thomas Patricola and Ruby Myers turned a near riot loose at the Orpheum with a "nut" act. The crowd went wild and this act goes down as the biggest fun riot of the season.

It contains enough comedy to tide over the whole week's show, and enough good dancing to make it an artistic act as well. Patricola and Myers are not supposed to be the "class" of vaudeville, but for the next

two weeks they will surely attract their quota of patrons.

VARIETY

Of the newcomers, Patricola and Myers banged over a smashing hit, this pair closing exceptionally strong.

SAN FRANCISCO "CALL AND POST" TWO RIOTERS

Patricola and Myers (Thomas and Ruby) are a riot. Their dance and jokes are entirely new and full of dash. According to Thomas, the United States has been furnishing ammunition to the Germans during the war. "We give it to the allies and they shoot it across."

Booked Solid, ORPHEUM CIRCUIT — Los Angeles for the Next Two Weeks
East. Rep., GENE HUGHES and JO PAIGE SMITH **West. Rep., SIMON AGENCY**

CORT (Homer F. Curran, mgr.)—Al Jolson in "Robinson Crusoe" (1st week).

COLUMBIA (Gottlob & Marx, mgrs.)—Henry Miller and Ruth Chatterton "Anthony in Wonderland" (1st week).

ALCAZAR (Belasco and Mayer, mgrs.)—Richard Bennett Co. (6th week).

CASINO (Robert Drady, mgr.; agent, Ackerman and Harris and W. V. M. A.)—Vaudeville.

WIGWAM (Jos. F. Bauer, mgr.)—Wigwam Stock Co. (1st week).

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

SAVOY (Lauri and Sheehan, mgrs.)—Dark.

PRINCESS—The program was satisfactorily received, although a bit below the general average. Jean Johns held the opening position, offering three numbers, neither of which gained any particular attention. During her short stay Miss Johns continually displayed her inability to hold a position as a single, and further gave numerous reasons through having little or no stage experience. She is a nice-looking miss with appearance, but her stage presence, together

with gestures and her handling of a talking number were as crude a piece of art as one would care to witness. Cook and Oatman played another return engagement, this time showing a new croton drop that sets them off to better advantage. They are about the best two-act playing around the smaller Coast houses, and were it possible for the woman to handle some different talk in an improved style besides a good comedy act, the act could easily uphold a position on some of the smaller big-time programs. The male member possesses a beautiful voice together with a perfect speaking voice, and besides has the faculty of knowing how to deliver a song, thereby shading the woman, who is forced a bit to the background through his perfect way of working. They might insert another double harmony number instead of the solo done by the woman, and with a little different comedy handled in a somewhat different manner by the woman who is far from a natural comedienne, the improvement would be of immense value to them. Bob Fisk was supposed to do a monolog with a character make-up that is inexplicable. Perhaps he had an idea before he started, but undoubtedly lost track of it once he started, and whatever he said amounted to little and gained just about the same returns. He also did a couple of parodies that did not amount to much, and in all passed away without disturbing anyone. Henry's Dogs closed the show, going through a routine of posing prior to the master making his appearance for a bow at the finish. It is a pleasing dog turn for the kiddies in the smaller houses, although it could be set forth a bit more elaborately with a few additions to the set. The one dog who holds a pose from beginning to end, is bound to get the applause, for it is without doubt an unusual feat.

From outward appearances the Orpheum, Oakland, looks like a winner over the summer months with its new musical and stock policy. Business since its inauguration has improved to a large extent, and has returned a profit which is quite unusual for the house.

Henry Miller last week presented John Galsworthy's piece, "A Bit of Love," for the first time, and although it was played by a notable cast, the reviewers did not bestow very much praise upon the piece itself, handing most to the players for doing so well with it. It ran but one week.

"Anthony in Wonderland," which in turn ends Miller's season. This concludes the new plays Miller is trying out, and while he is undecided as yet which he will present in New York the coming season, it is most likely it will either be his last play or "The Better Understanding."

Upon the departure of Del Lawrence from the Wigwam last week, the house returned to

a musical comedy policy for a week, playing "Mrs. Sherry," staged by W. W. "Skip" Craig. No one will continue in that capacity during the dramatic season. Florence Chapman played the lead, although she is being retained, Cleo Madison being engaged to head the newly organized company together with Howard Russell.

Al Jolson in "Robinson Crusoe" is the next attraction at the Cort.

Again rumors has the Bracale Opera Co. playing their local engagement which was suddenly cancelled last season.

Joe Cohen, of the Consolidated Amusement Co., Honolulu, arrived last week to remain a few months, during which time he will book a number of attractions for the islands.

The T. & D., Watsonville and Elite, Santa Cruz, the former playing three acts one day and the latter two acts two days, have been added to the Ackerman & Harris books, commencing July 23.

The Kellie-Burns circuit running throughout the northwest has suspended operations during the warm weather, expecting to again resume bookings in the early fall.

Leo Weinberger, formerly local manager for Marcus Loew when the S.-C. circuit was taken over, has returned to the Strand (formerly Empress) as assistant to Sid Grauman. Walter Forges, also attached to Loew's New York staff, is connected with the house staff.

At the close of his present engagement at the Columbia, Henry Miller will probably take one of his pieces and play a limited number of cities on his way east. Practically the same cast which has been appearing with him during his entire stay will accompany him on the tour. It is also understood Miller is negotiating to have his present piece, "A Bit of Love," presented at the Little theatre, New York, for the coming season, although nothing definite as yet has been accomplished as to its presentation. His final piece, "Anthony in Wonderland," is being elaborately staged, together with a special one-reel picture which is presented during the running of the show, and most likely it is the piece he intends opening with in New York next season.

Glen Hurst has acquired control of the T. & D. theatre, Reno, Nev., having purchased it outright with intentions of turning it in to a straight moving picture house, switching the A. & H. vaudeville to one of his others. This gives Hurst complete control over the theatrical situation there, and will hereafter play the regular A. & H. road shows intact instead of using but three or four turns for week-ends.

Henry Labelski has sold the Tivoli, Seattle, to William E. Smythe, owner of the Strand there, and is now looking into a few propositions here and in Los Angeles. Labelski is trying to land something in either place, and if unsuccessful will probably return to Seattle and reopen his former house, which according to an agreement he can re-buy.

Del Lawrence will probably open on the Pantages Circuit in the near future.

Infield Blake has gone to Boyce Springs for a rest.

C. M. Simmons is to be in charge of the local Goldwyn offices, which are now being completed.

Recent Blake & Amber bookings include: Van Calvert, Cash Darrell, Hazel Van Hiltren, Eleanor Moran, Miss Novak, Ringo, May Smith, Birk, Thornton, Small, Smith, Starr and Honey Harris (Wigwam, San Francisco); Coy Detrick (Harlow's, Los Angeles); Fabiola Shea, Wm. Morris, Georgia Yantis, Inez Blinette (Fresno); Frank Vack (Ed. Armstrong Co.); Frank Winniger, Beale Hill and Sister, Joe Kemper, Clara Belle and Christy LaBoun (Jim Post Musical Comedy Co., Alhambra, Fresno); Marie Wondras Orchestra of 8, Brown Sisters, Dixie Richards, Del Esters, La Rosa Duo, Mlle. Marie, Roach and Engle, Lawwell Sisters, Miss Tate, Ward, Randall, Imogene Pear, Grace Collins and Angeletti (Joyland Park, Sacramento); Loretta Ray, Eberly and Holt (Kane's, Reno, Nev.); Lily Lewis (Saddle Rock, Oakland); Ray Butler, Edith Vernon and Lorimer Percival (Myrtle Vane Co., Pantages Circuit); Virginia DeLilles (Sofia's, San Francisco); Anita Heyman and Freda Akens (Peninsula Hotel, San Mateo); Miss Brava (Tait's, San Francisco); Virginia Russell (Odeon, San Francisco); Gertrude Hamer, Ruth Jezard, Babe Jordan, Ruth Stebbins, Judith Lane, Leah Warren and Ann Schaffer (Diving Belles, Casino, San Francisco).

BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.)—Nat Willis was never in better form than Monday night, booked in here for the Ekks' convention to sing his B. P. O. E. parodies. From his opening, "Hello, Bells!" to his finishing chorus he went better than ever before in Boston. Monday night was absolutely capacity and by Tuesday night the house was practically sold out for the remainder of the week. The entire bill was exceptionally well balanced, Winston's Sea Lions and Diving Girls filling in the void caused by the absence of any circus act. It closed strong, holding the house absolutely

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The song the soldiers are singing OVER THERE and OVER HERE.

Originally introduced with sensational success by NORA BAYES.

The feature number of "HELLO HENDERSON'S."

HARRY ELLIS has introduced it in the eastern training camps.

WILLIAM J. REILLY, U. S. N. ("Michigan"), says it is the only patriotic song being sung by the boys in the navy.

Also featured by LITTLE BILLY, WARD and SHUBERT, BILLY KELGARD, LEW HAWKINS, MAUD RYAN, LIANA CARRERA, MAHONEY and ROGERS and hundreds of others.

AND
READ WHAT
THE
NEW YORK TIMES
SAID
ABOUT
IT

A vaudeville performance with actors from the Palace Theatre, New York, was held in the camp amphitheatre tonight, which was crowded with students and their friends. The Twelfth Coast Artillery Band supplied the music. The most picturesque sight of the evening came when the band played "Over There," a song which bids fair to become the camp "Tipperary." The 3,000 students in the theatre rose and sang the song at the top of their voices, while they waved their campaign hats in time to the music.

OVER THERE.

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By GEORGE M. COHAN.

Allegro Moderato.

John-nie get your gun, get your gun, get your gun Take it on the run, - on the
John-nie get your gun, get your gun, get your gun John-nie show the Hun you're a

run, on the run, Hear them call - ing you and me Ev' - ry
son of a gun Hoist the flag and let her fly Yan - kee

son of lib - er - ty Hur - ry right a - way no de - lay go to - day
Doo - dle do or die Pack your lit - tle kit show your grit do your bit

Make your dad - dy glad to have had such a lad, Tell your sweet - heart
Yan - kees to the ranks from the towns and the tanks Make your moth - er

not to pine to be proud her boy's in line
proud of you and the old Red White and Blue

Refrain.

O - ver there o - ver there Send the word, send the word o - ver there

That the Yanks are com - ing, the Yanks are com - ing The drums rum - tum - ming ev'ry - where

So pre - pare say a pray'r - Send the word send the word to be - ware - We'll be

a - ver we're coming o - ver And we won't come back till it's o - ver over there.

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STRAND THEATRE BUILDING, NEW YORK CITY

The sensational patriotic song with a Universal appeal. Can be sung anywhere. The only real stirring march song on the market. Make the boys happy. Sing it and "Send Them Away With a Smile." The song all the newspapers are talking about.

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By
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Al Piantadosi

Band Arrangements ready. Orchestrations in all keys.

Sure-fire Closing or Encore Song

Ballads may come, Ballads may go, but this Ballad will live when the others are gone.

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Piantadosi wrote the melody—That's a Guarantee of a Great Song.
It's in the Air—A Riot Ballad—It's in the Air.
Orchestrations in all keys.

Geo. Washington always told the truth and we intend to follow his footsteps—"THE TRUTH."

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is the greatest comedy song of the season. Extra chorus screams.

Laughs by JACK YELLEN

Some one step.

Melody by JACK GLOGAU

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"THERE'S NOTHING TOO GOOD FOR THE IRISH" -:- (IRISH MARCH SONG)

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EMPRESS (Henry Goldenberg, mgr.) —
Stock burlesque.

GAYETY.—Dark.
CRYSTAL.—Pop vaudeville and pictures.

Flix Krembs, who closed the season in "Lille Time" in the east, with a week at Atlantic City in a tryout week for "Day-

break," is spending his vacation at home here. Late this month he returns to New York for rehearsals for "The Chatterbox." He is talking of a summer stock move for Milwaukee next year.

Pauline Lord has closed as leading woman of the Shubert Theatre Stock and gone to New York to rehearse for "The Deluge." She is succeeded by Isabel Randolph, who opened the stock players' fall season last year.

George Fischer and T. A. Lee of this city and J. Sherwood of Madison and J. Rhode of

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Kenosha will represent the Wisconsin Association of Moving Picture Theatre Operators at the national convention in Chicago July 14.

Director William A. Mortimer of the Shubert Theatre Stock company has gone to the east for late stock releases and extra people.

Stage Manager William J. Mack of the same organization will direct the Princess Stock company at Des Moines, Ia., the coming season.

Arthur Lawson and Jules Heid have returned to the stock burlesque organization at the Empress handled by Matt Kolb. Carrie Moore also is an addition.

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NEW LONDON, CONN.
LYCEUM (Walter T. Murphy, mgr.) —
Plenty of girls and an abundance of dancing are the two essential factors for a successful show locally, with the Lyceum management having hit upon that plan to keep the house crowded during the summer months. This week's first half program shaped up well for summertime entertainment, with the five acts headed by Joe Kernan's "Frocks and Frills" supplying sufficient entertainment during the two hour show period. The Kernan act, with several girls, has evidently been hastily put together and could be strengthened materially. Ella La Vall in an aerial offering opened the show, handily finishing up in capable style. Hines and Phillips, a

HARRY VON TILZER

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.)

Words & Music
by Geo Fairman.

LEAD.

Voice

Good-bye 'ry-bye 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-ty-two— And I'll march al-way with a fea-ther 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 de-long to the Reg-u-lars I'm proud to
say— And I'll do my du-ty-u-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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man and woman team, offered satisfactory chatter and up-to-date songs. Neil, Siegel and Franklin, two men and a young woman, added more songs and dancing, with Eddie Henry doing a drunk capably which warranted him a satisfactory hit.

The Orpheum has been dark all summer. Reported rent asked for neighborhood.

New London's Chautauqua week starts July 13.

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DIAMOND (R. M. Chisolm, mgr.).—Pictures.

ALAMO (Will Guerlinger, mgr.).—McCor-mick and Winehill's Revue.

COLUMBIA (Ernest Boehringer, mgr.).—Tabloid.
VARIETY (Chas. Perez, mgr.).—Shutta's Musical Comedy.

The Empire started playing a miniature revue Sunday. It was produced by Sam Fellman. Paul Serpas and Leah Chitten are the principals.

Lorah Alrdome manager's son, of strictly temperate habits, joined the aviation corps

DRAFTED

The songs that are "GOING OVER." Pick one out for yourself and go over with it. Don't be Caught on the Firing Line with Bum Ammunition. Equipment has won many a battle. Equip yourself with one of these SURE-FIRE SONGS and HIT THE BULL'S EYE.

BIG GUN No. 1

"FROM ME TO MANDY LEE"

By BERNIE GROSSMAN and ARTHUR LANGE

The Big "Wedding Ring" song they are all talking about, Southern Sunshine, Orange Blossoms, Rice all over Dixie Land, Some Atmosphere, Some Lyric, and a Melody as sweet as Honey from the Comb. You'll just love to sing this song. Great Double and Male and Female Version. A REAL SURE FIRE HIT.

BIG GUN No. 2

"I KNOW YOU"

By ANDREW B. STERLING, HENRY LEWIS and ARTHUR LANGE

The "Big Umbrella" song they are going wild over. Sally Warner Stood Down on the Corner; Feller Came With Big Umbrella; Said, Get Under, See the Lightning, Hear the Thunder? but Sallie's Sister had "wised" her up and—Well come in and hear the rest of it. You'll scream. Great male and female version. IT'S A REGULAR KNOCKOUT.

BIG GUN No. 3

"LET'S ALL DO SOMETHING"

By STERLING and LANGE

The Big Patriotic Song that is hopping right into the place "America Here's My Boy" occupied. Some even think it is a better song and while the "Song Boys" are "Bustin' Their Brains" for "Another Tipperary" you can go OUT THERE and "kill 'em" with this one. IT'S A RIOT.

BIG GUN No. 4

"SINCE THEY'RE PLAYIN' HAWAIIAN TUNES IN DIXIE"

By BERNIE GROSSMAN, BILLY WINKLE and ARTHUR LANGE

The Big Hawaiian Dixie Song. A Fast Number Full o' Pep. There's been a lot of Honolulu songs, and a raft of Dixie songs, but this "Baby" has got 'em all "skinned." Great for a "Big Number," Great to Harmonize, Great Any Place You Want to Put It. A Wonderful Dixie Song.

An Italian Novelty

"ROSIE RICCOOLA"

Going Bigger Than Ever

"AMERICA, HERE'S MY BOY"

An Irish Novelty

"LOOK OUT FOR THE IRISH TONIGHT"

A Wonderful Semi High Class Ballad By ANDREW B. STERLING and ALFRED SOLMAN

"BEFORE THE WORLD BEGAN"

Sterling and Solman wrote "Last Night Was the End of the World," "Mine," "If I Had a Thousand Lives to Live," but they claim "Before the World Began" is a better song than any of these because it shows off your voice to perfection and has a wonderful climax. Arranged in all keys. A Big Applause Winner.

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Orpheum Circuit

Starting

San Francisco,
Aug. 19 (2 Weeks)

Los Angeles,
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Balance of Circuit
To Follow

Back in New York,
April, 1918

BOLAND

IN SONG SKETCHES BY
EVELYN BLANCHARD

last week. He says the Government is going to insist on temperate aviators, feeling sure they will not take a drop.

New Orleans is to have a Fine Arts theater. Sobel-Shear Richards company is going to erect a house with such an appellation at Baronne and Constantinople streets to replace the old Pastime.

"Diamond Rube" Chiselm, who operates the Diamond, spoofed the press last week when he told them he was going to start a local film concern called the "Diamond." Chiselm mentioned Richard Travers and Little Emma Bunting as his initial stars, knowing that he was playing safe with Travers and Emma, because they are intimate friends and not especially averse to publicity. A picture in which Travers was featured was shown at the Diamond last week, he appearing personally at each exhibition.

When a local exhibitor complained about the high price of film he was told by an exchange manager that all canned things were going up.

Gulfport is to be graced with a new theatre.

Speculation is rife as to who will manage the

FOR SALE

Complete productions of two big Shubert Musical Successes the past season:

"ALONE AT LAST"

And

"THE BLUE PARADISE"

For Full particulars, price, etc., apply to JULES MURRY, Shubert Theatrical Co., 225 West 44th St., New York.

Greenwall when it becomes a three-a-day house. Report has it Charles E. Bray, southern representative of the Orpheum Circuit, will appoint either Arthur B. White, who

formerly managed the Orpheum here so successfully, or Walter R. Kattman, press agent at the house for many years

Since people here have been conforming to the Government's suggestion that they eat less, those managers of picture places accepting tea, coffee and grocery tickets for admission have been complaining of a shrinking in business. Where the average receipts consisted of a bedroom set, three lamps and an urn, the managers declare they are now lucky to play to two rocking chairs and a rug.

PHILADELPHIA.

By JUVENILE.

KEITH'S (H. T. Jordan, mgr.).—If you can imagine Nora Bayes turning an audience from a tumult of laughter and applause to real tears, then lifting them until they are almost standing on their feet, with Georgie Cohan's new patriotic song ("Over There"), you will imagine just what the comedienne did to the Keith audience Monday night. She out and told the audience how happy she was, and it seemed as if everyone in the house felt the same way. No singer seen in many a long time has made such a pronounced hit and she deserved it. Her songs are new, that is, all but the bits she sings

THE WORLD'S GREATEST BALL BOUNCERS

Alexander Brothers *and* Evelyn

In their brand new offering

"ALL BALLED UP"

Riverside, New York, this week (July 9)

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Direction, **PAUL DURAND**

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BILLY GRADY, Booking Manager

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PRODUCER OF MUSICAL COMEDIES

GIRL ACTS A SPECIALTY

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Room 410

BOBBY WOOLSEY

The Clever Little Comedian

in

"Oh Please Mr. Detective"

Assisted by BETTY EVANS

and HUDSON FREEBORN

Book by Darl MacBoyle

Music by Walter L. Rosemont

Booked Solid until March, 1918

JACK C. CLAIR

in

"HELLO JAPAN"

Company of Eleven

Book by George Chocs

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"THE COURT ROOM GIRLS"

with

RUTH FRANCIS

and

HERBERT BROCKE

and Company of Ten

Book by Darl MacBoyle

Music by Walter L. Rosemont

Fourth Solid Season

"Count and the Maid"

A Concoction of Mirth and Melody

Company of Eleven

Book by Darl MacBoyle

Music by Walter L. Rosemont

Booked Solid until April, 1918

WILLIAM BRANDELL

in

"OH DOCTOR"

assisted by

Earl B. Mountain

and Company of Eleven

Book by Darl MacBoyle

Music by Walter L. Rosemont

Booked Solid until April 1, 1918

"Wanted—A Wife"

with

FRANK HARRINGTON

assisted by

CHARLOTTE TAYLOR, SIDNEY BERLIN

and Company of Twelve

Booked Solid until December 17, 1918

BILLY GRADY

Presents

"THE DREAM GARDEN"

A Pretentious Musical Production

Staged by Billy Grady

"SUNBONNETS

and DERBYS"

(In Preparation for August)

By Billy Grady

In her trip around New York, and this is surely the best medley number Miss Bayes has ever had, for it gives her every opportunity to show what a real artist she is. And, just to distribute the credit where it belongs, Miss Nora has picked up a very clever chap in Irving Fisher, a young fellow who looks the part all the time and sings his songs in a likeable way. The soldier boy song, probably surprised many in the house, for it was a touchy bit of sentimental music which took right hold of everyone's heart—it brought out handkerchiefs. The Coban song gave Miss Bayes and Mr. Fisher a corking good finishing number and she took several bows to the biggest hit she has ever made in this city. There was a shift in the program after the matinee, according to the way the show played in the evening, Gilet, Harris & Morey following Miss Bayes instead of preceding her. The Kaufman Brothers, in their blackface skit, had the spot Monday afternoon, and it must have been tough on the boys, who do some talking, for the trio with the cabaret stuff had to work hard to follow Miss Bayes. That they did it to full credit to themselves proves how good their act is. This act contains three members of the Herney Four, and it is probably the best of the acts of the kind that have lived through the rush of cabaret numbers. They have plenty of variety to their work, and set their songs over for good results. Bankoff and Girtle had the closing spot with their dancing and held it down in creditable fashion. Their individual dancing as well as their double numbers discloses a lot of classy stepping which lifts them right up among the leaders, and they were

given plenty of applause, despite the position they held. Jim Diamond and Ethyl Brennan were nicely situated to give the show a big comedy boost in the centre, which they did. Their "Nifflonsense" is admirably suited for the Summer weather, and the breezy style of working made a big hit with the crowded house. Another local act was given a showing this week. It was "A Lingerie Laureate," a one-act comedy which made quite a good impression at "the Little theatre" during the past season. It could be whipped into a very pleasing one-act playlet for the two-day, but needs a lot of building up to the finish, where it falls absolutely flat, with no ending to a story which opens nicely and carries along for about 20 minutes and then dies to nothing. Lee Pape, a Philadelphia newspaperman, who runs a special column in one of the big dailies, wrote "A Lingerie Laureate," and if he can get a good finish for it, the playlet will do. Marie Baer and Edward B. Latimer, local favorites, played it and did good work, but both also need some drilling into how to get the "punch" in their lines and business which are so necessary to a vaudeville sketch. The Calles Brothers put over a good-sized hit with their comedy and dancing act. The boys have built up a clever way of talking through several minutes before going into the dancing, getting a liberal supply of laughs and then finishing strong. Selma Braatz, who is not working as hard as heretofore with her juggling, gave the bill a splendid start in the opening spot. Her male assistant also won an individual hit for a skilful bit of one-hand balancing. In addition to the Pathe Weekly pictures, Charles

PAULINE COOKE

Now at the

HOTEL SHERMAN, CHICAGO

(July 14th to July 21st)

WESTERN ACTS wanting GOOD EASTERN TIME, communicate with Miss Cooke while she is in Chicago.



PRINCE

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NUMBER 39

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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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ORBEN and DIXIE

PLAYING
LOWE
TIME

Southern Songs and Dances

ED. F. REYNARD

Presents

Mlle. BIANCA

The Classic Dancer with a Production

Mlle. BIANCA

Presents

ED. F. REYNARD

The Ventriloquist with a Production

EDDIE BORDEN

Supported by "SIR" JAS. DWYER - - Bryant 267 (New)

HARRY La VAIL and SISTER
AERIAL PERFECTION

Henderson's, Coney Island, Next Week (July 16)

Direction, PAUL DURAND

Leonard Fletcher's "Jazz-ical Jokelets" were shown for the first time and got a lot of laughs. Mr. Fletcher gave up going at the shore to run up to see them go over and must have been satisfied from the way he smiled while the house was laughing and applauding the clever gags on current affairs. It makes a very good novelty to show in addition to the motion pictures.

GRAND OPERA HOUSE (W. D. Wegesfarth, mgr.)—Carlisle & Roma, with their high-class musical offering were the applause hit of the bill this week, and this in spite of the fact that they worked in "one," probably because the bill was a rather difficult one to lay out to advantage. The couple missed the pretty setting which goes with the song which supplies their act with its title, but they were a pronounced hit, and had to come back for two extra bows. Minerva Courtney & Co. have a new western playlet called

"Heart o' the Canyon." Just why the title is not discovered in the playlet, although there is a bit of romance attached to the story which brings a Chicago girl out West looking for the cowboy her mother said she must marry to win \$7,000. The puncher is a game guy, for after the girl meets him she shaves him in the camp saloon, the old barber stuff, lather and all, being used for the comedy. And how it did go over. One would think the old "jazz" stuff would never die. It's a fairly good little sketch and was well received. Gaylord and Landon got along fairly well with the old "On and On" sketch formerly used by Cameron and Flanagan, and later by Cameron and Miss Gaylord, but the talking finish gave them a difficult task to get it over because of the light way the talk is handled. It's a sketch for men to play, and the girls get all there is to be had out of it. Ben Linn, who was a member of the "So Long, Letty" company this season, is doing a single, using several comedy song numbers. Ben is a husky fellow, and his skipping about the stage seemed very funny to the audience and he went along very nicely, finishing to a real big hand. Bicknell, the clay modeller, had the opening spot, and Vera Sabina, with a miniature Ballet Russe, closed the show. The latter is a very pretty and nicely-staged dancing number which went over in good shape. Miss Sabina is an attractive girl and a clever dancer, and her assistant gives her excellent support. The bill, as a whole with the Pathe Pictures made up a satisfactory bill.

NIXON (F. G. Nixon-Nirdlinger, mgr.)—Clerk's Royal Hawaiians headlined this week. Among the others on the bill are: Ben Smith, the Aerial Clutchers and the special feature film is "20,000 Leagues Under the Sea." GLOBE (Sabloskey & McGuirk, mgrs.)—Max Bloom's tabloid musical show, "The Sunny Side of Broadway," is the headliner. Others are: Four Melody Monarchs, Edgar Foreman & Co. Cotter & Boulden, Nolan Sisters, Ronald Ward & Farnon, and El Cotta. CROSS KEYS (Sabloskey & McGuirk, mgrs.)—Joe Watson's Miniature Revue headlined the first three days. Others are: Senator Francis Murphy; Montrose & Allen; Hennings & Roy; Fenwick Sisters and the Four Rajahs. Last half—Dottie Claire's "Ladyville Minstrels" will headline with a strong supporting bill.

Judging from the past two weeks' business at B. F. Keith's Chestnut Street house, the Summer Revue, "Made in Philly" will not be missed. It looks like a Summer record for Nora Bayes this week.

F. G. Nixon-Nirdlinger started on a trip

HOUDINI

Permanent 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

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AL TUCKER

Original Feature

AUSTIN MACK'S "PIANISTIC" STEPS

AL F. FOX

The N. V. A. Quintet

"MUSICAL MANIACS," now at "PERRY'S," CONEY ISLAND
OPEN FOR INSPECTION

RAY F. EDWARDS

ROBT ROY

FRANCES CORNELL

"A FASHIONPLATE IN SONGLAND"
Exclusive Material In Vaudeville
Care VARIETY, New York



to the Coast on Tuesday. He has not been in the best of health and will be away several weeks for a rest. Frank Wolf, general manager, will handle the Nixon-Nirdlinger business during F. G.'s absence.

The entire year's output of 26 pictures from the Goldwyn Studio has been booked for the Stanley by S. V. Mastbaum.

Frank Abbott, who managed the People's, burlesque, through a very successful past season, will open the house the week of Aug. 11.

The old National theatre at 10th and Calowhill streets, which for more than 30 years was the home of melodrama, has been sold to the American Ice Co., which will build a mammoth plant on the site.

SEATTLE.

ORPHEUM (Eugene Levy, mgr.)—Vaudeville film.
LYRIC—Burlesque. Fair business.
METROPOLITAN (Geo. T. Hood, mgr.)—"Eye of the World" film, good business, 1-7. "Very Good Eddie" underlined.
WILKES (Dean B. Worley, mgr.)—Wilkes' Players in "Mother," with Fanchon Everhart in title role. Supporting cast good.
TIVOLI (Ed. F. La Montagne, mgr.)—Dick Lovelady Musical Comedy Co. in "At Palm Beach." Frank Kelly, Richard Hyland, Hilda Brosche, Gladys Brooke and Ardex Noel lend able support. Next week, "Euchred."
PALACE HIP (Joseph Muller, mgr.)—Bljou Minstrel Misses headlined; Radium Model, posing; Roth and Robert, please; Lew Hoffman, nicely received; Dae and Neville, comedy. Capacity business.
PANTAGES (Edgar G. Milne, mgr.)—Miss Hamlet, tons; Lella Shaw and Co. added attraction; Howard, Kibbert and Herbert, entertain; Heiple Klotz and Peggy Nash, high class singing act; Swain's Cats and Rats, interested; Eddie Martin, good. Capacity business.
COLONIAL, CLEMMER, MISSION, REX, STRAND, COLISEUM, LIBERTY.—Film.

Alex Pantages gave \$4,000 to the Red Cross society.

DOLLY GREY

and
BERT

BYRON

LOOK AT THIS SPACE FOR
FURTHER ANNOUNCEMENTS

KENNEDY and KRAMER

DANCING ITEMS

Next Week:
7th Ave. and Linc. Sq.
Direction, CHAS. FITZPATRICK

THE FAYNES

THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN

The Liberty, Polson, Mont., is now utilizing vaudeville from the Fisher agency.

Since the disbanding of "The Bostonians" for the summer, a number of the chorus girls have joined the Dick Lindsay Company at the Tivoli. A double line chorus is now making the "baldheaded row" sit up and take notice.

Manager Dean Worley of the Wilkes theatre now has such spacious quarters that he has to have a guide for fear of becoming lost, strayed or stolen.

Dave Williams opened the Eagle theatre, Bremerton, Wash., June 30, with three acts of Hippodrome vaudeville and pictures. Mr. Williams is known in this section as a stock actor.

L. Mortimer ("Doc") Slocum is acting as outer guard in the local offices of the Pantages circuit. Orpheum vaudeville opens at the Moore Sept. 2 with Carl Reiter as local manager.

The Monte Carter Musical Comedy Co. are playing at the old Pantages house in Vancouver, B. C.

Francisco Marocel is again directing the orchestra at the local Pantages after a brief vacation.

Billy Small has returned to Tacoma to direct the Pantages orchestra in the City of Destiny.

Verne Layton's new comedy drama, "The Other Girl," will be filmed within the next few weeks at the Chief Seattle Film studios.

The warm weather of the past week has cut down theatre crowds to some extent in the afternoon, but night business is satisfactory, as the evenings are always cool.



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 3 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.

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Incorporated

91 Fulton Street - - New York 2



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PARISH PERU
 DIRECTION FRANK EVANS.
 ALWAYS WORKING




A DRESSMAKER IS NEVER WHAT SHE SEAMS.
BILLY BEARD
 "The Party from the South"
 Eastern Representative, PETE MACK
 Western Representative, SIMON AGENCY

BILL MULLER, Saginaw, Mich.
 Dear Bill,
 Glad to know you had such a fine season. Hope to see you soon back in the East. Would like to tell you more, but it costs too much this way. Best to yourself and Myers, from Marian and myself.
 JIM.

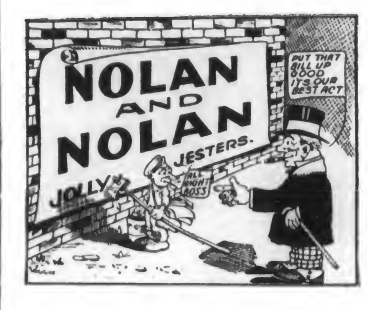
NEXT WEEK, 16th—Grand Opera House, Philadelphia
 YES, WE GOT OUR ROUTE, and it's a pip, too. Will tell you more about that later.

JIM and MARIAN HARKINS
 Governing Director, NORMAN JEFFERIES




RAWSON and CLARE and OSWALD
 at home.
 Auburndale, L. I.

RICKARDS AUSTRALIAN TOUR
WILBERT
 "ON THE GOLF LINES"
 Snow down here, ball game off
 Umpire, PETE MACK



NOLAN AND NOLAN
 JESTERS.
 JOLLY
 BUT THEY GIVE UP IT'S OUR ACT

LAST THIS NEXT
 Week—Happy—I WORKED.
 Week—Unhappy—I LAID OFF.
 Week—Miserable—I PLAY BENEFITS EXCLUSIVE—
 Benefitingly yours,
 SAM HARRIS
 Loew Circuit. Direction, MARK LEVY.



No matter how you dope it out, This life's a game of chance. Somebody stole my Palm-Beach coat. So I'm sitting on my pants.
 Walter Weems

THE BRADS
 Direction, H. B. MARINELLI



WELL IF YOU'RE GOING TO JUMP, JUMP
 GRINN & BARRETT
 DRY ALL DO MS
EDWARD MARSHALL
 A SURE FIRE WILTON BOOKING

GRANTLUND is EXEMPT from the DRAFT—Where can they find a SUIT
TO FIT HIM?
 When there's no Money In My Agent's Till, He sends me a Wire! You're the "One to Fill" Sommersalarially yours,
HARRY SYDELL
 "THE BACKYARD CARUSO"
 Pantages Circuit. Direction, MARK LEVY.



PALACE
 THREE PAGE WEEK
 Love & Motion Machine
 Lovers & Branson
 NOLAN & NOLAN
 HARRY & BETTY
 HARRY SYDELL
Bob Knapp
Comedian
 Chris.
 High play 16th
 Dime Theatre, Newbury, N. Y.
 Rep. Ross & Curtis

THE FINEST SIZE PAIR
JOE LAURIE and ALEEN BRONSON
 4-T-4
 A theatre in New York, where we hope to winter, 1917-1918
 SO WELL?



FRED DUPREZ
 Revue-ing in London
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 American Representative, SAM BAERWITZ 1406 Broadway New York



BIRD'S-EYE VIEW OF TRENTON, N. J.
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FENTON and GREEN

ROACH and McCURDY
 SOMEWHERE IN AUGUST "THE PRUNE CENTER CABARET"
ROACH and Mc CURDY'S
 NEW ACT
 YES! IT'S IN "ONE"
 ROACH and McCURDY

THIS IS THE FEMININE HALF OF THE ACT OF
 Sid Vincent
VINCENT and Ada CARTER
 Offering a Few Minutes of Polite Nonsense in One
 Playing for W. V. M. A. Direction, HOLMES & DUDLEY

BILLY Newell and ELSA MOST
 with Monte Moore's "JOY RIDERS"
 W. V. M. A. and U. B. O.

CHARLIE HOWARD
 Management, MAX HART

The Slim Jim of Vaudeville
CHAS. F. SEMON
 Playing U. B. O. Time
 Representative, FRANK EVANS

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

MARTYN and FLORENCE
 Vassar-ite's Best Speaking Act
LEST YE FORGET
 1 of the best.
 Personal Direction, MARK LEVY

STEWART and DOWNING CO.
 A NEW ACT
SECOND SERIES
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HOLDEN and GRAHAM
 ARTISTIC BITS OF VERSATILITY
 Direction, NORMAN JEFFERIES

BLACKFACE
EDDIE ROSS
 Permanent Address, VARIETY, New York

BERT WILLIAMS
 ZIEGFELD "FOLLIES"

BACK AGAIN

after an absence of five years

SENIOR WESTONY

The Famous Pianist

received the following reception upon his opening at
the ORPHEUM, SAN FRANCISCO

"THE BULLETIN," SAN FRANCISCO, MONDAY, JUNE 25, 1917.

appear in a medley of patriotic airs, in which the audience joined. Senor Westony, the pianist, was a sensational success at both the afternoon and evening performances. At the latter performance he held up the show for five minutes while tumultuous applause continued. Westony was a pupil of Liszt and a friend of Richard Wagner, having visited him many times and studied piano interpretation with him. His classical numbers yesterday were splendidly executed, and he delighted his audience by dextrous rendering of popular numbers, in which he fused three separate pieces in a single melody. Westony has played twice before King George of England by command. With Margaret Anglin he shared the honors of one of the best bills which the Orpheum has ever presented. The holdovers, all of which were well received, were Clifford and in the comedy sketch "At Jass."

Roll

Douglas cheerful week of his latest "Woolly," a terday. C gallops fro ling sub-t acteristic hicle.

Buckin' thrilling supply of in "Wild its merit new pictu matic scer Other-S

Such tremendous applause greeted Senor Westony during his second week it forced him to make numerous curtain speeches, this being necessary even after his piano had been removed.

NOTICE TO MANAGERS

Senor Westony is now offering an entirely new repertoire of classical and comedy numbers. His comedy specialties not only proved a scream but are his greatest asset, thereby giving him the distinction of being in a class by himself. A real comedy act in "one" that can supply 20 minutes of real laughs in any position on any program.

BOOKED SOLID
ORPHEUM CIRCUIT

DIRECTION, **CHARLES BORNHAUPT**

TEN CENTS

VARIETY

VOL. XLVII, No. 8

NEW YORK CITY, FRIDAY, JULY 20, 1917

PRICE TEN CENTS

The cover features a central illustration of Lew Reed and the Wright Girls in period costumes, framed by a decorative border. The border includes four circular portraits of the main cast members: Lew Reed (top left), Jess Wright (top right), and Beth Wright (bottom right). The central illustration is labeled "LEW REED AND THE WRIGHT GIRLS". The border also includes two decorative shields: "Dramatic" on the left and "Variety" on the right. A small "Pictures" shield is at the top center. The entire design is flanked by two ornate columns. At the bottom center, there is a small illustration of a theater building and the text "EDGAR M. MILLER N.Y."

Pictures

LEW REED

JESS WRIGHT

Dramatic

Variety

LEW REED AND THE WRIGHT GIRLS

BETH WRIGHT

EDGAR M. MILLER N.Y.

Final Notice

Vaudeville and Burlesque Managers, Attention!!

THE VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION

whose membership now includes a majority of the representative vaudeville and burlesque managers of the United States, has voted to close the rolls

AUGUST 25

after which date membership will be restricted and the conditions precedent to admission be distinctly different.

The reasons for this action are many—not the least of which is: we want to know NOW who are for us. There is no

MIDDLE OF THE ROAD

It is of supreme importance to YOU, Mr. Manager, to belong to this organization, and the time for procrastination has passed. Do not wait until too late and then regret not having acted in time.

The alliance between this Association and over 10,000 actors composing the N. V. A. is of the closest type—and the member of the V. M. P. A. soon realizes it.

New houses, opening for the first time after August 25, are not included in this restriction, provided application for membership is made within 40 days after opening.

SHERMAN WAS RIGHT!

So in all friendliness we urge immediate action.

Fill in and mail the form appearing hereupon—and DO IT NOW. This will be held on file pending completion of application and action thereupon by the Membership Committee.

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION

PAT CASEY, General Representative,
909 Columbia Theatre Building, New York City

City Date 1917

Membership Committee, V. M. P. A.
909 Columbia Theatre Bldg., New York City.

Gentlemen:—The undersigned wishes to make application for membership in the Vaudeville Managers' Protective Association and will be pleased to receive the necessary blanks and information.

Name

Theatre

Special Note

Every responsible manager of a vaudeville or burlesque theatre in the United States is eligible.

Don't overlook your opportunity here.

VARIETY

VOL. XLVII, No. 8

NEW YORK CITY, FRIDAY, JULY 20, 1917

PRICE TEN CENTS

MIX POLITICS AND BUSINESS AT CHICAGO FILM CONVENTION

Picture Exhibitors Holding Biggest Meeting Yet Held. Each Session Productive of Lively Doings. Pledge Full Support to President's War Policy. Other Convention Phases.

Chicago, July 18.

Startling developments characterized today's sessions of the Motion Picture Exhibitors' League seventh annual convention at the Hotel Morrison. In addition to some unexpected statements by some of the speakers of the day a bombshell exploded when 80 or more delegates openly bolted the convention.

The bolters quit the hall loudly protesting against the convention methods used by the adherents of Lee Ochs. They allege the latter are using the pronounced "steam roller" methods of political party machines in striving to return the present league executive to the presidential chair.

Practically the entire morning session saw a bitter fight against claimed Ochs methods, threatening a split in the league. Percy Wells, North Carolina, defined the bolters' objection. They are against suspension of the constitution Monday and the president appointing committees instead of states, against refusal to hear minority reports, especially on the matter of the Exhibitors' Trade Review; against exhibitors supporting the trade review when the president is interested in the publication, thereby promoting one man's interest. The seceders in minority probably heard about Ochs' caucus. The objectors were led by Triggler, Tugwell and W. A. Johnson, of the Motion Picture News. It is unquestionably a fight by the trade papers against Ochs as president. The antagonists say they will fusion with others on any other candidate. There were many battles about sending for bolters to prevent a split in the league and were forced to send for them when Hespe made a bad break, calling the objectors a bunch of cattle. This so angered Jake Wells, a new member that they almost came to blows. Meanwhile the bolters went to the National Industry meeting at the Princess theatre, where there was more fireworks. Jake Wells and Rembush told of the gag rule of exhibitors.

William A. Brady finally got the factions together, and with a representa-

tive of P. President Ochs' candidacy present, an agreement was reached whereby an attempt would be made to bring about a satisfactory agreement for all delegations, the bolters included.

Brady said there must be no split and that if such a move was necessary he would step from the chair and as an individual show authority from President Wilson to force fusion.

William Brady astounded the Industry meeting today when he quietly informed it that he has news from Washington that the war would be over in 60 days.

Walter Irwin, of Vitagraph, said more films than ever were shipped to Norway and Sweden and that these films were then shipped to Germany, which makes gun cotton from them.

A fight at the Industry meeting against increasing the exhibitors' executive committee members from ten to fourteen was started. Brulatour, Freund and Sherrill fought the increase hard and the motion was tabled. Herbert Hoover and Red Cross heads were there to address all picture house managers.

The Industry has gone on record as fighting composers' tax and will ask Congress to create a new law. Until that time they will use music of independent composers.

At the morning's session, Fred Herrington, Pennsylvania; F. J. Rembush, Indiana, and Varner, prominently mentioned as presidential nominees, withdrew from the race.

The hottest, busiest and most important convention ever held by the Motion Picture Exhibitors' League of America is being held in Chicago, the seventh annual meeting drawing enthusiastic delegates from all sections of the country. Judging from the activity around the convention hall the delegates had a lot of work cut out for them and some very important transactions are expected before the convention adjourns sine die.

While the earlier sessions developed some interesting and animated discussions and some lively times when the delegates were being duly credentialed.

To date the convention has devoted

(Continued on page 21.)

JULIA ARTHUR K. & E. STAR.

Chicago, July 18.

Julia Arthur is to be under Klaw & Erlanger's direction when next she returns to the legitimate stage, which may not be this season, since Miss Arthur is booked in vaudeville until next spring with "Liberty Aflame." The star has practically decided upon her vehicle, an unnamed play by an anonymous author, reported in VARIETY some months ago. The author is well known as a writer and his play, while it has no soldier characters, pertains to a time immediately preceding war.

Miss Arthur left here Sunday night for the coast, going via the Sante Fe in a private car, perhaps the first time a vaudeville attraction has so traveled for such a distance.

Her husband, Benjamin G. Cheney, is a director of the Sante Fe and it is his car, placed at the disposal of Miss Arthur, who was accompanied by her personal manager, Charles G. Bochert, her secretary and a maid. The car will be "dead-headed" back, considerable expense in itself. The crew of four for "Liberty Aflame" traveled west on the Northern Pacific. The act will play two weeks in Frisco, a similar time in Los Angeles and then play back the Orpheum houses, opening for the season at that time.

CORBETT AT WINTER GARDEN.

The Shuberts have signed James J. Corbett for the next show at the Winter Garden. The contracts were closed this week. Frank Tinney is also under contract for that show.

Stan Stanley and his wife are also placed under contract for that production.

MUSICAL DIRECTOR PROMOTED.

Boston, July 18.

Bart Grady, for many years in the pit at Keith's, is now in full charge behind the curtain at the Boston, an adjoining B. H. Keith pop house playing full weeks with a big bill made possible by the large seating capacity.

His place in the pit is taken by Allan Cohan, formerly substitute director. There is little likelihood Grady will ever return, as it is intimated that managerial honors are in store for him.

DETROIT ALL OPEN.

Detroit, July 18.

Not a single Detroit theatre has yet been closed.

The Opera House is running pictures; Lyceum, pictures; Garrick, Jesse Bonstelle Stock, and all of the regular vaudeville theatres and film theatres are open.

So far it's one of the best summers Detroit theatres have had in many years.

SINGER MIDGETS' BUSINESS.

San Francisco, July 18.

Singers' Midgets are held over this week at Pantages, together with Schooler and Dickinson and Zertho's Dogs, the latter two acts being part of the Singer show traveling over the Pantages Circuit, playing on a guarantee and percentage.

The holdover was decided upon after some deliberation. Last week at the local Pantages the Singer bill played to over \$12,000, in a house seating 2,500, with an admission scale of from 10 to 50 cents. Saturday two performances were necessary in the afternoon.

Since Singer started on the Pan time, his show has invariably drawn not less than \$10,000 any one week.

Chicago, July 18.

A number of acts are reported having quit the Pantages circuit because of unlooked for layoffs on the coast.

One act is known to have jumped back to New York. The cause of the dissatisfaction lies in the success of Singer's Midgets, causing the lay-offs.

CAVANAGH ACT IN REHEARSAL.

The new Lucille Cavanagh act for vaudeville is in rehearsal. It is being produced under the personal direction of Martin Beck.

Tom Dingle and Paul Frawley will be Miss Cavanagh's principal support. The leading light of the combination formerly appeared in vaudeville with George White (White and Cavanagh).

"FOLLIES" FINALE AN ACT.

The "Naval Finale" is this season's Ziegfeld "Follies" at the Amsterdam, is to become a vaudeville turn next season, although it may be retained as part of the Ziegfeld production. In vaudeville it will be called "Our Navy" and carry a company of 16 or 20. H. B. Marinelli is proposing it to the managers.

Langdon McCormick invented the effect and will place it into a turn.

OPERA STAR ENGAGED.

Cohan & Harris have signed a contract with Louise Cox, who has been singing with the Metropolitan Opera Company, for the coming season.

Miss Cox was persuaded to enter the lighter musical field by Jack Hughes, who placed her with the producing firm. She is to have the prima donna role in the Irving Berlin production which Cohan & Harris are to do next fall.

MINNEAPOLIS WITHOUT STOCK.

Minneapolis, July 18.

For the first time in 15 years Minneapolis is without a stock company this summer.

IN LONDON

London, July 2.

Grossmith & Laurillard propose to add the production of Kinema films on a large scale to that of play producing. In addition to procuring pictures where a natural background is desirable, they are arranging to equip a studio in London.

Frederick Norton, the composer of the music of "Chu Chin Chow" at His Majesty's, is arranging to compose the music for two new plays. One will have a book by P. L. Flers and Arthur Wimperis, which will be produced by Alfred Butt; while the other is written by Baroness von Hutten and is entitled "Claire de Lune."

Percy Hutchison (nephew of Sir Charles Wyndham) will, early in September, produce a new four-act comedy by R. C. Carton, entitled "The Off Chance." Miss Compton (Mrs. R. C. Carton), who invariably appears in her husband's plays, and Percy Hutchison will play the leading roles.

Sir George Alexander has acquired the English rights of Henri Bernstein's comedy, "L'Elevation," now filling The Comedie Francaise. It is Sir George's intention to produce at the St. James' "The Chinese Puzzle," by Leon M. Lion and Marion Bower, about Christmas, and later Bernstein's play.

Ernest C. Rolls has arranged with Alfred Butt to produce another Revue at the Empire Theatre. The book, which will be plotless, is by Worton David, Lauri Wylie and Alfred Parker, with music by Herman and Max Darowski. It will be produced early in August.

C. B. Cochrane will try out the new comic opera, "Carminetta," from the French, for six nights at the Shakespeare Theatre, Liverpool, on Aug. 6, before producing it at the Prince of Wales probably on Aug. 18. Alice Delysia, Leon Morton and Denis Terry will head the cast. Herman Darewski and Herman Finck are writing special numbers for the play.

Marie Lohr, in conjunction with Frederick Harrison, embarks on a managerial career at the Haymarket in September. It is rumored that Arthur Wontner, Owen Nares and A. E. Matthews will all assume the responsibilities of management in the near future.

Vedrenne and Eadie have settled to produce in the autumn a new comedy by H. M. Harwood, who wrote "Please Help Emily."

Alfred Butt has secured a new play by Niel Lyons, author of "London Pride," for production in the autumn.

John Dunbar, editor of "The Performer," has joined the colors.

Marie Blanche and "Tod" Waller are to be married July 5. Miss Blanche is a niece of Robert Courtneidge and her next professional appearance will be in "Carminetta" at the Ambassador theatre. Tod Waller is the son of the late Lewis Waller.

"The Sugar Baby" is the title of a new production to be seen for the first time at the Victoria Palace July 30. The book is by Harry M. Vernon, the music by Grace Vernon, and Gus Sohlike will produce it. The cast included Scott and Whaley as principal comedians and Jean Allistone as principal woman. The production is being presented by Leo Fritz.

Eric Masters from "Suzette" at the Globe has joined the R. N. A. S. Others joined up recently included Alfred Egbert (The Happy Dustman), Will Poluski, Thomas Daw, Sydney Howard and Frederick Blamy (the tenor of the Beecham Opera Company).

Robert Courtneidge sends "Young England" on tour in September. On August Bank Holiday he sends out two companies playing the "Arcadian" and "My Lady Frayle."

Sir J. Forbes-Robertson has secured over \$30,000 for War-Charities by Jerome K. Jerome's play, "The Passing of the Third Floor Back," at the Playhouse and Queen's theatres.

Hetty King is due to start on a South American tour in September.

Seymour Hicks will shortly present "The Catch of the Season," on a tour of the Moss Empire halls.

Captain Bairnsfather's and Captain Arthur Elliott's new musical piece "The Better Ole" will shortly be produced by C. B. Cochrane. Arthur Bouchier will play Ole Bill.

Cicely Courtneidge Again Playing.

London, July 18.
Cicely Courtneidge returned to the stage at the Hippodrome, Brighton, in a new musical sketch in three scenes.

MUSICAL PLAYS PLENTIFUL.

London, July 18.

Musical plays or comic operas will be plentiful in London during the autumn. In addition to "Carminetta" at the Prince of Wales and "Arlette" at the Shaftesbury, Gilbert Miller will present Messager's musical version, "Monsieur Beaucaire" at a theatre at present unnamed.

At the Adelphi the musical version of Pinero's "The Magistrate" will follow "High Jinks," while "Theodore & Company" at the Gaiety will be superseded by the musical farce "The Telephone Girl," and Alfred Butt will present "Very Good Eddie" at a west end theatre.

It is evident managers are coming to the opinion that the public require musical plays with a plot in place of irresponsible revue.

MILD "THREE WEEKS" PLAY.

London, July 18.

Roy Horniman's adaptation of Elinor Glyn's "Three Weeks" novel was produced at the Strand July 12.

It is not a great play, the author having apparently been afraid to treat the subject boldly, despite the present popularity here of propaganda plays and the leniency on the part of the censors.

At the Col. This Week.

London, July 18.

Among the newcomers on the bill at the Coliseum this week are Little Tich, Ella Retford, Melville Gideon.

James Mills Kissock Dies.

London, July 18.

James Mills Kissock, manager of the Poplar Hippodrome, died July 10.

ENGLISH "NAVY WEEK."

London, July 18.

Next week will be Navy Week in London. There will be four gala matinees, under royal patronage, in aid of the fund for sailors.

Dion Boucicault and Irene Van-Brugh will revive "Trelawney of the Wells" at the New theatre, July 22, supported by an all-star cast; Sir John Hare appears in a revival of "A Pair of Spectacles" at the Haymarket with the entire cast made up of prominent players; at the Alhambra, July 24, there will be presented "Slices of Revue" by headline variety artists; on July 25, at the New Gallery Kinema will be given a performance of special films.

KEEPING TATE MOVING.

London, July 18.

Harry Tate is appearing this week at the Palladium for three shows daily and also in a twice-nightly revue, "Goodbye," at the Kilburn Empire.

(The Kilburn Empire is on the outskirts of London, quite some distance from the Palladium.)

NEW SKETCHES IN LONDON.

London, July 18.

At the Grand Clapham, this week, George Tawde, Eva McRoberts and Co. are presenting a new Scottish comedy, "Elder Hours."

Leslie Styles and Co. are presenting at Euston a new sketch, "Love Making to Order."

Marguerite Scialtiel is presenting a new sketch entitled, "Maid of France," at the Metropolitan, impersonating Joan of Arc.

LARGE BATTLE PHOTOS.

London, July 18.

The second exhibition of Canadian war photographs opened at the Grafton Galleries July 16, under the direction of Sir R. Turner, Commander of the Canadian troops.

The large battle photographs are very interesting, one being 22 feet long.

"BUBBLY" TO CAPACITY.

London, July 18.

Andre Charlot presented the entire receipts of a special matinee of "Bubbly" at the Comedy July 15 to the French Red Cross Fund.

Walter Williams has joined "Bubbly" as the singing and dancing partner of Phyllis Monkman.

The show is playing to capacity.

CHARLES GIBBON KILLED.

London, July 18.

Charles Gibbon, late manager of the Palladium, has been killed in action.

ROYALTY CLOSED.

London, July 18.

The triple bill was withdrawn from the Royalty Saturday and the theatre is closed.

"Chu Chin Chow's 400th.

London, July 18.

"Chu Chin Chow" celebrated its 400th performance at His Majesty's July 14. A duplicate production is in preparation for America.

"Willow Tree" London-Produced.

London, July 18.

Gilbert Miller has arranged to produce here in the autumn "The Willow Tree," by J. H. Benrimo and Harrison Rhodes, with Owen Nares and Renee Kelly in the leading roles.

Jose Collins Leading at Daly's.

London, July 18.

Robert Evett has arranged with Oscar Asche to produce two musical plays at Daly's, with Jose Collins playing the leads.

The George Edwardes production, "The Maid of the Mountains," is still playing to packed houses at that theatre.



HUGH MCINTOSH

Hugh D. McIntosh has been appointed a life member of the Legislative Council of New South Wales, the mother state of the Australian colonies.

The Legislative Council is the upper house of the Australian legislature and, while the colonies would be called upon to play, and he threw his tremendous energies and influence into the work of preparations for those Anzac legions which later covered themselves with glory.

Better known in America for his forceful direction of his great vaudeville interests, he is recognized at home as a leader in public affairs. He is a democrat in the practical sense. Since as a boy of twelve he started out for himself he has achieved success in a score of callings.

When he had built up the biggest catering business in Sydney and was set in the way of fortune, he sold out because he wanted a field where his constructive brain could have fuller play. When he took up boxing, it was at a low ebb. He cleaned it up, built the huge Stadium at Sydney and promoted the Burns-Johnson fight and then, with boxing established on a firm basis through his methods, stepped out to give his attention to the reorganization of the Harry Rickards vaudeville theatres.

The originality and radical character of his rapid improvement of the vaudeville business created a furry in Australian cities. When a year ago Mr. McIntosh acquired control of an important group of newspapers, predictions were made that he had grabbed off more than he could handle. Already these papers, relieved of the conventional burdens imposed by the old regime, have paid as they never paid before and have acquired a circle of influence of which their projectors never dreamed.

His meteoric career in Australian affairs has brought Mr. McIntosh a wealth of laudatory comment in the press.

NO "SUNDAYS" UNLESS CONTRACT CALLS FOR THEM, SAYS U. B. O.

E. F. Albee Issues Order In United Booking Offices To Effect U. B. O. Agreements Play Only As Read. Notice Posted, Warning Against Using Assumed Names.

An order issued by E. F. Albee in the United Booking Offices this week effectually stops any future attempt by a U. B. O. management to shift an act out of a six-day house into another theatre for Sunday performances.

The rule is that a contract issued through the U. B. O. can be played only as specified. If for a six-day town (no Sunday performances) the engagement ends Saturday night, and if for a "split week" house that does not give Sabbath shows, the artist can only be held to three days on either end of the split.

While no explanation accompanied the order, it is thought the U. B. O. wants to make it perfectly plain to vaudeville its contracts are to be strictly played as read.

It has not been uncommon in the past for vaudeville managements playing one town six days and another seven or another on Sunday only, to ask acts in the six-day theatres to move to the "Sunday town" for the seventh day. In some cases the managements have explained this to the acts before engaging them. In other instances it has been known when the management waited until the last moment before informing acts they would "have to" play the Sunday of the engagement in another city.

On the bulletin board in the United Booking Offices this week appeared the following sign:

Hereafter any artist or his representative who seeks an engagement under a changed or new name without clearly specifying in writing the former standard name of the act will be deemed to have practised deliberate fraud upon the theatre management, and it will result upon discovery in the immediate cancellation of the act and refusal of further business relations between this office and the offending act and representative.

Acts and representatives must not attempt to do business in this office on false pretenses. This applies to acts using one name on the United time and a different name on other circuits.

(Signed) United Booking Offices.

BIRNES WORKING.

Chicago, July 18.

It is insisted by one of the few in the secret that Joe Birnes, former deputy organizer here for the White Rats, recently appeared for two or three weeks in several Association-booked houses, but without the knowledge of the W. V. M. A.

It is known Birnes returned to the stage some time ago as a single, appearing in the smaller houses. Lately he joined a three act, being the "& Co." of the turn. This act wired the association and was booked to fill in a cancellation, which was why the agent handling the act did not know of Birnes' presence.

RAT MEETINGS.

Chicago, July 18.

That White Rat weekly meetings are being regularly held in this city, St. Louis, Kansas City and Detroit is reported here.

Matters which have come up for discussion include participation with the musicians in any trouble that might come up.

A report of these meetings probably

finds its way to the uptown headquarters being used by former executives of the defunct Rats. Dues are being sent in by the "faithful," some of whom are working in circuses and parks.

WIFE CATCHES FAY.

Philadelphia, July 18.

Last Friday morning Jere Baum and five men broke into the room occupied by Frank Faye and a woman at the St. Francis Hotel, this city, almost immediately leaving, saying they had secured sufficient evidence for the divorce proceeding Frances White has commenced against Faye, her husband.

The private detectives secured entrance to the room by going up the fire escape and say they found Fay asleep in bed. Fay's companion is unnamed. He played last week at Camden, N. J.

House, Grossman & Vorhaus, the attorneys of New York, represent Miss White.

F. Ray Comstock has selected a play of musical type, in which he desires to star Frances White. Whether it will reach the boards before the holidays isn't now certain.

Miss White and William Rock may not tour with "Hitchy Koo."

Rock will likely be coupled with Miss White should the Comstock plans go through.

KEITH'S, FORDHAM, SEATS 2,800.

The proposed Keith theatre in Fordham, New York City, reported in the dailies last week, will seat 2,800 people, play vaudeville, and be in readiness for the commencement of the 18-19 season.

BRIAN BOOKED.

About six weeks in vaudeville, all the time Donald Brian has open before joining "Her Regiment," the Joe Weber legitimate production for next season, has been taken by Mr. Brian, who starts at Keith's, Washington, Aug. 13.

Lewis & Gordon, who booked Brian, are reported to have secured \$2,000 weekly for the Brian sketch.

DELMORE IN BUSINESS.

George Delmore, who made Delmore and Lee, the aerial act, well known in vaudeville, has concluded to take up a commercial proposition he has received and may retire from the show field.

Mr. Delmore's latest partner was Johnny Martin, formerly of the Flying Martins. Martin has joined the Aviation Corps.

The Delmore and Lee act is among the "blacklisted" turns of vaudeville, Mr. Delmore having been accused by the managers of participation in the recent White Rat troubles.

Mike Donlin Picture Players.

Mike Donlin has abandoned his proposed arrangement to do a "double" through the summer with Stan Stanley, the requested price for the turn not being satisfactory to the booking powers. Mike has taken up picture acting for the present, but may arrange for another vaudeville connection with Johnny Stanley.

Mike is at the 54th street studio, playing the burglar in the Barrymore picture of "Raffles," which the High Class Co. (Bobby North's) is making.

MAKING 3-ACTS IN A. C.

Atlantic City, July 18.

The Keith programs here this week and next will see some special three-act making out of the current bills.

Next week Montgomery and Perry and Claire Rochester are on the bill. During the engagement Miss Rochester will appear in the M. & P. act, and another engagement in connection with the two turns is a marriage one, between George Perry and Miss Rochester, according to report. Miss Rochester is said to have secured a divorce from her former lawyer-husband a couple of months ago.

This week Belle Baker and Santly and Norton are appearing together, besides doing their individual turns. The two acts are also booked for the Brighton, Brighton Beach, next week, when they will repeat the three-act performance, making that the feature of the Brighton bill, something Miss Baker and Van and Schenck did in the same theatre last summer.

There has been some confusion over the billing for next week's bill. The program reads like a benefit performance. To smooth down the waters, Belle Baker and Harry Green are jointly headlined, with Stan Stanley and Rooney and Bent billed as special features. There still remain "The Futuristic Revue" and Santly and Norton to be taken care of. This will probably be done through special paper.

CIRCUS TROUBLES.

Connellsville, Pa., July 18.

Coop & Lent's Enormous Shows, United, were held over for an extra day here last week. The show played Wednesday night but was unable to move, due to a strike of some of the cook tent hands who were after their money, and an attachment made by Mrs. Fred Robbins for bill posting.

The manager paid off Thursday and the show got under way.

As an added starter there was a shooting affray between the manager and Capt. Peter Taylor, a lion tamer. The manager chased the lion tamer through the streets with a revolver. The captain was clad in only his night shirt. The manager stated that the lion man had been too friendly with his wife.

VAUDEVILLE BALLET.

A ballet for vaudeville is under the direction of H. B. Marinelli and has been formed to have Boin, the Russian star, at the head of it, with Roshanara as the premiere, Itow, the Jap, the male dancer, and Ratan Devi, from India, who will vocally solo.

PLAYING UNDER RESTRICTIONS.

Howard Langford has obtained permission of the Arthur Hammerstein offices to play a few weeks summer vaudeville as a "single" until the first company of "Katinka" opens in August.

Under no consideration can Mr. Langford play any of the New York houses and what time he has engaged will be played under another name.

BALLET AT CENTURY.

There is to be a big ballet as one of the features of the show at the Century. The management is rounding up a number of classical dancers for the ensemble.

LIDDY PLAYING TABS.

Pat F. Liddy, a former New York theatre treasurer and who has been assisting in the management of different theatres in Charleston, West Va., has been appointed manager of the Plaza at that place for the new season. He will manage the Burlew there for a fortnight so that its manager, George Weedon, can enjoy a vacation.

Liddy opens the Plaza Labor Day with a musical tabloid company that will be followed by pop vaudeville, with other traveling tabs to be booked in later.

ELSIE JANIS—COAST BOOKED.

Besides the Palace, New York, engagement of Elsie Janis for the next two weeks, commencing Monday, Miss Janis has accepted contracts to appear in the Orpheum theatres on the Coast, going out there in September, which overturns her plans for an English visit this summer.

The remainder of the Orpheum Circuit tour has also been offered Miss Janis.

CHRISTMAS IN JULY.

Acting on the suggestion of Bert Kalmar, the Lights in their clubhouse at Freeport, L. I., have decided to celebrate the winter holidays in the summertime.

Mr. Kalmar mentioned that professionals are always traveling at the joyous times and are unable to be together or always with whom they would like to be. Mr. Kalmar suggested the Lights each Wednesday night over the vacation time hold a holiday festival.

Accordingly Wednesday night there was a Christmas tree in the clubhouse, with all the doings that usually go with that holiday in cold weather. Next Wednesday night will be New Year's. Nothing will be overlooked, preparations having been made for "Thanksgiving" and "Passover."

The Friars will hold their annual outing July 26 at the Lights, the Long Island club surrendering their house and grounds for the day to the New York organization.

WEST LEAVING VAUDEVILLE.

Owing to the picture work of directing demanding all of his time, Roland West is deserting the vaudeville productions game and is disposing of many of his vaudeville acts.

This week West sold "The Dairy Maids" and "A Bit of Scandal" to Eddie Foley and Charles Smith, who plan to go in for considerable act producing.

MILLERS' "101 RANCH" AGAIN.

Although it is too early now to make any predictions on the circus and "white tops" season for 1918, it is a moral certainty that the Miller Brothers, Joe and Zach, will again have out the 101 Ranch next season. To certain intimate friends the brothers, particularly Joe, has stated they will be back in amusements next summer.

As Edward Arlington sold the Jess Willard-Buffalo Bill show, the Millers are convinced that a return to the wild west business will be more profitable than ever next season.

Meanwhile the Millers are reported having made big money through selling horses and mules to the Allies.

PATRICOLA 30 POUNDS LESS.

With 30 pounds of less avoirdupois than when last in New York, Patricola is again walking along Broadway, just for a visit.

The Chicago star of the cabarets refuses to divulge the secret of her thinness, but admits it was premeditated. "Pat," while looking about, may consider playing east next season, although her sympathies are always with the west.

C. E. BRAY RETURNS.

Charles E. Bray returned from Europe this week. He went over a couple of months ago, representing the Orpheum Circuit, making one of his annual excursions to the other side, in company with Mrs. Bray.

Saratoga Gets in Wrong Again.

Chicago, July 18.

The Saratoga Hotel received more undesirable publicity yesterday when the Chicago police swooped down upon the Dearborn Inn and arrested nine men for shooting craps.

MANAGERS' ASS'N SETS DATE FOR FINAL APPLICATIONS

Subject to Possible Restrictions After Aug. 25. Contemplate "Tying Up" Membership Is Report. Closing Field Between Players' and Managers' Societies. Expulsion on Conviction from Either.

The Vaudeville Managers' Protective Association is drawing the lines of its membership into close alignment for next season. This week it was announced at the V. M. P. A. offices that August 25th, next, will be the last day applications from vaudeville managers for membership will be received under the present terms.

At the V. M. P. A. offices, when Pat Casey, its general representative, was asked for a definition of the announcement, he replied it spoke for itself.

From other sources, however, it appears the V. M. P. A. officers have decided to "tie up" their membership, after giving notice, and made the Aug. 25 date as sufficient.

Just what the V. M. P. A. intends doing with reference to applications for membership after that date can not be learned. Aug. 25 is but one week before the opening of the regular vaudeville season. There appears to be some plan in contemplation that those aware of it will not divulge.

Meagre reports say there has been or will be a full understanding reached between the V. M. P. A. and the National Vaudeville Artists, under which it will be impossible for a V. M. P. A. manager to play an act not a member of the N. V. A., or an N. V. A. member to play in a vaudeville theatre not operated by the V. M. P. A. manager, without having a complaint filed that will mean expulsion from either body upon conviction.

The arrangement seemingly tends toward a condition where the two organizations are to work hand in hand next season. With all the principal booking agents and agencies allied with V. M. P. A. managers in some way or another and the N. V. A. having enrolled all the desirable material in vaudeville, expulsion from either society would be a set back to the member expelled of no mean proportions and in the light of what seems to be future events, would be a heavy penalty.

Accounts during the past few days of activities in the V. M. P. A. indicate a strength felt by that organization of its power. It has been rumored the managers' association is looking for an opportunity "to go to the mat" with any one of its members disobeying its rulings or not keeping faith with the Association. A couple of instances are cited where the V. M. P. A. stood ready to enforce its orders had they not been followed and there is reported still another matter of a V. M. P. A. manager the Association is anxious to take drastic action on, if a positive line can be secured from him on his position.

The managerial "blacklist" remains in the same condition as previously. The "list" is being watched carefully, also all bookings. Up to date there has been no move of any kind made to either lift or ease up the list.

Names are continually being added to the "blacklist," according to report, through artists playing in theatres prescribed by the V. M. P. A., on account of not being booked through agents recognized by that association. Among these houses, it is said, are the Grand opera house, New York, Fay's, Providence, and Mountain Park, Holyoke, Mass. Among the agencies listed, according to report, are the Shedy

Agency and Byrne & Kirby, although the Gordon houses booked by Shedy are members of the V. M. P. A. and acts playing those theatres do not come under the "blacklisted" classification. Other agencies which booked "White Rats acts" during the strike trouble of the Rats' organization are also looked askance at by the managers' association.

Much comment is being passed around as to the probability of a loosening up of the "blacklist." Now, in the summer, with not many houses open, there is not the tension through the restrictive list that otherwise might be felt, although the booking men of the better grades of vaudeville bills claim there are not over 42 really desirable acts that would find themselves in constant demand upon the "list." One blacklisted actor who formerly owned a girl act is reported to be driving a taxicab in New York.

Opinion varies somewhat as to the retention of the "blacklist" in its entirety. Some say they cannot see the advantage of it, now that the Rats are "through," and others venture the assertion the managers are taking the opportunity to impress a lasting object lesson upon those who knowingly braved the danger of openly antagonizing the managers in attempting to create and continue trouble, but the general opinion among those who appear to have a better understanding of conditions than most who talk on the subject say some means should be taken to relieve those not actually deserving of being permanently "blacklisted," while certain others, the inciters and trouble makers, should be left "blacklisted" as a standing danger signal.

As far as the managers connected with the V. M. P. A. are concerned, it is reliably reported they have not even conferred on the matter of removing the "blacklist," nor has there been up-to-date a substantial suggestion among any of them toward that end.

KUNSKY'S BOOKING AGENCY.

Detroit, July 16.

John M. Kunsky, who owns the Columbia, playing Gus Sun vaudeville, has decided to inaugurate a booking department. He announces the Columbia Booking Agency with local headquarters.

Vaudeville will be booked in regular picture houses in Michigan, Ohio and Indiana.

It is reported the new booking agency will be managed by Frank Sargeant, now manager of the Gus Sun office in Toledo.

Picture Policy Didn't Pay.

Grand Rapids, July 18.

The Empress, which plays Keith vaudeville in the regular vaudeville season, tried big pictures for the summer.

The house lost money every week. It is closed until the regular season again opens in August.

First Southern House Closing.

The first of the Jule Delmar-booked string of southern vaudeville houses to close for the summer will be the Pastime, Columbia, S. C., Saturday.

The Knoxville and Chattanooga houses may close within a week or so, to permit of repairs before the regular season starts.

CASEY TALKS IN BOSTON.

Boston, July 18.

A meeting of the Vaudeville Managers' Protective Association was held at Georgian hotel, called by C. Wesley Fraser, manager of the Boston U. B. O. The meeting was addressed by Pat Casey, general representative of the Association, E. C. Mills, of Oklahoma City, and others.

It resulted in bringing into the ranks of the Association practically all of the New England managers who had not yet affiliated themselves with the V. M. P. A.

Casey made it plain to those present now is the time to come in, that the Association must know at this time who are for it and the one way to determine this was to have it demonstrated by applications for membership from those who had not yet joined. He reviewed the history of the recent White Rat strike, after which the meeting resolved itself into a forum, every one being invited to ask any questions.

Among those present were Pat Casey, general representative, V. M. P. A.; Edward Renton, of New York; E. C. Mills, of Oklahoma City; C. Wesley Fraser, of Boston U. B. O.; Frank Dore, Franklin Park theater, Dorchester; Steve Doggett, Bijou theater, Bangor; W. Nelson, Central Amusement Co., Biddeford; John Koen, Federal theatre, Salem; Anna W. Commette, Opera House, Newport; J. J. Cahill, City and Strand theatres, Brockton; A. L. Haynes, Central Square theatre, Lynn, Mass.; R. L. Gorman, German Amusement Co., Boston; J. Dowling, Allston theatre, Allston; B. A. Wardwell, Kincaide theatre, Quincy; Warren J. Flynn, Crescent Gardens, Revere Beach; I. M. Kontoff, Franklin Park theatre, Dorchester; A. P. French, Washington and Old South theatres, Boston; H. E. Jones, Huntington Avenue theatre, Boston; W. D. Bradstreet, Scenic theatres, Malden and Cambridge; Geo. Whitney, Jr., Lyric theatre, Fitchburg; E. A. Provencher, Baystate Ry. Co., Boston; Jas. A. Sayer, Colonial theatre, Haverhill; M. O'Brien, Scenic theatre, Cambridge; J. Hutchinson, New Portland theatre, Portland; Bill Koen, Federal theatre, Salem; John T. Benson, Norumbega and Lexington Parks, Auburndale, Mass.; A. Bendsley, Park theatre, Waltham; Charles Monig, Old Colonial theatre, Plymouth; Ed. O'Donnell, Steinberg theatre, Webster, Mass.; H. J. Steinberg, Steinberg theatre, Webster, Mass., and others.

VERDICT AFFIRMED.

The Appellate Term of the Supreme Court Saturday affirmed the judgment secured some time ago by VARIETY against the White Rats Actors Union. The verdict Manager Falhauber of the N. V. A. obtained against the Rats at the same time was also affirmed.

VARIETY's claim was for advertising. O'Brien, Malevinsky & Driscoll appeared for each of the plaintiffs.

AGENCY CASES.

The case of the Commissioner of Licenses office against William Thompson, the booking agent, for alleged violation of the employment agency laws, has been set for trial in September.

The Commissioner's case against Charles M. Blanchard also for alleged violations is expected to be heard any day.

PARK ADMISSION.

Montreal, July 18.

Dominion Park here has boosted its admission price for the first time in its history. The tilt was for the engagement of Sousa's Band.

Hoiding Annual Meetings in Chicago.

Chicago, July 18.

The annual meeting of the various corporations in which the prominent figures of the Western Vaudeville Managers' Association are interested will be held the latter part of this month. Martin Beck is expected to attend.

A. B. C.'S 20 WEEKS.

Chicago, July 18.

Ed. Fisher, the Pacific Coast booking agent, was in town last week to complete affiliations with the A. B. C., which will add about eight weeks to the time routed out of the latter office.

The affiliation gives the A. B. C. approximately 20 weeks for this season, as announced in VARIETY some time ago. Fisher has been looking after the houses controlled by Eugene Levey, Morton Cohn, and others in the northwest and it is these houses which the Affiliated have added. The latter say that once the territory is reached by an act no lay-offs will occur if possible. The shows for the new western time will cost from \$900 to \$1,000.

John Considine, who was expected here early in the month, has been delayed through the serious illness of his son, John, Jr., a student in Leland Stamford University. The youth contracted blood poisoning and to save his life blood transfusion was necessary. The father has been at his son's bedside for the last six weeks but is expected east soon.

MARDO OUT.

Boston, July 18.

The booking office of Fred Mardo, at 176 Tremont street, in the Tremont theatre building, hitherto known as the local Loew booking office, is said to have been officially dropped by Joseph Schenck from all Loew connections as the result of White Rat ramifications.

Today Mardo's office was closed all day and a representative of Victor J. Morris, the local general Loew house manager, was scouting for him with a telegram apparently from Schenck.

Mardo has only had a few weeks of New England time and local V. M. P. A. men for months have been accusing him of trying to play the vaudeville situation both ways with reference to the Rats.

Mardo was formerly a professional and his office has been quite a rendezvous for the small time coast defenders who were active in the Rats matters.

It has been reported in a number of houses that acts sent in by Mardo supposed to be O. K. to the V. M. P. A. were discovered to be ex-White Rats using new names in an attempt to get bookings.

Mardo has never really been a Loew booking agent, some system having been inaugurated whereby he could handle all the fill-in acts, and he did considerable Loew business on "Sunday acts" especially.

Beginning Labor Day the Loew interests will be running vaudeville in the Orpheum, St. James and Columbia, with a repertory company at the Globe.

FIXING KEITH HOUSES.

Repairs commenced this week on the B. F. Keith Colonial and Alhambra theatres in New York. E. F. Albee is personally supervising the remodeling. At the Colonial there will be extensive changes, bringing the house into the thoroughly modern class, although its seating capacity can not be enlarged.

The main plan for the reconstruction of the Alhambra is with a view of increasing its capacity.

"RAMBLER ROSE'S" START.

The Alf Hayman production of "The Rambler Rose" went into rehearsal yesterday, with Jack Mason in charge of the staging.

Washington Theatre Plans Filed.

Washington, D. C., July 18.

Plans have been filed for the erection of a new theatre at 13th and F streets, northwest, by the Anchor Theatrical Corp.

The house will have a seating capacity of 2,497, as follows: Orchestra, 1,405; boxes, 80; balcony, 2,012.

ONLY FOUR CUT SALARY WEEKS ON "ASS'N" TIME NEXT SEASON

Radical Change in Booking on Western Vaudeville Managers' Association Circuits in Middle West. "Cuts" Apportioned Among Three Circuits. Finn-Heiman Has Two.

Chicago, July 18.

Through an order issued in the Western Vaudeville Managers' Association, there will be but four cut salary weeks next season on the Association time, that runs from 25 to 40 weeks or more. These four will be apportioned among three circuits with the Finn-Heiman Circuit allowed but two cuts on its chain of several houses.

The order is now in effect on all bookings, and the "four cuts" stand, whether included in a full "Association" route or for a shorter term of travel.

It is generally believed there was an inspiration behind the order, that is the reverse of the condition in Association bookings last season, when it seemed there were more cut weeks than there were weeks to book.

The Western Vaudeville Managers' Association booking seemed likely to make a complex situation out of the agreement between the managers and the artists' societies, if the same condition is allowed to prevail in Association bookings next season as prevailed last season. Then the "cut" was the regular thing, with other grievances of acts playing Association houses. These complaints were mostly based through dealings with the Finn-Heiman Circuit and Sam Kahl, the general booker for Finn-Heiman, was generally blamed. It was reported the Finn-Heiman time had become so large a factor in the Association it could not be "handled" from the inside in the usual way, but the new order prohibiting over four cuts and limiting Finn-Heiman to two appears to disagree with that opinion.

It is expected that with the new era of Association bookings the middle western houses will more easily secure the better grade of eastern acts. The Association agents had trouble formerly when going to New York in convincing eastern turns they would have a pleasant and profitable season in the mid-west.

THE MUSICIANS' DEMANDS.

As a means of averting any serious friction that seems tangible as a result of the New York musicians to stand pat by their requested increase for weekly service and the determination on the other hand of the theatre managers, particularly the vaudeville interests, Charles C. Shay, president of the International Alliance Theatrical Stage Employees, and Joseph M. Webber, president of the American Federation of Musicians, are rushed back to New York from out-of-town missions to take concerted action in the local crisis.

Shay, who is a member of the National Defense Committee of the A. F. of L., has been in Washington. He returned to confer with Webber, who came in Wednesday night from Cincinnati whether he had gone on business for the A. F. of L.

With both Shay and Webber taking official cognizance of the musical situation, something definite will be announced within the next ten days.

The revised schedule of wages as demanded by the musicians has reached the theatre managers at a time when they are beset by proposed war taxation and they are unanimously convinced the time is most inopportune and

ill-advised to make such a demand. 'Tis reported the New York Musical Protective Union officials will go into executive session with the heads of the Alliance and Federation and that out of this conference will come a decision that will adjust the matter to such an extent there will be no direct rupture when Aug. 1 and Sept. 1, the dates set for the different increased demands on the pop houses, picture houses and big time vaudeville theaters goes into effect from the musical union's standpoint. Other phases of the musical interests are affected but the main point will particularly hit the vaudeville and film houses at this season.

Some officials of the Federation theatrical interests are understood to be against any radical action at this time, as the war has hit the owners and managers of theatres as well as the rank and file of the labor bodies.

While the musicians as a whole are said to favor the proposed raise and would like to see the increase granted, they are believed at heart to be opposed to losing their permanent jobs just now.

With Shay and Webber taking personal charge and conferring officially with the executive staff of the musical union, there is little doubt in the minds of the theatrical interests on all sides that a settlement of some amicable sort will be reached.

Mr. Shay does not wish the stage hands and picture operators to become involved in any affiliated labor agitation at this time and he is expected to exert his influence to avert a general rupture between the New York theatres and musicians. It does not seem likely the musicians can become involved in a general walkout, lockout or strike without embroiling the stage hands and operators sooner or later. President Porter, of the Musical Union, states the raise has been voted on by the union and that it is now up to the managers to decide whether they will agree to it.

It was hinted this week that the request for a new wage scale at this time was politics that had brought such a condition to surface and that a certain "interest" in the union had worked to bring about the new scale and thereby bring the union heads into ill repute with the managers.

The requested scale of the New York musicians does not affect the weekly burlesque scale, now in vogue, but does ask for more money for the burlesque orchestra when playing two vaudeville performances that are booked in for Sunday concerts only.

Heretofore the musicians at these Sunday shows received \$3.25 for each performance. They now ask \$4 for each show, a 75 cents increase for each show. This increase would give the men \$8 for the Sunday work, which, added to their burlesque scale of \$27 weekly, would total \$35 for the week.

The Sunday show increase is asked of the theatres operating the special Sunday vaudeville bills.

President Porter, of the New York Musical Protective Union, Wednesday said that in response to a communication from the offices of the United Managers' Protective Association, asking that a committee from the union meet with a committee of the managers, that the musicians had named a committee which would confer with the managers Thursday morning (July

19) at their headquarters in the New York Theatre building.

As president of the musical union, Mr. Porter headed the committee, two members of the Board of Directors, Sam Finkelstein, also vice president, and Edward Canavan, accompanying him to the conference.

Following the meeting with the managers the committee reported back to the Executive Council of the musicians' organization, which in turn may submit the matter to the union members for reconsideration.

The United Managers' Protective Association held a meeting Wednesday afternoon at which a committee was appointed to meet the group of members selected by the Musical Union. This meeting took place yesterday afternoon. At their meeting it was stated the managers had decided that they would oppose all of the demands that the musicians are making.

MUSICIANS STRIKE IN PHILLY.

Philadelphia, July 18.

Failure to reach an agreement with the local managers' association caused a "walk-out" order to be issued by Local 77, American Federation of Musicians, this week and unless an agreement is reached before Saturday night it is reported every theatre orchestra in the city will be ordered out. The controversy over the wage scale has been going on for several weeks and resulted in a non-union orchestra being placed in the Nixon, one of the principal pop vaudeville houses under the direction of F. G. Nixon-Nirdlinger. This was followed by an order calling out the orchestras of B. F. Keith's theatre and Nixon's Grand opera house. The Cross Keys and Globe, small time houses, were not affected.

Harry T. Jordan, general manager of the Keith interests here, put a piano player in both houses and the shows were played without any delay and went through without any trouble. Mr. Jordan explained to the patrons at the matinee the cause, his remarks being received with a round of applause. Two weeks ago it was agreed the management could not order the musicians out or could they walk out without one week's notice, so that the action of the musicians came as a surprise. The musicians rehearsed the show as usual in the morning and when called out a few minutes before two o'clock, seemed not in sympathy with the order. Charles Schrader, director, had a conference with Adolph Hirschberg, president of Local 77 (who is a member of Conway's Band at Willow Grove) and it was later announced that the order to walk out was a mistake and the musicians were ordered back for the night show.

The order at the Grand, however, was not changed and a piano was used for both shows. An entire new orchestra was placed in the Grand Tuesday and played the show with satisfactory results. There is only a slight difference between the parties concerned, but the managers insist it is a matter of principle and not money. The managers contend they have granted increases to the musicians and have conceded everything but the scale demanded by the men.

The increase demands by the musicians include a raise of \$5 per man in vaudeville houses where the men work seven hours a day. In the large houses where musical comedies are played a \$3 raise per man is asked.

It is claimed that unless the demands of the union are granted the strike will become a national one among musicians and may be carried through to the A. F. of L. for support.

The Nixon theatres at Ocean City and Wildwood will be affected by the order, as they come under the jurisdiction of the local union, which includes territory in southern Jersey to Atlantic City, but not including that resort. The managers are prepared to place musicians in all the houses if the musicians walk out at the end of the week.

C. F. U. STATEMENT ON RATS.

In the official report, dated July 13, of the Central Federated Union of New York City, the following notices are published:

Secretary Bohm announced that the Executive Council, A. F. of L., had decided to revoke the charter of the White Rats Actors' Union of America and upon application grant charters to the Hebrew Actors (two unions of which are to be amalgamated), the German Actors (Actors International Union), Screen Artists, Equity Association and others. After six months a convention to be held to organize an International Union. This ends a struggle which has been carried on for seven years, the object being to attain the end just accomplished.

For Festivals, Entertainments, Etc.

Unions desiring to arrange such affairs can receive estimates and particulars by writing or telephoning to James L. Barry, Actors' International Union, Room 616, Columbia Theatre Building, 701 Seventh avenue, New York City. Telephone, Bryant 9754.

When the new charters are fully signed and legalized along the lines laid out by the A. F. of L. it is almost a certainty that the federated theatrical bodies will be styled the American Federation of Actors and Actresses.

Samuel Gompers, president of the A. F. of L., has pledged his support to the new theatrical federation and it is his belief that with the Rats' mess out of the way that the furtherance of the new federated theatrical body can now be carried to a most successful attainment.

At the quarters of the Actors' International Union No. 1, in the Columbia theatre building, the announcement of the revocation of the Rats charter was the source of keen elation as President Harry De Veaux and Secretary James L. Barry have long maintained the Rats, as directed by Harry Mountford, was a barrier in the way of organized theatrical labor work.

The Actors' Union, according to its executive heads, plans to work in harmony with the newly chartered Federated bodies and will offer any assistance so needed to bring about the successful formation of the new International Union.

Secretary Barry Tuesday declared No. 1 was at all times willing to work harmoniously with the managers and that at no time had it gone on record as being set on the purpose of putting the managers out of business and closing the houses.

Up to Wednesday the Actors' Equity Association had received no official communication of its application for a charter to become an affiliated union body with the American Federation of Labor had been granted.

No correspondence has been carried on between the Association and the Federation, the last official act of the Equity being to submit the application a year ago.

The Equity held its usual bi-monthly meeting Tuesday afternoon, President Francis Wilson presiding.

The customary routine procedure was gone through, with some discussion about the equitable contract matter that is now in the hands of the Executive Council of the United Managers' Association.

"De Luxe Annie" at Princess.

Chicago, July 18.

"De Luxe Annie" will open the season for the Princess Aug. 26. In the cast will be Willette Kershaw, Vincent Serrano, Albert Brunning, Thurlow Bergen, Mary Hall, Walter Wilson, Percy Pollock, Jack McBride, Minnie Milne, R. W. Smiley, Russell H. Davies, John C. Leach, Edward Mackay.

DISCRETION FOR ELECTRICIANS ALLOWED BURLESQUE MANAGERS

Columbia Circuit Not Insistent Upon Complete Elimination of Crew's Member. Union Has No Objection Either Way, Provided None of Its Rules Is Transgressed.

At the offices of the Columbia Amusement Co. this week, when the question was put to him, J. Herbert Mack, president of the circuit, said that in the matter of the electricians and the order issued by the Columbia and American Circuit to its attractions not to carry an electrician as the third member of the traveling crew, that in cases where the show producer would present the facts to the home office of the need of an electrician with the production, permission would be given to carry one.

This question arose through several of the burlesque productions for next season having been framed with a view to "effects" that call for electricians and require an electrician with the traveling show. To obligate the attraction not to have an electrician would require a complete rearrangement, with the rehearsal period for the burlesque shows at hand and wardrobe, besides the effects, ordered. Mr. Mack stated he appreciated the situation and suggested that application for permission to have an electrician be properly made to the heads of the Columbia or American Circuits.

The order originally was issued by the circuits to establish a point and to leave a way out for the traveling managers to save one of the crew's salary. Neither the Columbia nor American could benefit financially in any way through the order, it becoming a company gain solely.

From a statement secured in the Musical Union and published elsewhere in this issue, the burlesque houses are not involved in the proposed increases demanded by musicians, except where the burlesque theatre plays a vaudeville bill Sundays.

The unanimity of both the Columbia and American burlesque circuits to operate their stage crews next season without electricians insofar as they pertain to the traveling operative crews does not necessarily mean that the circuits are going to run head-on into trouble with the International Alliance Theatrical Stage Employees. Yet any attempt on the part of the burlesque shows to operate "floods" or "spots" will bring about a direct controversy with the Alliance. Otherwise the companies will go right along without interruption.

As far as can be discerned at present there will be about 70 men who will be affected by the decree of the circuits and according to attaches of the official staff at Alliance headquarters there will be sufficient "extra work" to take care of those forced out by the burlesque decision to do without traveling electricians next season.

An Alliance official this week stated the burlesque companies were complying with requests of the Alliance for the payment of the increase to members of the road crew and that those who would carry electricians would be expected to pay the increase granted by the legitimate managers.

The Alliance executives are of the belief none of the companies will endeavor to use flood lights or spotlights which therein enables them to travel over the circuits without the services of an electrician.

It is known that the newer built theatres are making it easier for the road companies to operate without the services of an electrician as the foots

and border lights, particularly the borders, are being equipped with nitrogen lamps, controlled via the switchboard, that throws a vari-colored light or combination of different hues in such a manner as to give splendid illumination and incidentally diffuse a light variance that is most satisfactory.

Using the nitrogen lamp, however, does not permit any "follow up" or "chasing" of the principals using it which the "spot" does. There appears to be a number of shows. George Belfrage's "Hip, Hooray Girls" carries much excess, an ice ballet and diving tank, that seem almost impossible to operate without the services of an electrician with the troupe.

The Alliance says that the companies discarding the services of electricians with the road crews must live up to their agreement and that under no consideration will a carpenter or property man be permitted to touch any of the electrical equipment and that the house crews will not be allowed to operate either "floods" or "spots" in violation of an adopted ruling several years ago by the I. A. T. S. E. executive board governing such a contingency.

Upon the burlesque boards decreeing the road electrician is unnecessary, the general street opinion was that trouble would follow between the Alliance and the burlesque managers. This is not so. The burlesque men expect to keep within bounds of unionism as to the hiring of the other members of the stage crews and fully believe that there will be no trouble on the other hand.

PRE-SEASON BOOKINGS.

The Columbia Circuit burlesque shows are privileged to play a two weeks' preliminary season prior to official opening of the season and also a two weeks' supplemental season. This is up to the managers, with some planning to play the two weeks, others one week and some starting at the regular time.

The Mollie Williams Own Show opens at the Quincy, Rochester, Aug. 6. Harry Hastings' show starts Aug. 4 at the Buffalo, Gaiety; Drew & Campbell's "Liberty Girls" opens at the Lyric, Detroit, Aug. 5, while the Star and Garter Show opens the 4th at the Star and Garter, Chicago; Pete Clark's "New York Girls," renamed "Oh, Girl!", opens at the Empire, Toledo, the 5th, while Pearson's "Step Lively Girls" gets under way the 6th at the Gaiety, Pittsburgh. The Rose Sydel show starts the 5th at the Gaiety, Washington, while on the 6th the Ben Welch show opens at the Empire, Brooklyn. Blutch Cooper's "The Best Show in Town" opens the 4th at the Star, Cleveland.

Hurtig & Seamon's "Bowery Burlesquers" is also out the first week in August, while Jacobs & Jermon's "Burlesque Review" starts at the Columbia, New York, the 6th. Hurtig & Seamon's Sliding Billy Watson show opens Aug. 4, Casino, Brooklyn.

Patsy Symonds Has a Divorce.

Patsy Symonds, who played leads with Charles Robinson's "Parisian Flirts," has obtained a decree of divorce from Victor G. Rost, non-professional.

INTERNATIONAL'S LOUISVILLE.

Louisville, July 18.
The Gaiety theatre, playing American Wheel burlesque last season, will house the International Circuit shows next season. It was arranged in New York this week.

The American Circuit recently announced its intention of withdrawing from Louisville, leaving this city without burlesque, as the Columbia shows have no stand here.

The statement in VARIETY last week, announcing the withdrawal of the American and reporting the Buckingham had been condemned by the local authorities, is denied by representatives of the theatre, who say the house is perfectly safe and until VARIETY's article appeared there had been no intimation to the contrary.

ALL "OVER LINE" MUST GO.

A resolution passed by the Board of Aldermen last week calls for the removal of all street obstructions extending over the line six feet out.

The resolution particularly hits at theatre signs and obstructions. Notices are reported having already been received by Broadway theatre managers informing them electric signs and marques must be cut down. One of the first to arrange for the change has been the Columbia theatre.

SETTLING MANAGERS.

There will be few managerial changes in the Columbia burlesque circuit list of houses next season. The report Charles Daniels, appointed to manage the Gaiety, St. Louis, had turned down the offer, was denied at the Columbia's offices this week. St. Louis is Daniels' home town and he is glad to be back among his old newspaper friends again.

Col. William Roche will again be manager of the Star & Garter, Chicago, while the Columbia there will be managed by Charles Perry, who succeeds E. A. Woods.

Richard Patton, who managed the "20th Century Maids" last season, and who for the last five weeks of the season managed the Gaiety, Buffalo, goes back to the Buffalo house for the new season.

As previously announced in VARIETY James Sutherland, formerly manager of the Gaiety, Baltimore, becomes manager of the Majestic, Jersey City, which plays Columbia shows hereafter in place of the Hoboken house which has been turned over to the American Circuit.

Charles Feinberg, who managed the Grand, Trenton, has been transferred to the Grand, Hartford, Conn.

Thomas R. Henry, acting as "traveling manager on call" last season, formerly in charge of the Gaiety, Toronto, handles the Casino Boston, next season, for the Columbia.

Leading "40 Thieves."

Harry Jackson, Hebrew comedian, with Jean Bedini's "Puss, Puss" show last season, will again be with Bedini, but has been assigned to the comedy lead with his "Forty Thieves" company.

Star and Garter Opening Aug. 4.

Chicago, July 18.
The Star and Garter will open Aug. 4 instead of Aug. 11, thereby reversing the opening of the season with the Columbia, which was to have started first. The Star and Garter will have the show named after it, in the cast of which are Bert Rose, James Coughlin, Don Clark, Jess Weiss, Will Bevis, Al. Lawrence, Florence Darley, Frankis Le Brag and Ethel Woodrow.

Rush Has Something Coming.

Ed Rush has threatened to sue Ben Kahn for \$800, alleging \$1,000 to be Kahn's share of the preliminary expenses in the proposed new circuit. Kahn put up \$200 and now Rush wants the remainder.

BARNEY GERARD'S POINT.

Song Lake, Me., July 1, 1917.

Editor VARIETY:

Owing to the similarity of the titles in burlesque, I have frequently intended writing you pertaining to this matter, but somehow I neglected to do so until reading a recent Variety.

In the Burlesque Page there appears an article about my three shows and mentions that my "FOLLIES OF THE DAY" will have a new book which I have just completed. In the third column there appears a caption on another article "MAKING FOLLIES NEW." The article then goes on to say that Max Spiegel's SOCIAL FOLLIES on the American Circuit was produced last season with very little cost and that this season it will have a new equipment.

The object of my letter is to point out the injustice of the caption, MAKING FOLLIES NEW when it would have been proper to call the show by its real title so that the headline would read, MAKING "SOCIAL FOLLIES" NEW. At first glance the average reader would construe the former headline to read that my "FOLLIES" will be made new when as a matter of fact I had an entirely new production last season consisting of eleven scenic changes.

As you are cognizant of the fact that since the season 1907-8 I have continuously operated the show called "FOLLIES OF THE DAY" in burlesque and in the spring of 1908 produced the show at the Lincoln Square theatre at which time the New York press claimed that Broadway got one of its greatest first nights in the history of theatricals.

At that time "FOLLIES OF THE DAY" was the only burlesque show using the word "FOLLIES." By searching your records you will find that since that time there have been at least a half dozen different burlesque shows using the word "FOLLIES."

This confuses the public with my "FOLLIES OF THE DAY" and I feel satisfied you will see the justice of my contention.

Barney Gerard.

ALL SUNDAYS AT DETROIT.

Official announcement was made this week by the Columbia Amusement Co. that all shows on the Columbia Circuit next season would play Sunday matinee and night performances following the regularly scheduled engagement at Detroit, the companies going to Toronto for the following Monday opening.

IN DAVE MARION'S OWN SHOW.

In Dave Marion's Own show next season will be the star, also Sam Dudley, Charles Raymond, Alpine 4, Inez De Verges, Lillian May (first time in burlesque) Agnes Behler, Millie Bartlett.

An impression was given by a recent article in VARIETY that Dave Marion might be dividing his profits on a percentage scale with Gus Hill. Mr. Marion's franchise for his Own Show is directly with the Columbia Amusement Co. No one participates in the receipts of the Marion production.

VAIL CO. PEOPLE.

The Vail Amusement Co., which is producing the "Grown Up Babies" on the American Circuit next season (out of the Jacobs & Jermon offices) this week completed its roster of principals, the show opening Aug. 12 at Scranton, the regular season starting at Binghampton, N. Y. William Vail will manage and Fred Strouse will be in advance. Those engaged to date are Harry Kohler, Sam Collins, James Callahan, Misses West and Wright, Mr. Meyers, Evalen Palmer, Paul Ryley, carpenter; William Redding, property man.

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Harry Tighe is going to appear in Vitagraph film comedies.

Mort H. Singer is on one of his frequent trips to New York.

Lew Wilson opens on the Loew circuit Monday.

Frank Tinney is intimating there will shortly be an increase in his family.

Abe Winslow is with the agency firm of Rose & Curtis.

T. B. Harms & Co. will publish the music for the Norworth revue "Odds and Ends."

Billy Danube, for four years with the Four Danubes (Casters), has joined the Herbert-Germain Trio.

Gene Meyers is replacing Charlie Potsdam as manager at the American, during the latter's vacation.

Ray Meyers, of the Orpheum Circuit's New York booking staff, is on his vacation.

It is reported the Third Avenue (formerly Frank Keeney's) theatre is on the market.

Harold Selman has had a new play accepted by the Oliver Morosco offices. It will be produced in the fall.

Bud Irwin, of the B. S. Moss booking staff, is spending two weeks at Atlantic City.

Ethel McDonough returned to New York this week, after playing eight months continuously in the west.

Augustus Thomas will have a new play next season, to be produced by the Shuberts.

"Ben Hur" begins its next season Oct. 1 at Wilmington, going thence south en route to the coast.

George V. Hobart is writing a comedy for Leffler & Bratton, to be called "Stop That Man."

Ramona Park, Grand Rapids, Mich., will play an "Appreciation Bill" week Aug. 6, presenting seven acts on the program instead of the customary five.

Frank O'Neil, the Brookline tenor with a Tetrizini-Waterous range, has been signed for the Harry Hastings Big Show.

Harry Mundorf in the U. B. O. is on his vacation this week, with Arthur Plondell taking care of the Mundorf "book" meanwhile.

Harry Corson Clarke is on his way home, by way of Japan and China, after playing in India, Burma and Ceylon.

Eddie Rosenbaum, Jr., is to manage

the affairs of the "Very Good Eddie" company for Elliott, Comstock & Gest next season.

Edgar Allen has returned to his desk in the Fox booking office, after an eight-day vacation at Atlantic City, during which time it rained continuously.

Billie Burke, the vaudeville producer, has gone to the Miller brothers' 101 Ranch at Bliss, Okla., to watch the cowboys brand some yearlings.

E. F. Albee has sent a check for \$10 to the fund being raised by John R. Rogers to save the home left by the late Tom Maguire to his little girl.

Dan Dody wound up his summer outing Monday and came in from Long Island this week to stage the new numbers for the different Hurtig & Seamon burlesque show.

Arthur Hammerstein is to have a violin number in his production of "Furs and Frills," and has engaged the Five Violin Beauties and Marguerite Calvert for the piece.

The season at the Montauk, Brooklyn, will open on Sept. 1 with "Our Betters" as the attraction. In the meantime Louis A. Werba is going to spend several weeks in Maine.

Through a missed train last Thursday matinee at Morrison's, Rockaway

a member of the stage hands local No. 6 and expects to see all of the boys personally.

A New York producing manager, after reading the "New Orleans No Joke" item in last week's VARIETY, said that hereafter would be that he would not book in any of his shows at all, thereby not having any occasion to call the town a joke. He said his receipts in N. O. with his last show were "no joke."

Val Trainor has written two songs recently and placed them for publication. One is "Content," a classical ballad (Witmark & Sons), and the other a paraphrase on "Tipperary," called "It's a Long Way to the U. S. A. and the Girl I Left Behind" (Harry Von Tilzer). Andrew Robbins furnished the music for both.

One of the largest firms of producing managers tried for two days this week to cable a sum of money to Russia to protect their option on the rights for a production for this country. Although the biggest banking firms were tried all refused to transfer money to the Russian branches of their business.

As the powers had just decreed Sunday shows be tabooed in Newark and the police department proposed to enforce the Sabbath closing the theatres learned there would be no Sunday interruption and have been running on

fender being a violinist. The latter was wandering up and down the aisle of the car during the night playing his fiddle and he raised the ire of some one by tripping over the person's feet. The result was the musician retreated to the end of the car, commandeering a crate of eggs given the property man at the coast, and throwing the hen fruit at everybody and everything. The car in which the chorus rode was nicknamed "sterno row," all of the girls cooking their meals with the "canned heat" during the entire journey. Outside of the egg-throwing evening, it was a pleasant trip, except that three conductors are reported having been chased from the car and a chorus man losing considerable blood, the result of a losing fight with one of the female members of the cast.

"Oswald" is at home once again, at the Rawson and Clare place, Auburn-dale, L. I. The dog still looks with suspicion, however, upon Mr. and Mrs. Rawson. After 17 months in a kennel at \$10 monthly, "Oswald" didn't feel like taking a chance on moving, when Guy Rawson called to take him home. Guy, looking chipper and feeling happy at being east again, called out when reaching the kennel, "Hey, Ossy, how are you, you old hound?" "Ossy" answered by making a jump for Guy and just missing him. Then Guy knew the mut had walked out on them in their absence. He reported to his wife and Frances Clare started writing love letters to the dog. Nothing did any good, though, until Frances commenced showing the mut pictures of the act. When "Ossy" saw the photo of Frances with her cutely smile he melted a little. Then Frances sent him the bill for his 17 months' keep and the dog agreed to return home. He is there now. Just as soon as Guy and Frances believe he is friendly again, they will take the muzzle off and remove the anchor from his two hind feet.

TOMMY'S TATTLES.

By Thomas J. Gray.

Seems to be some doubt as to how many submarines were sunk by the navy when our army transports were attacked. Guess we won't know exactly until some film company produces a story about it.

According to reports, next year is going to be so good for show business that there won't be an actor on Broadway for the Policemen to chase for talking to a friend. But what are the policemen going to do?

If all the vaudeville shows are played by a piano player next year, the actor is going to have more trouble. What is he going to do if he can't blame the orchestra?

The soldiers in the training camps can't have much time for drilling, if you believe all the music publishers. They must spend all their time singing.

Chorus Girls in "Hitchy-Koo" are to have a bathing suit contest. Prizes are to be awarded for the girl that shows up most, and best in her suit. How would you like to judge the contest? (Father was killed in the rush.)

More hard luck: the price of camphor is going up. It's going to cost money now to store your old costumes.

Nothing in the line of comedy can be depended upon to last. Now all those jokes on the Russian army are useless. But then the Russian army can't be depended on, either.

"Christmas" was celebrated by the Lights at Freeport Wednesday night. It's the first time "From Sadie to Gus" ever took an encore in the summer time.

If many actors are caught in the draft it should be a great season for Master Gabriel, Little Billy, Major Doyle and Jimmy Rosen.

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.

Beach, one of the Arnaut Brothers could not appear. Blossom Seeley, on the same bill, took his part in the brothers' "Two Little Burds" at the finish of the turn.

The new Dayton, O., theatre, a quarter of a million dollar structure to be built on North Main street, Dayton, O., is to be one of the largest theatres in the midwest devoted to pictures. The officers of the company are all local business men.

Alfred L. M. Bebb, formerly attached to the Pantages Circuit, with headquarters in Calgary, is now managing Loew's, New Rochelle, N. Y. Carl Milligan introduced Bebb to the show business.

The Klaw & Erlanger show, "Here Comes the Bride" starts rehearsals July 26, opening out-of-town for a few performances and then coming into the Cohan theatre here for an early August opening. Among the latest acquisitions is Cantis Benton.

Otis Harlan had a high priced cabaret at his New Jersey resort Saturday night, when John Charles Thomas and Joseph Letora stepped into the establishment direct from New York and walked right out on the floor and did a couple of numbers.

Charles Tyson (named last week in the story regarding police oppression along the Rialto) is of the vaudeville team of Tyson and Barbour. It was stated he was of Tyson and Brown, a partnership discontinued some time ago.

F. G. LeMaster, general secretary-treasurer of the I. A. T. S. E., is taking his first vacation in three years and has gone to his old home town, Denver, on a three weeks' outing. LeMaster is

that date without the threatened molestation. Proctor's and Keeney's are giving their usual Sunday shows.

The Sun Brothers circus is playing dates on Long Island for a fortnight. A number of Pete Sun's friends are journeying down to Freeport this Friday to take in the show. The circus played the Island last week and despite the rain several nights played to big profit. It's an eight-car show but carries a full equipment, including a calliope.

The theatrical situation at the Metropolitan, Rochester, Minn., where the stage hands demanded union recognition, and the trouble reached a climax causing the Alliance to issue an official road call has been cleared up. The Met. management has satisfactorily adjusted the matter with Alliance executives and the road call has been recalled.

A lively colony of show folks is at Seabright, New Jersey. Among the party are Zoe Barnett and husband (Mr. Nunn), John Daly, Billy Gorman (who goes ahead of "Pollyanna" next fall); Alfred Duchmeine ("Experience" next season); Manny Greenberg and wife, Charles Callahan and William Flack. Henry Suter, who owns the Lyric, Hoboken, has a beautiful home at Seabright. Matt Smith, who will manage the Max Figman "Nothing But the Truth" (with Wally Decker ahead), is summering at Lake Ronkonkoma, Long Island.

Along Broadway there was considerable kidding regarding the "last journey" of "The Masked Model," which closed in Los Angeles lately and was brought back to New York, part of the long jump being through Canada. It was in that country that a spirited egg fight occurred, the principal of-

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.)

Frank Tinney has signed with the Shuberts for one of the Winter Garden productions.

The Friars' annual mid-summer outing will take place at Freeport, L. I., July 26.

William Harris is to produce "The Chatterbox," by Bayard Veiller, with Fay Bainter and Felix Kreams in the cast.

"Friend Martha" is scheduled to open its season at the Booth Aug. 6. Lizale Hudson Collier has been added to the cast.

Klaw & Erlanger have accepted a play entitled "The Brain Promoter," by Edward Lanka for production this fall.

Florence Tempest (Tempest and Sunshine) is reported as marrying Bobby Higgins (Higgins and Lydell). Higgins was formerly the husband of Mae Melville.

Klaw & Erlanger have decided to change the name of the Kalman Bolton and Wodehouse piece, originally called "The Monte Carlo Girl" to "The Riviera Girl."

"Anthony in Wonderland" is the title of a play tried out in San Francisco this week. It will be seen in New York with Ruth Chatterton.

Madison Corey has started a suit against his former partner Joseph Riter, alleging fraud and conspiracy, and for an accounting of the firm's assets.

The wedding date for Margery Maude, daughter of Cyril Maude, and Joseph Warren Burden has been set for July 24 at Grace Church.

Yanciel Dolly made application in the Supreme Court last week asking that the papers filed in her action against Harry Fox for divorce be destroyed, the suit having been discontinued.

There is a report from London that Major Wallace McCutcheon is to marry Ida Adams in London. Miss Adams was formerly with the "Follies." She is one of the hits of the London season in "Inside the Lines."

The Appellate Division of the Supreme Court last week affirmed the order by Supreme Court Justice Pendleton, adjudging Louis R. Adams in contempt for failure to pay his wife, Marion Adams, back alimony to the amount of \$2,000.

The Shuberts have obtained a lease on the site at the southwest corner of Broadway and 47th street, 48 x 141, and will build a theatre, seating capacity 1000. The building at present houses a piano and musical instrument house. It is a hundred feet north of the Globe theatre.

The Lake Forest Society, Chicago, being organized by Mr. and Mrs. Ezra Cooke, with aims to establish a playhouse in North Chicago, in which will be given plays and entertainments by aspiring authors, actors, artists and musicians.

The B. F. Keith New York Theatres Co. is to build a new theatre in the Bronx section at the intersection of Fordham road and Valentine avenue, about 100 feet east of the Grand Concourse. The house is to be opened next year. It will have a seating capacity of 3,000 and cost \$900,000.

A. H. Woods has made arrangements to open his new Chicago theatre, to be known as Wood's theatre, Christmas Day. The opening attraction will be "Peter Ibbotson." The house is situated at the corner of Randolph and Dearborn streets, the entrance being on the former. The house will have a seating capacity of 1,200.

The 1520 Broadway Company, which sued the New York Theatre Company for \$35,000, was denied the right to collect through a decision handed down by the Appellate Division of the Supreme Court last week. The former company was comprised of the projectors of an entertainment atop the New York theatre, and alleged that after they had taken a lease on the building, made alterations, they were wrongfully evicted.

Kay Laurell-Sheehan has started a suit for separation against Winfield R. Sheehan, general manager for the William Fox Film Corp. She sets forth in her complaint her husband beat and abused her. They were married in London, May 15, 1916. Immediately after the marriage, Julie Beaubien started suit for breach of promise against Sheehan. It was settled out of court.

Claire Rochester and George Perry are simply awaiting the granting of the final decree papers in their absolute divorce suits, before

they dash off and commit matrimony again. George Perry was married to Lee White, who is at present in England; Miss Rochester's husband was Carl Helm, a local newspaperman. The newly weds as soon as the ceremony is over are to play a four weeks' honeymoon in vaudeville. Miss Rochester will be the prima donna at the Hippodrome next season.

Beulah Poynter (Bowers) has started a suit against Lee Kluge and the Kulee Feature Co., asking for an injunction, accounting and damages over the alleged improper use of the trade name, "The Unborn," which she says she holds under copyright. She states that she wrote the sex problem play, "The Unborn," and that the defendants took the name for a film production made by the Pike's Peak Film Company and originally entitled "Sins That Ye Sin."

A. W. Bachelder, representing Arthur Hammerstein, is in Chicago to prepare the way for two shows, they being "You're In Love," which opens on Sunday night of next week at the Garrick, and "De Luxe Annie," which starts at the Princess on Aug. 26. The cast of "You're In Love" will have Marie Flynn, Marguerite Strastelle (replacing May Thompson), Mrs. Gardner Crane, Carl McCoullough, Clarence Nordstrom, Al. Roberts, Albert Pellaton, Charles Horne, Balfour Lloyd and Gilbert Wells.

Martha Hedman rejected the offer of Mme. Ethel Legniska, the pianiste, who desired to withdraw her alienation suit against Miss Hedman, providing the latter will drop her suit for \$50,000 for defamation of character. Several months ago Mme. Legniska, who is the wife of Roy Emerson Withorne, a composer, charged the Swedish star with being unduly friendly with her husband and filed two suits, one for divorce, naming Miss Hedman as co-respondent, and the other for damages. Now she desires peace but from the views of Miss Hedman, Legniska will have to fight for it.

The little theatre movement has struck the Coast, and San Francisco is to have a permanent Little theatre, all its own. At present the home of the St. Francis Little Theatre Club is in the ballroom of the St. Francis Hotel, where a series of performances in aid of the Red Cross have just been finished. Within a year it is hoped to build a theatre near the hotel. The project is being backed by 150 prominent society people of the town. The company is to be headed by Arthur Maitland, and four playlets are to be presented weekly for a season of 20 weeks. Admission will be restricted to club members and their guests only; following each performance there will be supper and a dance.

Frank Fay started an action in the Supreme Court against William Rock for the alleged alienation of his wife's (Frances White) affections. Fay charges Rock with having personal and financial motives in causing him and Mrs. Fay to separate. Incidentally Fay was served with papers by the attorneys of his wife on Tuesday afternoon. Mrs. Fay's action is for an absolute divorce based on evidence obtained by her detectives in a Philadelphia hotel last Saturday morning. In her complaint she alleges four improper acts on her husband's part since May last, involving two women of the stage, but for the greater part her complaint is based on the alleged misbehavior of last Saturday morning.

Arthur Hammerstein announced his plans for the coming season, which include four new productions, namely, "Prostitution," "De Luxe Annie," "Furs and Frills," and a new musical piece by Otto Hauerbach and Hugo Felix, to be presented at the Casino next spring. He will also have three companies of "You're In Love" and one each of "High Jinks" and "Kalinka" on tour. "Prostitution" is to be produced out of town Sept. 1. For "De Luxe Annie" Willette Sorrento, Vincent Sorrento, Albert Brunelle, Thurlow Borgan, Mary Hall, Walter Wilson, Percy Pollock, Jack McBride, Minnie Milne, R. W. Smiley, Russell H. Davies, John C. Leach and Edward Mackay have been engaged. In "Furs and Frills" will be Frances Denarest, Ernest Torrence, Ruby Norton, Beatrice Allen, Ward De Wolfe, George Anderson, Charles Angelo, Marguerite and Harry Miller. This production is to open at the Astor Oct. 29.

Ben M. Jerome, noted around Chicago as a composer, is the defendant in a divorce action before Judge Thompson in that city. Mrs. Florence M. Jerome told the court that the proper name of the composer told the court that there were other women in the varied career of her husband. She exhibited a note from Queenie French proving Jerome's indiscretion. The note read: "How can I begin to tell you, dear, how I miss you and long for you? Now, I shall only exist until you

return. I stopped living when you passed through the gate to the train. Oh, dearest boy, do come back to me as soon as you can. I just feel that I belong to you and that there is no sin in it." The note began "Ben, mine darling." Jerome wrote the music for "Louisiana Lullaby," "The Isle of Spice" and "The Royal Chef," which were former La Salle attractions. He has been acting as musical director lately with "Very Good Eddie."

Klaw & Erlanger are proposing to present a touring stock company in the Far West and Northwest. The detail of the organization is to be in the hands of Joseph Montrose, manager of the Morosco theatre, Los Angeles. Through an arrangement with Oliver Morosco, Montrose will become associated with K. & E., though still retaining his position in Los Angeles. The company is to open next month in San Francisco at the Columbia, and remain there for four or five weeks, later play in Los Angeles, Portland and Seattle. Two plays that are new are to be produced, they are "Here Comes the Bride" and "Under Pressure." Since obtaining a half interest in the lease of the Heilig theater, Portland, K. & E. seem to have decided on a certain amount of activity on their part in that section of the country. The general opinion is that this activity presages another war of the syndicates, for the Shuberts are the sponsors of John Cort, who virtually controls the booking situation in that part of the country and any move such as that in connection with the Heilig deal, may have been the cause of severing the friendly but nevertheless armed relations that have been existing for the last few years.

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. Teenage Film Co., Inc.—N. Y. Tel. Co., \$12.70. Titric Pictures Corp.—C. J. Cobe and C. W. Allen—M. M. Wolf, \$232.28. Orlgraph Film Corp.—M. F. McGunkigle, \$208.04. Unity Sales Corp.—P. C. Anderson, \$34.06. Commercial Motion Pictures Co., Inc.—Chalmers Pub. Co., \$68.65.

SATISFIED JUDGMENTS.

Clifford C. Fischer, Inc.—T. Aquino, \$80.49. Anna Held—E. H. Kaufmann, \$1,456.62 (June 14, 1917).

ENGAGEMENTS.

Kathryn Ross ("Boatloads"—burlesque). Clara Mackin (Keith's Theatre Stock, Portland, Me.—replacing Corinne Barker). Lloyd Neal—replacing James Hester (same company). Lee Sterrett, "Captain Kidd, Jr." Gertrude Vanderbilt, Charles Purcell (Shuberts—"Twice One in May"). Walter Scanlan, Olga Roller, Edward Martindale, Scott Welsh, Louise Allen, Algenon Girdle, Irene Ross, Greek Evans, Josie Glafilin, Janet McIlwaine, John B. Cook, Harry Corby (Jos. Weber—"Elleen"). Dallas Welford, W. T. Carleton, Sidney Jarvis, Alice Hegeman, Pauline French, Frederick Manatt, Cynthia Latham, Claisie Sewell, Edythe Mason (Jos. Weber—"Her Regiment"). Dorothy Abbott, Walter Walker (Wm. Harris Jr.—"The Chatterbox"). Macklyn Arbuckle (Wm. Faversham—"Misalliance"). Katherine Grey ("The 13th Chair"). May Buckley ("The Knife"). Harry Davenport ("The Inner Man"). Grace V. Walsh (Kenny and Walsh) (C. B. Dillingham—"Chin Chin"). Joseph Letora (Cohan & Harris—"Up In the Air"). Vera Coburn (Morosco—"Letty" No. 2). George Clare, Elizabeth Mason, Ralph Campbell, Hamilton Christy, Amy Donnelly, Anna Pittwood ("Peg o' My Heart"). Henrietta Lee (Morosco—"Letty" No. 1). Jack Ellis, Marion Hutchins ("Bird of Paradise").

LOMBARDI'S OPENING IN N. Y.

"Lombardi, Ltd." will open the season for the Morosco theatre (New York), according to the plans of Oliver Morosco, who produced it. The piece is now running in Los Angeles and is reported a good piece of property. Leo Carrillo may be featured when the show arrives on Broadway, he being credited together with Grace Valentine, with putting it over at the coast city.

The authorship lies with the Hattens, though it is said that they wrote the play from an outline conceived by Carrillo. Just who will replace Carrillo and Miss Valentine for the Chicago run of "Upstairs and Down," should "Lombardi, Ltd." be kept on in Los Angeles, hasn't been settled. It was first figured that they would appear in Chicago for the opening weeks, but the possible setting back of the opening date there due to the run which "Seven Chances" has developed at the Cort, may necessitate a change.

INTERNATIONAL'S SHOWS.

The International Circuit is pretty well "set" for next season, having practically completed arrangements for its theatres and attractions for the coming season. At the present time there has been lined up from 32 to 34 weeks in 28 towns. The names of the theatres cannot be announced for a few weeks, for the reason a number of contracts have not yet been signed.

The season is scheduled to open Labor Day (Sept. 3), and the names of the producers and their attractions are as follows:

"The Old Homestead" (James Thatcher); "Mutt and Jeff's Divorce" (Gus Hill); "The Cinderella Man" (Oliver Morosco); Hans und Fritz" (Gus Hill); "The White Slave" (Robert Campbell); "Peg o' My Heart" (Oliver Morosco); Thomas E. Shea in "Common Clay" (Thos. E. Shea); "Bringing Up Father Abroad" (Gus Hill); "In Old New England" (Walter Sanford); "Turn Back the Hours" (Arthur Aiston); "My Irish Cinderella" (Charles E. Blaney); Thurston, the Magician (George H. Nicolai); "Shore Acres" (Robert Campbell); Walter Lawrence in "Come Back to Erin" (George H. Nicolai); "McFadden's Flats (all new) (Chas. H. Yale); "The Woman Pays" (Woods & Aiston); Kate Elmore in a new comedy (Gus Hill); "His Majesty, Bunker Bean" (W. H. Currie); "A Hawaiian Butterfly" (Rowland & Howard); "Going Straight" (Rowland & Howard); Lew Kelly in "Hello, New York" (Charles Barton); "The South Before the War" (William Henderson); Jimmy Hodges in "Pretty Baby" (Jimmy Hodges); "Which One Shall I Marry?" (Ed. Rowland); "The Katzenjammer Kids" (Gatts & Clifford); Halton Powell in "Oh Doctor" (Halton Powell); "The Double Cross" (Empire City Producing Co.); "Gus Hill's Follies of 1917" (Rose & Sanford); Hurtig & Seamon's "Colored Jubilee" (Hurtig & Seamon); "Stop, Look, Listen" (Sampter & Hill); "Polly and Her Pals" (Rose & Sanford); "Arizona" (Walter Sanford); "Happy Hooligan's Honeymoon" (I. S. Rose); "It's a Long Way to Tipperary" (Hill & Sanford); "The Unborn" (Gazzolo, Gatts & Clifford); "After Office Hours" (Arthur Aiston); "A Daughter of the Sun"; "The Girl Who Smiles," Dante's Musical Shows (producers' names not given).

The attractions are about evenly divided between musical shows and dramatic entertainments and an effort will be made to have them play the respective cities alternately.

Arrangements were practically consummated this week whereby the International shows will play the Lexington O. H., New York, next season. The booking dates will necessarily conform with the fulfillment of the grand opera season schedule as already arranged by the Chicago Grand Opera Association.

Negotiations are pending for the International to play Montreal and Toronto also. Heretofore the International has operated without a Canadian stand but the new pooling plan of the Shuberts and Klaw & Erlanger in Canada will enable it to make positive the new Montreal and Toronto bookings.

E. D. Stair, of the Stair & Havlin Corporation, reached New York this week and got into conference with George Nicolai at the local S. & H. offices.

Fred Santley Leaves "Dew Drop Inn." Chicago, July 18.

Frederic Santley is out of "Dew Drop Inn." Roy Keith, late of the late "The Masked Model," taking his role the current week. Business at the Illinois is looking up again and from present indications the show will remain several weeks, to be succeeded by "Pals First," due Aug. 15.

WASHINGTON'S WAR CROWDS BOOST THEATRICAL BUSINESS

Producers Considering Making Capital "Dog" Town. Hotels Jammed Getting Top Prices. Theatres Now Open Crowded.

All of the producing managers trying out shows are figuring whether they shall play the week in Washington, D. C.

The capital has a particular attraction during these stirring times and all of the hotels there are overcrowded at present and getting enormous rates.

Those attractions that have slipped into the town within the last few weeks have got top money and the managers are figuring on making it the trout town.

For several seasons past the New Jersey coast resorts have been the favorite trout towns, Atlantic City, Asbury Park and Long Branch being the usual route. This season Atlantic City has not shown its usual returns for the managers.

ERLANGER ON THE COAST.

Seattle, July 18.

A. L. Erlanger is expected here tomorrow for a conference with a number of local theatrical persons. There was a meeting held in Tacoma yesterday, attended by a number of Washington and Oregon theatre managers and Tuesday the eastern manager was in conference in Portland with Calvin Heilig.

Klaw & Erlanger purchased an interest in the lease of the Heilig theatre there very recently. It is evident the meetings are to whip the northwestern and California territory into shape for a flop over to the K. & E. side of the theatrical fence.

Marc Klaw was in this locality a few months ago and tried to arrange for the "qop" but John Cort with the aid of J. J. Shubert managed to hold the northwestern situation safely in their hands. Erlanger is evidently trying to accomplish what Klaw failed to do.

"SYNDICATE FIGHT"?

The Shuberts are re-contracting practically all the stars and desirable artists now appearing in their shows. Whether there is anything in back of the move other than preparation for the season's batch of new shows isn't definite.

There is a possibility of a "syndicate" fight resulting in the coast mix-up, when John Cort pulled five shows out of the Heilig, Portland, and switched the bookings to the Baker.

That the feeling on the coast is intense is seen by the action at the Mason opera house, Los Angeles, when Cort's "The Masked Model" was playing there. It is said that the house management practically forced the show to close, one method being to influence the dailies to "lay off" the piece. The house management went so far as to place an attachment on the show for the comparatively small amount of \$86 or so.

The position since the trouble started of F. A. Giesa, who controls six or more houses in southern California, has not been determined, but since the Shuberts to have more shows on tour, it looks as if Giesa would stick to Cort.

CHICAGO THEATRE REOPENING.

Chicago, July 18.

The Chicago theatre, formerly the American music hall, which the Shuberts gave up at the end of the season, after vainly trying to make it pay, is to reopen this fall, according to Charles H. Herman, who owns it and who is the head of Chapin & Gore, the liquor firm (which announced it would suspend due to Congressional action against whiskey). Mr. Herman did not mention what policy the house would pursue. Theatrical managers here are divided as to success at the Chicago, but several insist that high-class attractions, with a frequent change of show, might effect a "come back."

It is a fact that under the management of William Morris the house was a money-maker.

DRAFT AND PRODUCTIONS.

The uncertainty of the selective draft and those who may be at once called to the colors have held up some theatrical productions, the producers not caring to proceed until in possession of information as to the course of the procedure. They think if starting now with men of draft age at work, these may be called, with a consequent delay in securing others, besides the shortness of men that may be felt following the draft call.

This is reported particularly so at the Hippodrome, on its new show, where any number of electricians are employed.

CHICAGO-MADE SHOW OPENS.

Chicago, July 18.

The dress rehearsal of the new Dickson-Oliver-Olsen musical farce, "Oh, So Happy," was held tonight, the premiere being tomorrow night (Thursday) at Fowers.

This is the show billed last week as "Good Night, Paul." There was a third title, the piece being known as "Thin Ice" for a time, but "Oh, So Happy" was the original handle and Jack Welch, who is producing, reverted to it definitely.

Walter Duggan, press agenting the "Chicago Made" production, explains that usually a title is picked previous to rehearsals but this case is the reverse.

Lina Abatanel is out of the cast, replaced by Louise Kelly, although efforts to obtain Marguerite Farrell were made.

GEORGE WARREN RESIGNS.

Chicago, July 18.

George Warren, manager of the Olympic (dark at present), resigned Sunday, his resignation being accepted by George Castle.

Mr. Warren had been acting for Fred Eberts at the Majestic during the latter's vacation. Previous to his connection with Kohl & Castle, Warren was manager of McVicker's, then controlled by Litt & Dingwall.

Warren some time ago suddenly disappeared, but returned shortly after and gave family troubles as the reason.

"Little" Abe Jacobs has been appointed manager of the Olympic. He was at the house when vaudeville played there some years ago.

GUS HILL'S 25TH.

Gus Hill won't be in town next Monday. He will spend the day at his country home, celebrating the 25th anniversary of his marriage to the same wife.

SHOWS IN LOS ANGELES.

Los Angeles, July 18.

Manifest indications point to "The Boomerang" breaking all records at the Mason on its two weeks' engagement here. The box office receipts on the first week's engagement of the Belasco show, taking into consideration the advance sale, will exceed the business done in any town in the west.

"What Next?" is closing Saturday night in order that Oliver Morosco may revise the Majestic show. The book of "Pretty Mrs. Smith," which was done in New York by Kitty Gordon and Fritz Scheff, will be substituted for the present plot of which there was little. Other changes are sure to be made that will tend to improve the piece. The play is scheduled to start a road tour a week from Sunday, opening in San Diego.

SHOWS IN FRISCO.

San Francisco, July 18.

Al Jolson is in his second week at the Cort with his "Robinson Crusoe, Jr." show and the returns continue as heavy as the opening week.

Business is slightly off at the Columbia, where the Henry Miller and Ruth Chatterton stock continues to offer different pieces. Another week of "Anthony in Wonderland" current.

The new stock at the Alcazar, headed by William Boyd, started its first week under auspicious conditions, doing exceptionally well, all things considered.

PERKINS PRODUCING.

Edward B. Perkins is going to step into the limelight within the next two months as a producer of musical fantasy. Carrying with him all the assurance that goes with youth and the enthusiasm that goes with an initial adventure into the producing field, Mr. Perkins is planning a most pretentious offering to be staged sometime in September in either Syracuse or Rochester.

The production is to be American to a certain extent, but according to the producer will contain all the best things England and France have seen in the last two years in all the revues produced abroad. Some of the principals will also be brought from London, but the book, lyrics, and music are to be entirely and strictly American.

Silvo Hein is to write the score, Benj. Hapgood Burt the book, the lyrics are to be by the man who wrote them for "Very Good Eddie" and the show is to carry 80 people.

Klaw & Erlanger are reported to have assured the young producer there is a theatre awaiting him in New York as soon as his show is ready.

SUBSIDIZING OPERA CO.

For the first time in several years, during which the several series of revolutions have occurred, the City of Mexico is to have a grand opera company for a season, to be subsidized by the present regime.

Senor Silingardi, the South American impresario, is to take an organization to the Teatro Arben, the principal singer including Zenantello, the tenor, and Maria Gay.

SHOWING "TIGER'S CUB."

Portland, Me., July 18.

The Garrick, London, success, "Tiger's Cub," is being played this week at the Jefferson by the Sidney Toler Stock, for the Oliver Morosco people to obtain a line on the piece.

Mr. Morosco holds the American rights and intends presenting the piece in New York next fall.

MORRIS GEST IS BACK.

Morris Gest got back to New York this week from Schroon Lake, having cut his vacation short one week because of his wife's illness.

IN "GOOD-BYE BOYS."

Edgar Atchinson Fly, who originated the title role in "Billy's Tombstones" and who also played in the vaudeville version, was finally selected Wednesday by Sam Blair, representing the interests that will make a musical version of the piece, to play Billy in the new edition. Meanwhile Ely will play out a "try out week" for the Shuberts in their new farce, "Bottled Bug," which opens Monday week in New Haven.

In the renamed "Billy" show, to be known as "Good Bye Boys," there will also appear Natalie Alt, Dolly Castles, Eddie Garvey, Sam Ash, Sallie Stemler and a dancing team.

Edward Emery will stage the show. The show opens Aug. 27 at the Majestic, Boston, where it will remain indefinitely. William L. Sherry, the picture man, is a silent partner in the "Good Bye Boys" production.

Shuberts plan a fall production of "Bottled Bug," the farce which Lieut. Pogue, now in the trenches, wrote, if the New Haven trial shows any Broadway strength.

William Post is directing the "Bug" show, with Violet Heming, Jessie Ralph, Harriet Sterling and Dodson Mitchell in the company with Ely.

STOCKS CLOSING.

Syracuse, N. Y., July 18.

The Knickerbocker players, which have been playing a summer engagement at the Empire, close this week.

The company has been reported having an excellent season. Surprise was expressed at the closing.

Montreal, July 18.

The Orpheum Players will close a season of 15 weeks of stock Aug. 18.

The stocks at the Hudson, Union Hill, N. J., closed last week. There is a report the house may resume vaudeville, with United Booking Offices booking next season. It originally played the vaudeville policy.

STOCKS OPENING.

Detroit, July 18.

The Adams theatre is the name decided upon by John M. Kunsy for his new house at 24 West Adams avenue, Detroit, which will open some time in August with Vaughn Glaser Stock.

A novelty in connection with the Adams is the underground entrance to the lobby of the theater (under an alley). While the entrance proper is on West Adams, the theatre is actually on Elizabeth street.

Portland, Me., July 18.

The Russ Forth musical revue stock organization inaugurated a season at the Cape Cottage theatre on Cape Elizabeth Monday. The cast includes Ross Forth, Margie Marginson, Charles Kenny, Harry McHenry, Evangeline Wheelan, principals, and a chorus of six, including Mabel Murray, Mildred Wilson, Margie McCarthy, Miss Marcelle, Tiny Davis and Rosalie Baxter.

The Mozart, Elmira, inaugurates a new season of stock Labor Day when the Mae Desmond Players, headed by Mae Desmond and Frank Fielder, open there.

Jay Packard plans to resume his stock operations at the Orpheum, Newark, Labor Day, with Dudley Ayres as leading man.

Harry Clay Blaney has completed the preliminary arrangements for the inaugural of the Cecil Spooner stock at the Grand, Brooklyn, Labor Day.

TRYING TO "FARM" TELLEGEN.

The Shuberts are offering Lou Tellegen, desiring to "farm" him, since they have no show for him in sight. He is reported under contract to them at \$1,000 weekly. His services have been offered to legitimate producers and picture concerns, with the Shuberts reported offering to stand half of the salary.

THE SAN FRANCISCO SE "ALONG THE WA

Lyrics by GUS KAHN

INTRODUCED BY THE
WORLD'S FAVORITE

AL. JO

(Now playing in San Francisco,

SEND FOR IT NOW. It's the best kind of a number for YOUR show or act. The famous AL JO
song he has ever sung.

TWO WONDER

"There's Egypt in Your Dreamy Eyes"

By FLETA JAN BROWN and HERBERT SPENCER

If you are looking for high-class Ballads, we have them. "EGYPT" is one of the popular dance num
FOR YOU A ROSE is the popular Gus Edwards melody that was featured in the "Reisenweber's Revue."

HERE IS A LIST OF ALL

"SAILING AWAY ON THE HENRY CLAY"

By KAHN and VAN ALSTYNE A Corking Good, Fast Song

"DOWN SOUTH EVERYBODY'S HAPPY"

By VINCENT and PALEY
A Great Song Number—A Good Dancing Number

"CHINA DREAMS"

By KAHN and VAN ALSTYNE
A Novelty Song on the Order of "Chinatown"

"YOU'RE A GREAT BIG LONESOME BABY"

By KAHN—COOKE—WHITING
A "Pretty Baby" Number—A Great Audience Song

"SWEETEST GIRL IN TENNESSEE"

By STANLEY MURPHY and HARRY CARROLL
A Good Coon Song—A Good Rag Number

"WHERE THE MORNING GLORIES GROW"

By EGAN and WHITING
A Clever Soubrette Song—A Good Dancing Number

"SHE'S DIXIE ALL THE TIME"

By BRYAN and TIERNEY
Everybody Likes a Dixie Song
Harry Tierney's Melody—Al Bryan's Lyric

Published by

JEROME H. REMICK

INTERNATIONAL SONG HIT! Y TO WAIKIKI"

LSO

Music by RICHARD A. WHITING

IN "ROBINSON
CRUSOE, JR."

(with Los Angeles to follow)

SON is giving it the best spot in the show and wires the writer (his pal Gus Kahn) that it's the best
THAT'S GOING SOME!

REFUL SONGS:

"FOR YOU A ROSE"

By WILL COBB and GUS EDWARDS

bers of the day played by all the phonographs in the country—one of the best Fox Trots ever written.
Two of the really very best songs in the market.

KINDS OF GREAT SONGS:

"IN THE HARBOR OF LOVE WITH YOU"

By GILLESPIE and MARSHALL
Beautiful Ballad

"SOUTHERN GALS"

By YELLEN and GUMBLE
Great Coon Song

"AIN'T YOU COMING BACK TO DIXIELAND"

By EGAN and WHITING
Coon Ballad

"CHERRY BLOSSOM"

By KAHN and RAYMOND
Splendid Novelty Song

"I'LL COME SAILING HOME TO YOU"

By MURPHY and CARROLL
Novelty Song

"LAST NIGHT"

By SPENCER and BROWN
Wonderful Ballad

& CO.

219 West 46th Street, NEW YORK
Majestic Theatre Bldg., Chicago
228 Tremont St., Boston
137 West Fort St., Detroit
906 Market St., San Francisco

CABARETS

Rockaway Beach hotels, restaurants and cabarets are in bloom. The popular resort with the best cabaret is Smith's. It is managed by Jack Duffy. Mulford's Broadway Jazz Band furnishes the dance music. The waiters who also do the singing are Willie Connors, Billy Kasche, Ray Lynch, Chas. Miller, Jack Geier, Frank Carwright, Clifton Trio, Landau and Hand, Geo. Wink, Chas. Adams, Paul Corwin and the Manhattan Four. A team of girls are Nellie Bennett and Loretta Burger. Cunningham's Hotel is new and located next to the Sea Side station. The cabaret is managed by Bill Burke and the singers are Jack McShane, Harry Lee, Jack Sheehan, Bill Samuels, John Cook, Fred Fabel, Steve Hagerty and Harry Wiley. Tucker's Jazz Band is there. On the Board House is Baxter's, with "feature nights" except Saturday and Sunday. Thursday night the waiters wear Chinese costumes. Jim McInerney is the manager and the singing waiters are Wardell Bros., Tom Bracken, Van Nesmith and Joe Harris. The girls are Hazel Weston and Eva Perenel. Just across the walk is the Pier House with a cabaret composed of Mills, King and Newhouse Trio, Bob Hughes, Ed Loray, Bud Childs and Burt Mulvey's Tango Band. The other places are Murray's, Dance Sur Mer, Healey's and Steeplechase Ball Room, just used for dancing and an occasional singer on the week-end.

Bookings through the office of Billy Curtis this week include Cavanaugh and Barrett, All American Trio (Bay View Hotel), City Island; Dolly Carle (Alamac Hotel), Atlantic City, N. J.; Babe Fay (Vogue), New York; Weston and Moran, Flo Midgley, Dorothy Curtis (Jackson Hotel), Atlantic City; Beth Young (Rector's), New York; Mable Hamilton, Mvkooff and Vanity (Beaux Arts), Atlantic City, N. J.; Patsey Prager (Paragon Park), Boston; Beulah Walton (Deshler Hotel), Columbus, O.; Edna Keogh (Pemberton Inn), Hull, Mass.

Fox Lake, a summer resort about an hour's ride out of Chicago, is becoming a popular week end retreat. There are 46 cafes there, strung along the shores of the lake which is eight miles in circumference, and there is a jazz band in evidence everywhere. Among the most popular is the Colonial, managed by Jimmy Coulon and controlled by Win. Schubert, but Willis Inn seems to be the best liked by professionals. At Corbett's Pavilion, Barney Glatt presides over the jazz band.

Part of Chicago's Loop will become "dry" if a Washington order is enforced prohibiting the sale of liquors within half a mile of a camp. Barracks are now building in Grant Park for a naval reserve station. Fashionable hotels that would be affected include the Blackstone, Auditorium and Congress and a number of cafes and saloons would be forced out of business.

New London, Conn., is without a cabaret entertainment, although it is full of sailors and soldiers, the town drawing from three forts close at hand. Local cafes have discontinued selling liquor to men in uniform.

Tom Chemales, of Chicago's Green Mills Garden, has been in New York the past week, looking about for the purpose of having a revue put on at his Chicago resort by a New York producer.

Dan Dody, who introduced the revue thing at the Pekin, and who has supervised the entertainment department of that establishment for the past three

years, has severed connections with the place. Dody's position has not as yet been filled.

James Henshel, who books the bands for the W. V. M. A., is again directing the orchestra at the North American cafe, Chicago. He still retains his Association connection however.

Adah O'Donnell, a toe dancer with "Miss Springtime," made her local Chicago debut Monday night on the La Salle Roof garden.

Churchill's is to have another revue, opening Labor Day, furnished by Harry Cornell.

The Six Brown Brothers open at the Bismark Gardens, Chicago, Monday.

Lamb's Cafe, Chicago, is open only from noon to three in the afternoon. It will not be open in the evenings until the fall.

BIRTHS

Mr. and Mrs. Fred Gould, June 18, daughter. (The father is a member of the Newsboy Sextet.)

Mr. and Mrs. Henry Mandell, in Chicago, July 10, son. The father is stage manager of McVicker's, Chicago.

Mr. and Mrs. Frank Timberg, July 14, daughter.

Private Secretary Disappears.

Cincinnati, July 18. Richard V. Briscoe, private secretary to Mrs. Charles Dillingham, former actress, who is suing her husband, a patent medicine manufacturer, for alimony, disappeared several days ago during the hearing of the case in which she is trying to have Dillingham's business put into the hands of a receiver. Briscoe's sudden departure from the city followed attempts to prove that he served sentence in the Moundsville, W. Va., penitentiary. Efforts are being made to locate him.



VAN HOVEN

Despite the increase in prices, Frank Van Hoven is still wearing silk socks and is here shown exhibiting them to prove it. Also the silk shirts, costing \$10 apiece—suits made by a Bond Street tailor, and other outward and visible signs of unmistakable prosperity

IN THE SERVICE.

At the Sea Girt training camp where the Coast Artillery of New Jersey is at present there are the following members of the theatrical profession: Larry Hawkins ("The Five Sweethearts"); Curtis brothers (Dorothy Wahl and Curtis Bros.); Johnny McClay (The McCays); Eddie Borrell, the minstrel tenor; George Steele (Emily Smiley and Co.), and Lew Lehr, who was Simple Simon with "Mother Goose." The boys are to be sent to one of the east coast forts until their training is completed and then to France. At present they have formed an inner-regiment association known as the U. B. O. N. V. A., U. S. A. Their reason for serving the country is that every one admits that some time during their stage career they stole George M. Cohan's American Flag finish and feel that it is their turn to pay up for it at present.

Joe Levy, now a corporal in the Q. M. Department in New York, substituted for his brother, Mark Tuesday, when the latter was ill. Joe taking "the book" around the Loew Circuit offices. Geo. Soffranski, formerly an agent and who enlisted, is also a Q. M. corporal, operating a typewriter at headquarters.

William T. Morgan, late leading man with Valrie Bergere, is a sergeant of Co. L, 71st Regiment, N. Y. In a recent note he states it's an excellent part, but that there are still a few vacancies in the cast. The company will be routed by Uncle Sam for the war. Wardrobe and transportation furnished.

Mary Probst, who has been "doubling" for stars when feats of hazard were to be performed in pictures, has been appointed cavalry instructor for a troop of men at the camp at West-day's Point, N. J., with the honorary title of captain.

Walter Ford, the pianist in Gene Greene's vaudeville act, enlisted last week as a corporal in the radio branch, aviation section, Signal Corps. Mr. Ford will remain with Mr. Greene until his class is called early in August.

Eugene W. Adams, formerly of the Alpha Troupe in vaudeville, has enlisted in Canada and will shortly leave for Europe. His wife and five children remain at their home in Toronto.

Jas. W. (Dick) Simmons, property man last season with "Very Good Eddie" (No. 1), is in camp at Hopewell, Va., with Co. G, 4th Va. Inf.

Guy Harding, for three years with Ince and the Balboa companies in Los Angeles, has joined the Canadian Naval Overseas corps.

Al Moquin enlisted at Syracuse, N. Y., this week as a bandmaster in the army. He was formerly with Waterston, Berlin & Snyder.

William G. Carmichael, assistant manager of the Forbes Robertson company last season, has enlisted in the Royal Flying Corps.

G. W. Allen, secretary local 118, I. A. T. S. E., at Vancouver, B. C., has enlisted with the Canadian aero corps.

Frank Lea has been appointed to the Quartermaster's Corps with the rank of second lieutenant.

Albert A. Bassett of the Famous Players has enlisted in the 7th Regiment, N. Y.

Frank Lea became attached to the New York quartermaster's division this week.

Tom Powers left "Oh Boy" at the Princess to enlist.

"Shadow" Ford (Ford and McNeil).

IN AND OUT.

Leo Beers reported ill Monday, as the reason he could not play Johnstown and Pittsburgh this week. Little Lord Roberts substituted.

Kremka Brothers did not open at Richmond Monday. It was reported the team had separated. Martinetti and Sylvester got the spot.

Mercedes refused the No. 3 position at the Riverside Monday.

MARRIAGES.

Katherine LaSalle to Samuel Emlen Carpenter, July 16, of Philadelphia. Miss LaSalle until last week was in "The 13th Chair." After a honeymoon lasting over the summer she will return to the stage.

Lena Pinaud, June 6, in London, to Lou L. Beha, of the Middlesex Regiment. The ceremony was performed at St. Mary's, Islington, by special license. Miss Pinaud was formerly of the vaudeville act, Rambler Sisters and Pinaud.

Charles S. Wharton, once known as the "kid Congressman," to May Cameron in Chicago last week. The bride was once in burlesque, having been in "The Fascinating Widows." The couple became acquainted when the show played in Chicago several seasons ago.

Bert Coleman and Madge Williams (Lillie and Madge Williams) were married in Cape Town, South Africa, in May. (The Misses Williams are the sisters of the late Billy Williams, the comedian.)

Edward Soper, president of the Acme Producing Corp., and owner of the Eutaw Hotel, Baltimore, to the Countess Rose Ernest, June 28, in Baltimore.

Helen (Buddy) Bergman ("Ginger Girls" burlesque) to Jack Gilbert, orchestra leader, Van Cortland Hotel, July 15, at St. Mary's Church, Sheepshead Bay, L. I.

Dolly Burnham (late of the "Garden Follies," White City, Chicago) to De Vere Allmendinger, reputed to be a wealthy resident of Glencoe, Ill.

Annie Ringling, widow of August Ringling, and Howard Maize, member Chicago Board of Trade, in Chicago. Both have grandchildren. Mrs. Ringling and Maize were schoolday sweethearts.

Josephine Young, professional, and Argo, harpist.

NEW ACTS.

Leila Davis in a revision of "As It May Be," with Harry Moseley and Jessie Villars.

Reginia Connelli and Ruby Craven, in sketch.

"The Palais Royal Revue," a girl act produced in Chicago jointly by Pepple and Woolfolk, with Leo Greenwood featured. Chorus of six.

Harry Davis and Jik Reeves, Australians, singing and talking routine. Davis formerly appeared in a 'Frisco cafe.

Luther Yantis and Alfred Bruce. Billie Hooper and Howard Burkholder, in "At the Fox Chase," with special scenery.

Dave and Sidney Adler. Bert Clark's Big Revue, with 20 people (Bert Clark of Clark and Hamilton); The Orange Packers in two scenes and eight girls; Anna Held's Visions; Charlotte, ice-skater (H. B. Marinelli).

Roy Gordon is leaving the Lillian St. Louis and Chicago vaudeville act and will return to work with his wife Dot Posty, and Louise Menzell.

"What a Night," produced by J. Francis Dooley, with three people, including Marie Walsh, formerly with Evans Burrows-Fontaine in vaudeville.

"Six Peaches and a Pair," now on the Pantages circuit, has changed its name to "The Beauty Orchard."

Mlle. Janette Martine, French music hall artiste, in a novelty staged by Edwin T. Emery (Pat Casey).

Charlotte Joy, new act, into New York from the west.

"Mind Your Own Business," the Winchell Smith-John L. Golden comedy sketch which the late Digby Bell produced in vaudeville, has been obtained by Joseph Hart. It has been placed in rehearsal with Harry Beresford handling the former Bell role.

Cort's "Our Daily Bread."

John Cort has started to assemble a cast for the production of "Our Daily Bread" and has engaged Ramsey Wallace for the piece. The balance of the cast will be selected this week.

AMONG THE WOMEN

BY "PATSY" [SMITH

With the matinee audience Monday, at the Palace all keyed up to expecting something sensational in the rumored "surprise finish" of the Dolly Sisters' new act, lack of proper staging made it fall flat. The girls looked pretty and youthful in their opening dresses of white sheer material trimmed with pink and blue ribbons and large picture hats. They were reminiscent of the Hengler Sisters, famous dancers, when the Dollys were little girls. The fact that the Dollys are the first dancers since the Henglers to spring into great prominence as "just dancers" strengthened the impression. The drop separated in the back showing the sisters making their change, surrounded by a dark cloud as it were—six dusky damsels dressed as maids crowding in their efforts to help fasten the girls up. Immediately the audience got wise that the maids were not regulars and would participate in some way in the "surprise." An orange, royal blue, silver and green bizarre affair, very much a la Dolly, and an apple-green silver embroidered and mauve "picture dress" completed an attractive wardrobe. The maids as a Jazz Band lacked pep, and altogether there was nothing sensationally new in the offering. The Dollys are no better dancers, no better singers or no better performers than they were before. It is well they have the judgment to make hay while the sun shines and capture the prize salaries now, for they sure seem to have their limitations.

Those incomparable artistes, Nellie and Sara Kouns, worked in full stage this week. There is a world of difference between poise (which these girls have) and self-assurance—though many cannot see it. They sing and play and even walk with such perfect ease and grace that one unconsciously settles back in one's seat joyfully sure of being entertained, even in this hot weather. If we are tired of watching the Morgan Dancers dance—at least they look enviously cool in their slight draperies.

An imitation of Frances White singing "Mississippi" has been substituted in the Bandbox Review, in place of the whistling solo. While it did not go so well here, in as much as the Palacites have had their fill of that particular number from the original singer of it—still it may go elsewhere. Little Miss Cuddles still struts about like a little peacock in the "Vanity Fair" number as gracefully and with as much aplomb as any grown up.

Evelyn, with the Alexander Brothers, wears peach silk and black net and lace at the opening and changes to a white, also combined with black lace. If this act had a black drop instead of the red one, it would show up their bouncing ball work and wardrobe much better. "The Edge of the World" is a wierd futuristic combination of colors which might give some one who had over-indulged a bad case of the "Wilys." A female in full fleshings poses at intervals about the stage, with a reason, perhaps, but it is not apparent. Her figure cannot be likened to a "bud" but a full blown rose. Of course no "chicken" would be expected to venture out to the edge of the world.

When Frances White proceeded to secure evidence against her husband, Frank Faye, in Philadelphia, last week, where he was playing, I understand Mr. Faye has said that a regiment of private detectives broke in on him. He is reported to have stated that he counted nine of them before the first one started to leave. The evidence was wanted by Miss White as incriminating circumstances in connection with the suit for divorce she has started against

her husband. He in turn has sued Billy Rock (Rock and White) for alienation of his wife's affections. Both suits ought to be funny if brought to trial, for the marriage was funny enough in all of its complexions, and there were many of them, some more laughable than others, but all laughable when you hear them and think it over.

Elfie Fay, who has just returned from abroad, to go into "pictures," is, I hear, willing to listen to a call from vaudeville. She has named \$1,500 as her salary, and unless the European War has really turned her head, we fear she has heard naught of the high cost of living over here, which has reduced vaudeville salaries considerably, if not more, during her absence.

There is so much rejoicing over the return of sunshiny days at the beaches that the shows and audiences alike seem to take on new stamina. The New Brighton was particularly favored with pretty women this week. La Petite Violet with the long titian braid and white tights was the personification of grace and beauty awheel. Myrtle Young exhibited a novel wardrobe along with her blonde prettiness, and Jessie Brown's black curls and daintiness defied criticism of any sort.

Then came the frolicsome Nora Bayes, sans souci, sans ostentation, in her girlish summer frock. A simple light blue and white polka dot trimmed with white and black striped silk and pockets a la mode. Miss Bayes has rearranged her routine since playing the Riverside the cuddle song goes better, though it's just as big a failure in this act as in the Norworth-Lorraine act. "Cuddle" songs just happen. As a single, Miss Bayes is in a class by herself; as a double she invites comparisons, which are odious, as everyone knows. She seems to be suffering a loss of dignity with Mr. Fisher, clever as he may be.

Every time I see that silver-grey-green-blue dress on Hilda Wolfus it looks a different shade. Won't some kind friend tell her to discard that awfully unbecoming capeline she wears with it? Burdella Patterson has put so much atmosphere in her pictures that she ceases to be just a "poser."

The Divine Sarah's concert company is scheduled to open in Saratoga Aug. 26. Madame Bernhardt is to give one hour and a half entertainment by herself with one hour of vaudeville to support her. Needless to say, France will be ably espoused by this loyal subject while en-tour.

The Fords have most likely decided to keep Henry Marshall in the family, as he is now doing an act with the Ford sisters at Henderson's. Last time I saw him he was with Josie Heather (once a Ford). The girls have reversed the general order of dressing and are wearing the national colors at the opening of their act instead of the closing. The most novel attire is overalls of blue satin, looking very much like the regular things. Skirts made of tiny lace ruffles are not full enough or the bloomers underneath were too clumsy—they seemed to interfere with their kicking. They carried brilliant blue fans with these dresses and wore ordinary looking polk bonnets. Pink satin skirtlets over shirred long trousers were remarkable for nothing whatsoever. There is not a punch in any of their numbers. Mrs. Mel-Burne (I always feel like saying Mr. and Mrs. Sidney Melburne) wears an up to the minute boudoir negligee of green and plum color. Green Greek draperies fall over plum oriental trousers and an odd

turban or cap of the same materials completes a charming robe de chambre. The Watson Sisters in a gorgeous array of pretty frocks showed no inclination to shirk their work because of the hot weather. The irresistible Fanny was funnier than ever and proved she wasn't missing anything, by the sun-burned line of her bathing suit. A new dress trimmed with blue fox and a black jet trimmed with bands of gold, aptly points to thoughtful extravagance and shows which way the wind blows these girls' salary envelopes.

Al White has made a public confession he is going to marry Myrtle Young, whether you have received an official announcement or not.

Margery Wilson and Enid Bennett vied with each other for screen honors in "The Mother Instinct," a tale of the Brittany coast and Paris. The girls play sisters and, strange to say, look alike, one being fair, the other dark. Both are exceptionally pretty.

The event of the Royal bill this week is, of course, Rose Coghlan's return to vaudeville. She plays a Mother who has too long sang that cowardly and them, "I didn't Raise My Boy to Be a Soldier." She makes her entrance on the scene in a rajah silk coat wearing a smart little sailor with veil fastened to it flatly at back, and carries a gay colored cretonne shopping bag. A brown georgette dress has a full tucked skirt showing a lighter shade of brown drop skirt. The blonde caste for her daughter wore white embroidered voile. The Wright Girls (Lew Reid and Wright Girls) were something of a sensation in dresses made of the most wonderful iridescent material and bands of metallic cloth. The bodices were of opalesque. Their last dresses are cranberry red velvet, the skirts full and plain, and the bodices, mere bib effects in front, reach up under the chin to join a high rolling collar lined with silver. Their shoulders and backs are not even adorned with a beauty patch, so completely are they en deshabille. The girls effect attractive linings for all of their dresses; these are lined with white satin and frills of lace. Adeline Frances looked plump in a turquoise blue silk with net over skirt, no effort being made to conceal the lines of her figure.

The act billed as Manthey and Baraban at the American first half included two women and a man who should doubtless share alike in the glory at least of the billing. The women are a good balance, too. The dark haired one sings nicely and the fair haired one dances beautifully. The dancer's first costume is of light gold gauze cloth, a simple full skirt is topped with the daintiest of gold lace girdle tops and heavy gold lace lengthens its tiny petticoat. A black net embroidered in silver and trimmed with brilliants is also very effective. The singer wears blue taffeta caught up in puffs on the hips. The woman in the Housh and La Velle act is so satisfied with herself her work fails to receive due appreciation. She wears a purple velvet coat practically throughout their act. It is a loose, long-waisted model and very good looking, save for the white fur that adorns it. A large georgette hat is edged with purple and she wears Russian boots of ivory and purple leather. It would be better if she worked in the coat throughout, as the long train, gold brocade, jet trimmed affair she shows at the finish is not "up to date" to say the least. The woman in the Chauncey Monroe Co. looks cool and comfy in all white—satin skirt, georgette blouse, high boots and large hat.

The snowbirds of the Alley have been busily discussing for the past week the raid on a certain well known apartment house on 44th street within the last fortnight by the members of the narcotic squad from Police Headquar-

ters. The story, as far as it is known at present, brings to light that in addition to several well known and more or less notorious show girls (one of whom conducted the establishment), several picture celebrities were also rounded up and arraigned as addicts of the "habit." It has been known for some time that the "lady of the house" had been the most intimate confidant of a well known female musical comedy and picture star and that the two were almost inseparable.

Gus Edwards' "Hello! Henderson's" Review includes the prettiest, best bunch of girls he has ever shown together, and the lavish expenditure for costumes speaks not of economy. Mercedes Lorenz never worked with more pep or looked more coquettishly attractive than in the number, "I'm After You," she does with Bobby O'Neil. Miss Lorenz wears a green ruffled skirt that looks like a reversed head of lettuce. In the school girls and boys number, her dress is blue and white check like the girls' aprons and Dorothy Dainty hair bows. The pretty Duncan Sisters stand out nicely in the floor show, for talent and appearance, and Olga Cook, who leads the chorus for "Uncle Sam's Bouquet" in a red and white tulle creation, attracts her full quota of admiration. The chorus for this number wear blue bodices and red and white pants, with huge outstanding pockets of white violet and red flowers. Red roses and violets edge their high collars, making an extremely fetching out of the ordinary picture.

A surprise at the Shelburne is to see the diners rise to the strains of "The Marseillaise," the same as to our own national anthem. The Review there is featuring "Laddie Boy," Ruby Norton singing it with Marid Villani in somewhat the same manner Nora Bayes and Irving Fisher are doing it across the road. For this Miss Norton wears a gold dress, pants and hat trimmed with ruby velvet. A large ruby velvet cross outlined with brilliants is applied on the front of bodice. Because Sammy Lee don't sing, he's not getting much of a chance to do doubles with the sweet voiced Ruby. And because she dances, he don't get a chance to dance with anyone else, sort of unfair arrangement, isn't it? Miss Norton looks her best in a Spanish number she sings with M. Villani and dances with Sammy. A black lace skirt and long scarf bring out the vivid orange and green hues of the sash bodice. Margaret Haney prances about like a spring chicken wearing very few clothes and looking very well in them.

The Federal authorities are on the still hunt for one of the best little providers that Broadway has had for a number of years back. The person in question is a member of a certain German banking firm. He is a German who has been in this country for a number of years. The reason he is being "looked for" is that he was the man at the doughbag when certain disbursements were made to the active agents of Bill Hoenzollern's propaganda in the interest of "Kultur" in this country. The banker was for a long time the very intimate friend of a certain well known leading lady who finally sued him for breach of promise and obtained \$125,000 from him. More lately he has been the devoted admirer of a certain lady of the chorus in a current musical comedy who glories in the sobriquet contemporaneous with a certain Heinz product, who at present is also the object of the affections of the comedian starring in the show. To date no sign is to be had of the banking gentleman who has covered his trail most effectively.

Chas. Leonard Fletcher's "Jazz Weekly" remarks include some pert sayings about women folks, which does not sound a bit like the gallant Charles.

BILLS NEXT WEEK (JULY 23)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)

Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.

Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "U. B. O." United Booking Office; "W. V. M. A." Western Vaudeville Managers' Association (Chicago); "P." Pantages Circuit; "Loew," Marcus Loew Circuit; "Inter," Interstate Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "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)
 Elsie Janis
 Carus & Comer
 Dorothy Shoemaker
 Campbell Sisters
 Duffy & Ingila
 Bennett & Richards
 Bobbie & Stewart
 Dance Fantase
 Burdette & Patterson
ROYAL (ubo)
 "Night Boat"
 Harry Girard Co
 Jimmie Hussey Co
 Goetel Harris & M
 Marguerite Farrell
 Moore & Gerard
 Grant Johnson
RIVERSIDE (ubo)
 Dolly Sis
 Craig Campbell
 French & Els
 Marshall Montgomery
 Willie Weston
 Duffy & Ingila
 Ains Craighthon
 (One to fill)
AMERICAN (loew)
 Woods Musical 3
 Jim & Flo Bogard
 Grace DeWinters
 Winston Hoffman & D
 Lawrence & Donegan
 "Girl in Masque"
 Low Wilson
 (One to fill)
 N & S Kellogg
 M & B Earl
 Wood Melville & P
 Gilfrain & Gills
 Louise Mayo
 McKee & Co
 Buckner & Winifred
 (Two to fill)
LINCOLN (loew)
 Henry & Adelaide
 Cunningham & Marion
 Bill Pruitt
 George & Cooper
 Rucker & Winifred
 LaToya Models
 2d half
 Tyler & Sinclair
 Shirley Sisters
 Rob & Robertson
 "All Wrong"
 Holland & Pettler
 "Betting Bettys"
 TTH AVE (loew)
 Tyler & Sinclair
 Louise Mayo
 Amores & Jeanette
 "How It Happened"
 Chuck Relsner
 Harms Trio
 2d half
 Billy & Ada White
 Grace DeWinters
 5 Melody Maids
 Anthony Hawthorne
 LaBelle Carmen 3
 (One to fill)
GREENEY (loew)
 N & S Kellogg
 Lambert & Briscoe
 Gray & Byron
 Chauncey Monroe Co
 Frank Bush
 LaBelle Carmen 3
 2d half
 Shy & Lee
 J & S Bogard
 Mack & Lee
 Chuck Relsner
 Naynon's Birds
DELANCY (loew)
 Alice DeGarmo
 Shaw & Lee
 Edward Lynch Co
 Mack & Lee
 "Betting Bettys"
 Baker & Rogers
 Hanlon & Clifton
 2d half
 Carl & Leonore 8 Frances
 "Greater Duty"
 N Y Comedy 4
 Ados Troupe
NATIONAL (loew)
 Rob & Robertson
 Leonore Simonson
 McKee & Co
 Holland & Pettler
 (One to fill)
 2d half
 Henry & Adelaide
 Frances Dougherty
 Schwartz & Clifford
 Congressman Kilty
 Moss & Frye
 (One to fill)
ORPHEUM (loew)
 Primrose Dancers
 Lanigan & Jones
 "Her Bit"
 Jimmy Shea

2d half
 Musical Clovers
 "Who's to Blame?"
 Jack Alfred Co
 (Two to fill)
Alton, Ill.
 HIP (wva)
 Gordon Bros & K
 (One to fill)
 2d half
 Mudge Morton 3
 3 Falcons
Atlanta, Ga.
 LYRIC (ubo)
 (Birmingham split)
 1st half
 O Jains 3
 E & E Elliott
 Curley Holman Co
 Hufford & Chain
 Kitamus Japs
 LOEW'S
 Gaston
 Rodina & Shelley
 Aerial Bartlett
Atlantic City, N. J.
 KEITH'S (ubo)
 Conroy & LeMaire
 "For Pity's Sake"
 Montgomery & Perry
 Bankoff & Grille
 Wm J. Reilly
 Claire Rochester
 Connell & Craven
 Duffy & Dalay
Bakersfield, Cal.
 HIP (ash)
 (22-24)
 Eiler's Animals
 Walters & Walters
 (Two to fill)
 (25-26)
 Ives Farnsworth & W
 Rambler Sisters
Baltimore, Md.
 HIP (loew)
 Max Laube
 Laughlin & West
 Montrose & Allen
 Maud Leone Co
 Huddell Stein & P
 (One to fill)
Bay City, Mich.
 WENONA PK (ubo)
 DeAlbert & LaFrance
 Carl Rifner
 Frisch Howard & T
Billing, Mont.
 BABCOCK (ab-wva)
 (28)
 (Same bill playing
 Lewiston 27 & Gt
 Falls 28-29)
Boston
 Browns Blackface Rev
 Merkit & Bondhill
 Maestro Co
 (29)
 Wolgast & Grille
 Sills & Warfield
 Harry Dixon
 Gibbons Girls
 Claidie & Griffin
 Bachmann's Kids
Binghamton, N. Y.
 STONE (ubo)
 Collins & West
 Hill Cherry & H
 2d half
 Jack Polk
 Imperial Troupe
Birmingham, Ala.
 LYRIC (split)
 (Atlanta split)
 1st half
 Wilson & Aubrey
 Salle & Monde
 "Petticoat Minstrels"
 Clayton & Levine
 5 McLarena
 LOEW'S
 Nude Truth Girl
 Sullivan & Mason
 Straub 3
 Cherry & Malone
Boston
 KEITH'S (ubo)
 Louis Mann Co
 Bart Swor

The Professionals' Original Home

CONTINENTAL HOTEL

LOS ANGELES and SAN FRANCISCO
 Shanley and Furness ("Fifty-Fifty")

Bagley & Howland
 Florence Duo
 (27-28)
 Musical Lands
 Brooks & Noble
 John West
Baltimore, Md.
 HIP (loew)
 Max Laube
 Laughlin & West
 Montrose & Allen
 Maud Leone Co
 Huddell Stein & P
 (One to fill)
Bay City, Mich.
 WENONA PK (ubo)
 DeAlbert & LaFrance
 Carl Rifner
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 Clayton & Levine
 5 McLarena
 LOEW'S
 Nude Truth Girl
 Sullivan & Mason
 Straub 3
 Cherry & Malone
Boston
 KEITH'S (ubo)
 Louis Mann Co
 Bart Swor

2d half
 Tracy & McBride
 Ward Bros
 (Two to fill)
Chattanooga, Tenn.
 ARCADE (ubo)
 (Knoxville split)
 1st half
 "Sufragette Revue"
Chicago
 MAJESTIC (orph)
 Chas W Clark
 Stone & Kaliss
 Chas Kenna
 Hager & Goodwin
 Sasha Plaxtov
 The Duttons
 Voland Gamble
 Y De Mont 3
 (One to fill)
HIP (wva)
 Broslus & Brown
 Dora Hilton
 Althoff Sisters
 Dunlay & Merrill
 Chas Young
 Quixie Quintette
 The Animals
 Sullivan & Meyers
 Harmonic 4
 Conelly Sisters
 Venita Gould
 Asard Bros
 (Two to fill)
 MEVICKER'S (loew)
 Oxford 3
 Browning & Dean
 Duval & Simmons
 Old Homestead 8
 Tom Gillen
 Bruce Duffet Co
 Jackson & Wahl
 4 Casters
 (One to fill)
Cleveland
 MILES (loew)
 DuRocher & Lee
 Pisano & Bingham
 "Frederick the Great"
 Cook & Lorenz
 Bob Hall
 Diving Contest
Denver
 PANTAGES (p)
 Jerome & Carson
 Stoddard & Hynes
 Fred & James
 Anderson's Revue
 Ed & J Smith
 Capt Sotcho Co
Detroit, Mich.
 TEMPLE (ubo)
 Ray Cox
 Raymond Bond Co
 8 O'Gorman Girls
 Harry Ellis
 Lewis & Norton
 Fred Korman
 Dunedin Duo
 Sheppard & Ray
 MILES (abc)
 Zeda & Hoot
 Guy Trio
 4 Reenoes
 Cecil Paquin Co
 Rowe Bros
 Lyceum
ORPHEUM (loew)
 The Levines
 Celli Opera Co
 Frank Le Dent
 Ronair Ward & F
 Diving Contest
 (One to fill)
Duluth, Minn.
 GRAND (wva)
 Washington Trio
 Sparks & Ali Co
 Austin & Bailey
 Degnon 2d Clifton
 2d half
 Barber & Jackson
 Banvard Sisters
 Ovondo Duo
 Lindsay's Lady Buge
E. St. Louis, Ill.
 ERBER'S (wva)
 Dan Ahern
 Periers Trio
 Craig & Wade
 R & A Boylan
 2d half
 Hall & Guilda
 Denoyer & Danie
 Sebastian Merrill Co
 (One to fill)
Edmonton
 PANTAGES (p)
 4 Roses
 McCormick & Swor
 Octavia Handewth Co
 Harry Breen
 "Miss Up to Date"
Elizabeth, N. J.
 PROCTOR'S (ubo)
 2d half (18-21)
 Elkins Fay & E
 F & A Astair
 Jasper
 Chas Howard Co
Elmira, N. Y.
 MAJESTIC (ubo)
 Imperial Tr
 "Two Little Days"
 "Tale of a Goat"
 2d half
 Collins & West
 Melani 5
 (One to fill)
Fall River, Mass.
 BIJOU (loew)
 Fred Rogers
 Mohr & Moffatt
 Ward & Curran

Gladia Coleman
 Small Town Opera Co
 2d half
 Moira White & R
 Fraser Bunce & H
Liane Carerra
 Brooks & Powers
 The Brightons
Fargo, N. D.
 GRAND (abo)
 Walsh & Rand
 Lamay Sisters
 "Girl Act"
 Pantser Due
 2d half
 Harry Dixon
 Dolly Gray
 (Two to fill)
Fr. William, Can.
 ORPHEUM (wva)
 (23-24)
 Margaret Ryan
 Davett & Duval
 Adams & Griffith
 Cal Orange Packers
 (27-28)
 Clark Sisters
 Venetian 4
 Holliday & Willett
 La Petite Merceodes
Great Falls
 PANTAGES (p)
 (24-25)
 (Same bill playing
 Anaconda 26)
 Venetian Gypsies
 Edna Keeley
 Claire & Atwood
 Connor & Dixon
 (One to fill)
Harford, Conn.
 POLIS (ubo)
 Boland Lane & B
 McLoughlin & Nevins
 Arcadia Trio
 "Race of Man"
 Black & White
 2d half
 La Palerica Co
 Brown & Taylor
 Valentine Fox
 T. Ling Sing
 "Court Room Girls"
PALACE (ubo)
 Ella La Vale
 Cahill & Romaine
 Herman & Shirley
 John T Ray Co
 Biljous Minstrels
 2d half
 "Jefford's Dogs
 Local
 Joe Boggetti Co
 Bernie & Baker
 Isabelle Bliss Co
Hanlont, Pa.
 FREELEY'S (ubo)
 2d half (19-21)
 Harmon & White
 Billy Barlow
 "Bon Voyage"
Hoboken, N. J.
 LYRIC (loew)
 Cecil Lorraine
 Billy & Ada White
 Fred O Thomas Co
 Sam Harris
 (One to fill)
 2d half
 Dolly & Calame
 Kamerer & Howland
 Between Trains
 (Two to fill)
Indianapolis, Ind.
 ENGLISH (ubo)
 Vanille Co
 Rosalie Ascher
 Wright & Earle
 June Mills Co
 Thalerio's Circus
Jacksonville, Fla.
 ARCADE (ubo)
 (Sunday opening)
 (Savannah split)
 1st half
 Halt & Kerville
 Mack & Mabelle
 Hussar Sextet
La Vain Cross 8
Janesville, Wis.
 APOLLO (abo)
 Harry Davis
 "Winning a Queen"
 (Two to fill)
Jersey City
 KEITH'S (ubo)
 2d half (18-21)
 Morton & Russell
 Servian Band
 Greenlee & Drayton
Kansas City, Mo.
 PANTAGES (p)
 (Sunday opening)
 Kimlwa Japs
 Knickerbocker 4
 Paul Decker Co
 Marconi Bros
 Chris Richards
 "Phun Phlends"
Knoxville, Tenn.
 BIJOU (ubo)
 (Chattanooga split)
 1st half
 Impressions of Art
 Mabel Harper Co
 Drew & Wallace
 Ernie & Ernie
 Redington & Grant
Lancaster, Pa.
 COLONIAL (ubo)
 2d half (19-21)
 Capes & Snow
 Edie Lawrence Co

E. HEMMENDINGER & JOHN STREET
 NEW YORK
 1st John St.
 Auditors in the Broadway

2d half
 Acme Comedy 4
 Ragtime Dining Car
 Lewiston, Mont.
 JUDITH (ab-wva)
 (24)
 (Same bill playing
 Gt Falls 26 & Hal-
 sena 27)
 The Olmsteads
 Scott & Wilson
 Daly's Tangled Army
 Bandy & Fields
 Violon Beauties
 Irving Gostler
Legansport, Ind.
 COLONIAL (ubo)
 Zeno Jordan & Zeno
 (Two to fill)
 2d half
 Neal Abel
 Knight Benson & H
 (One to fill)
Los Angeles
 ORPHEUM
 (Sunday opening)
 Clark & Hamilton
 Long & Ward
 3 Vagrants
 Vacuum Cleaners
 Randall & Meyers
 Patricia & Myers
 "Hit the Trail"
 Elias & Guss
PANTAGES (p)
 Zartho's Dogs
 Antrim & Vale
 The Romanoffs
 Schooler & Dickinson
 Singer's Midgits
 Stagpool & Spider
HIP (ash)
 Zeb Zarrow Tr
 Adolph
 "Clocks & Sults"
 Matfield & Riddle
 Musical Lunds
 Wm Morrow Co
 Leon & Adeline Sis
Louisville
 FN FRY PK (orph)
 Gue & Haw
 Conrad & Conrad
 Guilan & Newell
 Orrin & Drew
 Leach & Wallis 3
Mason City, Ia.
 CECIL (abo)
 Dave Slack
 Van DerKoor
Memphis
 LOEW'S
 Rodere
 Orben & Dixon
 Mumford & Thompson
 Carl Eugene Tr
Minneapolis, Minn.
 GRAND (wva)
 Gilbert & Wilson
 Duncan & Holt
 Tetuan Arabs
 Conway & Day
PALACE (wva)
 Banvard Sisters
 Irving & Ward
 Great Jansen Co
 Taber & Green
 Alexander Trio
PANTAGES (loew)
 (Sunday opening)
 Dumitrescu Troupe
 Lane & Harper
 "Evening at Home"
 Nell McKinley
 "Oh You Devil"
Montreal
 (Sunday opening)
 3 Darlings
 Victoria 4
 Witt & Winter
 Lord & Fuller
 (One to fill)
Newark, N. J.
 PALACE (ubo)
 2d half (19-21)
 Six Humbugs
 Tom Gillen
 Howard & Clark
 Primrose 4
New Haven
 BIJOU (ubo)
 La Palerica Co
 B & D Finley
 Gehen & Spencer
 "Sons of Dessert"
 2d half
 Rogers & Wood
 Nelson & Castle
 Prescotts
 4 Boises
New London, Conn.
 LYCEUM (ubo)
 2d half (19-21)
 Schack & Worth
 Belle Onri
 Geo Yeomans
New Rochelle, N. Y.
 LOEW
 Jack & Foris
 Frankie Fay
 Meyer Harris Co

2d half
 Lambert & Briscoe
 (Two to fill)
Norfolk, Va.
 ACADEMY (ubo)
 (Richmond split)
 1st half
 Lamb & Morton
 Mayo & Tally
 Rice & Warner
 Gertrude Barnes
 Palfrey Hall & B
N. Yakhima, Wash.
 EMPIRE (ab-wva)
 (23-25)
 (Same bill playing
 Tacoma 26-28)
 J & I Maiva
 Chuck Hays
 Faber & Taylor
 Chas Rogers Co
 Louis London Co
 8 Black Dots
Oakland
 PANTAGES (p)
 D'Armour & Douglass
 Will & Mary Rogers
 University 4
 Alexandria
 Wm Schilling Co
HIP (ab-wva)
 (22-24)
 Mus Blue Birds
 Chadwick & Taylor
 Robey Trio
 4 Old Veterans
 Louis London
 Fred Zobedie Co
Orem
 PANTAGES (p)
 (26-28)
 Bevan Flint Co
 Queene Dunedin
 Foley & O'Neil
 Harlan Knights Co
 Al Golem Tr
Pasadena, N. J.
 PLAYHOUSE (ubo)
 2d half (19-21)
 Fern Richelleu & F
 Lowe & Hall
 Jack Simon
 Earl Pingree Co
 Whitney & Wilson
Patterson, N. J.
 MAJESTIC (ubo)
 2d half (19-21)
 Green & Quinn

HOWATSON and SWAYBELL
 "A Case of Pickles" LAUGH BROKERS

2d half
 "Chin-Chin"
 Wolford-Stevens 3
Memphis
 LOEW'S
 Rodere
 Orben & Dixon
 Mumford & Thompson
 Carl Eugene Tr
Minneapolis, Minn.
 GRAND (wva)
 Gilbert & Wilson
 Duncan & Holt
 Tetuan Arabs
 Conway & Day
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 Will & Mary Rogers
 University 4
 Alexandria
 Wm Schilling Co
HIP (ab-wva)
 (22-24)
 Mus Blue Birds
 Chadwick & Taylor

ARTISTS' FORUM

Concise 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. Unpublished letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privilege of it.

New York, July 18.

Editor VARIETY:

Ben Harrison, formerly of Harrison and Rives, basely stated in last week's VARIETY my trunk and scenery were held in Newport for unpaid bills. It is absolutely an untruth.

It's true I did have a girl act in Newport and afterwards I learned one of the members left his hotel without paying the bill, for which I am in no way responsible.

As for his name having been Ben Harrison since birth, I can say the same, and if it were not that I have carried "Ben Harrison" from birth, I would rush to exchange it after finding out such a human being as the other Ben Harrison exists—and with the same name!!!

I would be very pleased to meet the other Ben Harrison; in fact, I am very anxious to meet him, and as he failed to give his address, I'll give mine.

Ben Harrison.
(N. V. A. Club.)

Chicago, July 15.

Editor VARIETY:

This week's VARIETY, in a review of the show at the Royal theatre, N. Y., says Duffy and Inglis are doing something new—wearing Palm Beach suits and plug hats.

I am not using a palm beach suit but a street suit and plug hat. The idea is the same as the one I have used over the Pantages Circuit this season. I have worn same for the last 7 months.

As I am doing a nut act also, I don't want to be accused of being a copy.

Harry Sydel

ILL AND INJURED.

Louis Lever (Le Roy and Lever), fell into the orchestra pit when playing the Oristo, Chicago, last week. His back was injured and seven stitches were required to close a gash on the chin. An action for damages may be filed.

Matt Saunders, manager of Poli's, Bridgeport, is recovering from an attack of yellow jaundice, having spent two weeks at French Lick Springs to complete the cure. He will return to his post next week. Ollie Edwards had charge of the house in Saunders' absence.

Mary Boland is a patient at the Post Graduate Hospital, New York, recovering from an operation performed last week.

Helen Murphy, the Chicago agent, slipped on a wet pavement Saturday night and in falling struck her head against the curb, resulting in a bad cut. She also hurt her leg, but limped to her office Monday.

"Blackface" Eddie Ross was struck by a taxi in Chicago last week, the machine passing over his knee. His physician advised the possibility of the knee becoming stiff.

Charles J. Ross, who has been quite sick, is not at the Ross-Fenton farm as supposed, but is recuperating at the Rest Cure at Fair Oaks, Summit, N. J. He is able to be out and around.

Kathlyn Durkin is reported suffering from a nervous breakdown and is at her home in Kansas City, Mo. The Durkin Girls (Kathlyn and Helen) have been obliged to cancel some engagements owing to the illness.

Pete Raymond is at the Flower Hospital, New York, recovering from an operation recently performed. Mr. Raymond replaced Burr McIntosh last season in "Mile-a-Minute Kendall."

Grace Winkley (Mrs. H. I. Stoddard), who has been ill at Millett Sarcatorium, East Bridgewater, Mass., is slowly recovering.

Hilda Thomas (Thomas and Hall) is recuperating after a serious throat operation.

Marcella Marion (Marion and Willard), while breaking in a new act at the Bayshore theatre last week, fell down a five-foot hole near the stage door. Her face was badly cut and one of her front teeth knocked out.

Edith Bloodgood, the dressmaker, injured in an auto accident about a month ago, has sufficiently recovered to be about again.

George Nicholas, manager of the Strand, Montreal, who underwent an operation on one of his eyes about a month ago is much improved.

Low Cooper has left the hospital where he was removed after being injured through a collision with the taxi he was riding in and a Brooklyn street car. Mr. Cooper through House, Vorhaus & Grossman, has started suit against the railroad company and the Black and White Taxi company for \$25,000, each.

Thelma Olsen, a stenographer in E. M. Robinson's suite of the United Booking Offices, was clandestinely married some months ago, but continued in her employment until Tuesday, when her mother discovered she had married and Miss Olsen resigned her position. Her husband is a young Brooklyn business man.

Mandie Mallia Dunedin (Mallia-Bart Co.) sprained her ankle while working in the "Polly of the Circus" picture at the Goldwyn studio, Fort Lee, Ind., and as a result was forced to cancel several weeks' vaudeville time.

LEW REED AND WRIGHT GIRLS.

The front page this week carries a group of pictures taken of Lew Reed and the Wright Girls, an act that is styled "class personified" playing eastern houses at present, the turn embodying musical comedy ideas that enables Mr. Reed and the Misses Wright to display their stage talents.

The act has booked for a long, consecutive route through the eastern United Booking Offices by Rose & Curtis, opening at the Bushwick, Brooklyn, Sept. 3 and playing until May, 1918.

Mr. Reed is a dancing genius and a violin virtuoso and one of the most versatile men on the American vaudeville stage.

While Reed is a very important part of the act the Wright Girls come in for an equal share of attention.

Attractive and good looking the young women, who look as near alike as peas, are not only corks good dancers but display a charm and grace on the stage that establishes them as being cheerfully welcome to any vaudeville bill. The girls have expended a small fortune in their wardrobe outfits.

All the changes made by the girls show wonderful taste and each gown is a creation itself.

This week the turn is at the Royal where it is commanding an important spot on the bill and incidentally the biggest kind of a hit imaginable.

Marguerite Farrell Joins Olcott Show.

Marguerite Farrell has been engaged for the Chauncey Olcott show next season, placed by Martin Sampter.

Richmond, Va.
LYRIC (ubo)
(Norfolk split)
In half
Musical Christmas
Baby Helen
Herbert Lloyd Co
Johnson Bros
"Girl in Moon"
Roanoke, Va.
ROANOKER (ubo)
The Hallikins
Octavia
"Haberdaahery"
Morilla
Boeder & Dean
2d half
Hazel Moran
Dave Roth
Gardnatti Bros
(Two to fill)
Sarasota
EMPRESS (adh)
(Sunday opening)
Harry Watkins
Gerald Griffin
Fermane
"Echoes of Bway"
fields Knease & W
Don Roberts Co
2d half
Julia Edwards
The MacFarlands
Story & Clark
Arthur LaVine Co
Daley Harcourt
Roeder's Invention
Salt Lake
PANTAGES (p)
Pederson Bros
Kaliyama
Stephens & Hollister
Olson & Johnson
"O Peaches & Pair"
San Diego
PANTAGES (p)
Adler's Bears
Minnie Allen
Fong Choy
Willie Hale & Bro
Ryan Rayfield
HIP (adh)
LeRoy & Mabel Hart
Fitch Cooper
Delmore & More
Keene & Foxworth
"Fashion Show"
2d half
Ray Snow
Walters & Walters
Dorothy Hayes Co
Taketa Japh
Ellor's Animals
Roy Harrah Co
San Francisco
ORPHEUM
(Sunday opening)
Julia Arthur
Hugh Herbert Co
Elicieve & O'Connor
Harry Carroll
Cal Boys Band
T Frigansa Co
Orville Stamm
Santos & Hayes
PANTAGES (p)
(Sunday opening)
Alberto
Mile Blanca Co
Ed F Reynard
Dorothy Vaughn
Will Morrossey
"Honeymoon Isle"
HIP (adh)
(Sunday opening)
Chadwick & Taylor
Robes Trio
Fremont Benton Co
C & M Dunbar
Flying Venus
(One to fill)
CASINO (adh)
(Sunday opening)
Le Verde & Wilson
Rodway & Edwards
4 Vets
Nelson & Eagle
Arnold & Page
Fred Zuckert Co
Gruet & Gruet
San Jose, Cal.
VICTORY (ab-wva)
22-24
(Same bill playing
"Oakland 25-28")
Arnold & Page
Gruet Kramer & G
Rodway & Edwards
Fremont Benton Co
C & M Dunbar
Flying Venus
Santa Barbara, Cal.
PORTOLA (adh)
(26-28)
Billy Mann
Norton Bros
Delmore & More
Savannah, Ga.
BIJOU (ubo)
(Jacksonville split)
1st half
"Naughty Princess"
St. Louis
FRST PK (orph)
Treg & Dandies
Ries & Brown
Olga
Verce & Vercl
(One to fill)
PARK (wva)
Hall & Guilda
Mystic Bird
Columbia City 4
Sebastian Merrill Co
(One to fill)
2d half
Gordon Bros & K
Craig & Wade
Seaside Trio
Tudor Cameron Co
Lockhardt & Liddle
St. Paul, Minn.
HIP (ubo)
Clark & Adler
"Intelligence"
Peoples Porters
(Two to fill)
2d half
LaMay Sisters
Walsh & Rand
Tommy Denver
Ven Der Koors
"Intelligence"
PALACE (wva)
Baavard Sisters
Ovondo Duo
Lindsay's Lady Bugs
Barber & Jackson
Bellong Trio
2d half
Ellis & Millworth
Peggy Worth
Marie LaFour Co
Strand Trio
Princeton 5
Sarasota, Fla.
POLI'S (ubo)
The Carbery's
Harmon & White
"Rising Generation"
Chapelle & Tribbles
Jack Alfred Co
2d half
Rettler Bros
Local
Arthur Edwards Co
Barry Girls
Song & Dance Revue
Seattle
PANTAGES (p)
The Lamplins
Smith & McGuire
Abrams & Johns
"Mimie World"
Joe Roberts
PALACE (ab-wva)
(22-25)
(Same bill playing
Portland 26-28)
Curtis's Dogs
Emily Darrell
Nale & Nale
Alice Nelson Co
Beasle LaCount
Mennitti & Sidelli
Speake
PANTAGES (p)
Kane & Herman
Nelson & Nelson
"Birth of a Rose"
Ahearn Troupe
Godfrey & Henderson
HIP (ab-wva)
(22-24)
(Same bill playing
Walla Walla 27-28)
Three Keeleys
Musical Walsh
Sperry & Rae
Clifford Hippie Co
King Hume & T
Leon's Poles
(25-28)
Woodward & Morrissey
Leo Filler
4 Juvenile Kings
Jack Case
Merrill's Dogs
Kane & Wagner
Superior, Wis.
PALACE (wva)
Clark Sisters
Venetian 4
Holliday & Willmette
LaPetite Mercedes
2d half
Bellong Trio
Connors & Huych
May Curtis
5 Emigrants
Byrnes, N. Y.
CHESCENT (ubo)
The Welles
Jack Polk
Luna, Conn.
Burke & Wade
Melani 5
2d half
H & E Conley
Caryl & Flynn
"A Coat"
Burke & Wade
Tacoma
PANTAGES (p)
Howard Kibel & H
"Miss Hamlet"
Lella Shaw Co
Kwain's Animals
Koltz & Nash
REOENT (ab-wva)
(22-25)
(Same bill playing
Seattle 26-28)
Bedford & Gardner
Murray & Love
Newell & Most
6 Mus Harvards
Joe Rolley
Laypo & Benjamin
Toronto
HIP (ubo)
Holden & Graham
Kitty & Flynn
Apdalo's Animals
8 Herbert Girls
Vardon & Perry
Roma Troupe
YONGE (loew)
Sylphos
Evans & Newton
Tom Edwards Co

Grace Hanson
Mr & Mrs Payne
Powder & Chapman
Dawson Lonsdale & C
Trouton, N. J.
TAYLOR (ubo)
2d half (19-21)
Le Vaux
Plan & Finn
Ed Howard Co
Geo Reeves
Barry Girls
Lanier Worth Co
Vancouver, B. C.
PANTAGES (p)
Holmes & Lavers
"Breath of Old Va"
Morris & Allen
"Movie Girl"
Rio & Helmer
Victoria, B. C.
PANTAGES (p)
Julian Hall
Trio Gascoigne
"Woman"
Lucy Lucier 3
"Wanted, a Wife"
Walla Walla, Wash
LIBERTY (ab-wva)
(22-25)
(Same bill playing
N. Yakima 27-28)
Tokayo Tr
Alex Duo
Fay & Lewis
Gypsy Brigands
2 Blondys
Hugo Lutgens
Washington, D. C.
KEITTI'S (ubo)
Albertina Rasch Co
Gene Greene Co
Joe M Bernard Co
Herbert Clifton
Dorie Wilson 3
Circus Clash
The first important circus clash on the season comes at Detroit July 27-28 when the Barnum & Bailey circus and the Jess Willard and Buffalo Bill wild west play the city at the same time. This will be a return date in Detroit of the B. & B. show, but will mark the Willard show's first visit there.

As far as known, the B. & B. circus will play the west side, with the Willard show hitting Jefferson avenue on the Monday date and moving over to the west side for its second day's engagement.

An application for an injunction restraining Willard from continuing with the wild west, which he now owns, was denied in New York Monday to Jack Curley, Willard's former fight manager, by Justice Hendrick in the Supreme Court.

Curley requested the injunction on the allegation Willard had signed him as manager for three years and because the contract does not expire until Sept. 1 next. He averred that he was unable to obtain any fight dates for the champ, because Willard was too busy with the circus.

All the stationery of the Willard show now has "Roy O. Archer presents Jess Willard (himself) and the Buffalo Bill Wild West." Melville B. Raymond is no longer connected with the circus activities, although Edward Arlington is still routing the outfit. Willard D. Coxey is handling the circus and the rest of the show.

Mr. Raymond has a new circus job that local wisecracks say is a monumental one and one that looks like a miracle if put over. Raymond is now in full personal charge of the Coop & Lent circus, playing dates around Pittsburg.

The Coop & Lent show was organized in Dixon, Ill., and later operated by one stark of Cedar Rapids, who found so many things against the welfare of the outfit after hitting eastern territory he was thankful when a corporate body of circus men, headed by Raymond, took the outfit off his hands. Raymond will reorganize it on a more elaborate scale and take up new territory.

With Raymond severing connections with the Willard show, Archer assumed the personal direction.

The Willard show has been getting some unfavorable reviews from the newspapers en route, several avowing that the show carried a sideshow attraction in Willard and that the wild west exhibition was not up to the former Buffalo Bill show standard.

NEW ACTS NEXT WEEK

Deitl's Presentation, First Appearance or Reappearance in or Around New York

Elsie Janis (New Act), Palace.
Dorothy Shoemaker and Co. in "Supper for Two," Palace.

Jimmie Hussey and Co. (new act), Royal.

Harry Girard and Co. (new act), Royal.

Mattie Keene, Eddie Heron and Co. (2).

"Sunshine" (Comedy-Drama).
22 Mins.; Interior.

While the denouement of "Sunshine" would probably be apparent to those familiar with the ethics of dramatic construction, it comes as a stirring surprise to a vaudeville audience. But what is much more important is that there is a very original character in the leading role, and one that is alternately comic and pathetic. Babe Sunshine (Miss Keene) is a burlesque queen who owns her own show and has had her lithos in tights pasted on every aschcan between New York and Kalamazoo. The comedian of the show idolizes and wants to marry her, saying he will build a bungalow where she can sit around all day without any corsets and not have to diet and to keep her shape. She "made" him in show business, taking him from a porter's job when she heard him sing, and putting him in the chorus, aiding him to rise to \$100 a week. Sketch opens with the return of the queen's daughter, after 12 years in school in France, the mother having slaved to give the daughter an education. As a surprise mother has had framed a full length oil painting of herself in tights, which she presents to the girl, explaining it was given to her with 100 photographs. Girl is shocked at the vulgarity of it, says she knew mother was an actress but imagined an operatic singer, or something like that. "I'd be ashamed to have people know my mother was Babe Sunshine, the burlesque queen," etc. Mother says it was good enough to earn the money to educate daughter, that she is known as "the Maude Adams of Burlesque" and won't quit. The interjections of the comedian-friend are humorous and human. At this juncture the phone rings and it is announced "Mr. Thurston" is calling. Mother asks comedian to take girl out for a walk and attires herself in evening gown, literally plastering herself with diamonds to make a show of her prosperity. The caller is her divorced husband, who left her 16 years previously. He is now wealthy, married but unhappy and wants his child. While they are casting up, daughter returns with comedian, learns it is her father, whom she had been told was dead. He offers her social position in contrast to vulgarity and she flies to his arms. Then mother opens up and in a big speech tells the child her father abandoned her when the girl was two years old, leaving them in want to accept the patronage of a woman who had had his voice cultivated and made him a great operatic singer, and married him. The mother had scraped and slaved and saved to make a lady of the child and now father wanted to reap the reward, and so on. Daughter realizes the depth of the mother love and self-sacrifice and elects to remain with her. Husband goes away and mother announces that "The Sunshine Burlesquers are closed." Miss Keene and Eddie Heron as the burlesque queen and comedian respectively, are excellent, the husband a competent actor, but the girl is totally inadequate. Jolo.

Dolly Sisters.

Songs and Dances.
16 Mins.; Full Stage (Special Set).
Palace.

Rosie and Jennie Dolly are in vaudeville again, in the summertime and for the money probably, since their act opening at the Palace Monday afternoon is far from the best the Dollys have presented in the twice daily. A season as the star of A. H. Woods' "Bridal Night" has not improved them as a vaudeville act, although ever so many people believe the Dollys are the Dollys, and accept them in that way, regardless of their singing or dancing, the former not considered at all and the latter seldom changing. The Dollys are dancing now as they have danced before. Their best dancing Monday was that that they did when on the Amsterdam Roof. So it remains a question of "How will they dress?" when coming into vaudeville. As the act progressed, the dressing averaged higher, although the opening in "one" was a dress attempt, but not for the Dollys. They were gowned simply, in regular dress and straw hats, looking too demure for the Dollys and too much like a "sister act." The "one" start seemed necessary though for the Dollys to get the act to work, for they had a "novelty" behind the olio. It was the "dressing in view of the audience" with six colored girls as maids. The six girls at the next number became a colored female jazz band. If this was the "punch" of the Dollys' act, it fell down, for six worse jazz players could not be found, even though women, and the colored folk with their shrieking discords took all the class away from the Dolly turn. While the band played the girls danced, when not changing clothes, going to their finish for a fast dance to the jazz music, something that did not fit them either, the music or the style of dance they tried. If the Dollys can draw and they seem able to, in vaudeville, this act for the summertime will take them along, but it won't help their reps as performers. Sime.

Vardon and Perry.

Singing, Dancing, Instrumental.
11 Mins.; One.

Vardon and Perry (originally Vardon, Perry and Wilber) are back after a number of years' stay in England. They offer a very pleasing singing, stepping and instrumental turn that pleases immensely, due to magnetic personalities. In evening clothes and with no stage waits, they go through popular melodies and leave the audience clamoring for more. Open with "At the Story Book Ball," then with their stringed instruments they do "Rosie MacCoola Did the Hula Macool," don Scotch kilts and tam-o'-shanters for "There's a Little Bit of Scotch in Mary," with dance and lead up to a riotous finish with "That Charlie Chaplin Walk," making up as the film star, with hats, mustaches and canes and using the kinoscope flickering light effect to a big finish. They get their stuff over easily and pointedly. Jolo.

Baker, Sherman and Brannigan.
Songs.

14 Mins.; One.
American Roof.

Three boys, one quite heavy, who takes care of what comedy there is, and which he does. The stout boy's greatest effort seems to be with "Fatima Brown." Whether he cavorts about on the level or as kidding appears to be a matter of opinion. When the trio sing, they are short on harmony. Each is in evening dress and that is at least important to them. Perhaps they have sung in a ratskeller. At the American the turn was next to closing, a very hard spot for them in any kind of weather. Sime.

Rose Coghlan and Co. (3).

"The Deserter."
18 Mins.; Full Stage.
Royal.

Willard Mack and Thomas F. Fallon are credited with the authorship. The playlet deals with a certain phase of the war, but it is rather due to the effort of Rose Coghlan, as a mother whose only son has enlisted without her consent, that sends the offering over to the minds and hearts of the audience. "The Deserter" will serve Miss Coghlan in these stirring times and bring home to mothers the need for sending their sons into the service of Uncle Sam with their blessings. The scene is in the home of the Wesleys, a family comprising at the time mother, son and daughter. The father, deceased, was a veteran of the Spanish-American war. His father before him, and his father before him, all suffered and fought for their country. The boy enlisted in the navy at the outbreak of the Mexican trouble, although but 17. The mother is torn between two loves, that of pride because of he having disobeyed her at the call of his country, and the natural mother love which makes her wish to shield and protect him. The playlet is comedy during the first half, then takes a serious turn, when the boy returns to his home and confesses to his mother that he is a coward and a deserter. The mother then turns and upbraids him, casting him out of the family, finally ordering him to return to his ship and take his punishment for overstaying his shore leave (this in face of the fact that she has previously written to the Secretary of the Navy, telling that the boy was 17 and had enlisted without her consent). An officer, friend of the family, and practically affianced to the daughter of the house, arrives in search of the boy. The mother again turns and shields him but the youth comes out of hiding and gives himself up. The twist lies in the fact that the officer and the youth had framed the deserting scheme to get the mother's consent to his continuing in the service. The sketch is full of fine speeches for Miss Coghlan, speeches that will bring a sob to the throat of any mother in the audience, and withal they are brimming over with patriotic fervor. With Miss Coghlan, the sketch is good for the present, and worthy of at least one hearing by any vaudeville audience. Fred.

Jean Moore.

Sings.
13 Mins.; One.

A pleasant-appearing woman with a good voice. Opens with "Little Boy Blue," which shows her voice to good advantage. Announces a picture story in two parts, "Mother Love," an acting story song, which is a combination of recitative and vocalizing. The first part is the happiness of the mother at the important event of baby having its first tooth. Twenty years later, the boy, grown up, has killed a man. Knock outside. Pantomime indicating the arrival of the police and mother saying the boy is not home, but that she knows their errand, she committed the crime and is ready to give herself up. Next is a song about a country girl who comes to the city and is carried away by the life in the metropolis. In the second verse she is intoxicated and living a wild night life. The third verse shows her going back to the farm, down and out. For an encore a ballad. Very good three-day artist, but doesn't quite stack up to big time timber. Jolo.

Darling Returning Early in August.

Eddie Darling is expected to again be at his desk in the United Booking Offices by Aug. 5.

While Darling is away, I. R. Samuels, who books the Royal, takes care of the Riverside, and Frank Jones is booking Keith's, at Washington and Boston.

Fletcher's Jazz Weekly.

Screen Witticisms.
6 Mins.; One (Picture Sheet).
Fifth Avenue.

The idea is from Charles Leonard Fletcher's former vaudeville turn wherein he flashed puns and comment on events current and otherwise, making believe he was writing them on a typewriter as they were being made legible on the curtain. Mr. Fletcher does not appear with this edition of the "jazz weekly." The picture screen is lowered and a "still" is used announcing the purpose and intent of the weekly. The picture method is not used, printed witticisms being displayed in turn after the fashion of the old stereopticon slides. For fully six minutes the slides come and go, the purpose of each being to create humor. Some of the "soliloquies" are humorous, with several eliciting loud laughter. The jokes about the Ford machine found the most favor Tuesday night, with the closing one giving the Kaiser a tip that America had never lost a war, receiving hearty applause. The Fletcher weekly—evidently to be issued once a week, with slides changed as to reading—can be used as a filler and no doubt can be worked up as an asset to any vaudeville bill, particularly the popular-priced houses, where they dote on any sort of a film novelty. Mark.

Ford Sisters and Marshall.
Songs, Dancing and Piano.
Full Stage.
Henderson's.

The Ford Sisters, Mabel and Dora, have gone in for something a little different for them in a dancing composition. Beyond Henry Marshall at the piano, the girls have gotten away from the Grecian thing altogether, doing more straight work, closing with their tapping or hard or soft shoe dance, at which the Ford sisters always did come pretty near excelling. They are dressing themselves differently for each dance and Marshall fills in the waits by playing or singing. At one time the pianist reels off three of his own in a row, first telling the audience they are the best three he ever wrote and finally picking the one of the three he likes the best. It sounded like his newest one. Those who prefer the genuine dancing to the usual balderdash they so often get under that heading will be inclined towards the Ford girls act. Sime.

Manthey and Barabon and Co. (1).
Dances and Songs.
16 Mins.; Full Stage.
American Roof.

A dancing act, with the modern dance dashed in. When Sonia Barabon is not dancing, Virginia Syms is singing on stage, to fill in the wait for the clothes change. Walter Manthey is the male dancer. Small time. Sime.

Dinkins, Barr and Everett.
"How It Happened" (Comedy).
17 Mins.; Three. (Special Set).
American Roof.

A minstrel first-part under a sketch title, played in a special set by three men, two in blackface and the other a colored-ulster interlocutor, who should go in training for delivery. The "story" is of a minstrel troupe coming to town, with the interlocutor, who says he is also the manager, looking for a couple of comedians and finding them in a barnyard. The three men talk and sing. Mr. Everett is a double voice singer, but doesn't tell it all at once. First he sings in high tenor and later bass. Not a bad act in the company it found itself Monday night and will go along on the small time, but if the men would have some stuff written for them which would oblige the comedy to be extended, they would fare better in every way. Sime.

Housh and LaVelle.

"When the Worm Turns" (Comedy).
12 Mins.; One.
American Roof.

The act starts off quite well in a street front with Kathryn LaVelle as a "souse." Jack Housh's first remark is "Drunk again," Miss LaVelle replying, "So am I." That predicted second handed material, but the turn moved along rather nicely for a few moments, then commenced to slide back, later held up by the singing, Miss La Velle getting something out of "Joan of Arc." She also changed her purple colored white fur lined gown toward the ending and that was another relief, on a warm evening. Mr. Housh also scored with "Lookout Mountain." Since they did so much better with the songs than the talk, they might use more songs if they cannot procure better talk. Miss La Velle should be able to develop the "souse" and carry the character throughout the turn. There is a police signal box on the stage and a "plot" to the skit, the latter described by the title, "When the Worm Turns," which leaves it wide open for a facetiously inclined audience. *Sime.*

Billy and Ada White.

Songs and Dances.
10 Mins.; One.
American Roof.

"Opening the show" at the American, for a singing and dancing act in "one" isn't expected to create an over-favorable opinion at the start, and Billy and Ada White did nothing to offset it. Miss White in kid dress sang "Constantinople," for which probably Frances White could be blamed, but otherwise this team just sings and dances, 50-50 either way. *Sime.*

Sam Harris.
Talk and Songs.
12 Mins.; One.
American Roof.

Sam Harris has fortified himself with some established popular songs and simple talk, the talk being very simple, for the time it lasts, but as simple as it is it still holds some old boys. In songs were a "Billy Sunday" number, a parody on "Tennessee," "Sometimes You Get a Good One" and "Come Over." The entire lot just about held Mr. Harris in the No. 2 spot on the Roof in the summertime, and the songs could not be blamed for that. *Sime.*

PALACE.

After a season on the road as the stars of "His Bridal Night" the Dolly Sisters new acts are back in vaudeville and headlined at the Palace. Tuesday evening, despite the sweltering weather, the house was packed. The running arrangement was switched about from the lay-out on the program. The Pathe Weekly closed instead of opened the performance, Edge of the World was switched from last to first turn, Mullen and Coogan from next to closing to fourth, and so on.

Next, the woman now cavorts about the stage in floeshings, which does not enhance the value of the offering. Caltes Brothers, stepping with some chatter, do neat double dancing to muted music, the musicians whistling. They use for the dance accompaniment some classical melodies. The act was short and sweet. What little they do is worth while.

Gus Edwards' "Bandbox Revue," slated to open the second part, was changed to third, and the Morgan Dancers, slated for that spot, was first after intermission. The stars of the revue, "Cuddles" and Georgie, are growing up rapidly. Georgie's voice is now very deep and "Cuddles" is also maturing. The "plot" call for "Cuddles" to make her appearance first as a child in rags. Underneath her ragged dress she wore silk stockings and silk panties with spangled trimmings. Georgie's travesty on Fannie Brice is very funny. Mullen and Coogan offered their usual "nut" crossbreed and singing and the smaller of the two did some good eccentric stepping. Nellie and Sara Kouns, with their excellent soprano voices, gave a most artistic concert recital, consisting of "La Paloma" as a duet, one rendered the "Blue Danube Waltzes" with roudades, after which the other did a Swiss echo number with the first soloist off stage doing the echoing. For the encore there was a duet "Forever Is a Long Time," after which another encore was insistently demanded and given. Their good singing was appreciated by all.

The Morgan Dancers are announced for their fourth and last week. Their historical Roman ballet in three episodes is the finest

thing of its kind and a rare treat to those fond of that sort of thing. The turn might be materially improved by the woman playing the sister in the first episode sitting still while the girls are dancing. She is constantly shifting about and pantomiming, which detracts from the dancers.

The great big applause bit was Duffy and Ingalls with their "crazy" singing and instrumentation stuff. Both their song corks and their musical instrument nonsense-cities stopped the show.

Alexander Brothers and Evelyn, with their marvelous ball bounding, held the audience in, well on to eleven o'clock, and had the good sense not to prolong their offering. With the exception of "The Bandbox Revue" and the Morgan Dancers, all the turns were short.

*Jolo.***BRIGHTON THEATRE.**

Two or three days of real hot weather and everyone flocks to the beach. At least that is the way it looked at the Brighton Tuesday night. The whole lower floor, with the exception of a scattered few seats in the last three rows, was filled, while the balcony held capacity, there being some vacancies in the boxes at the front of this floor. And in spite of the heat it was really easy audience to get to. They laughed easily and applauded vigorously at the things that they liked, so much so that more than 50 per cent. of the show was over in the bit class.

One thing about the Brighton audience and that is that it gets to the theater rather late, even though the opening act is on only after 8:20. This naturally makes for hard going for the opening and second act. This week those respective positions were held by Jack Onri, followed by Myrtle Young and Jack Waldron.

Sig. Franz & Co., with La Petite Violette featured, looks like another of those Charlie Aborn graduates. Funny, silly and fresh wheels getting a few laughs, the girl, who looks cute, getting the applause on some trick riding. The final trick to the turn is the riding of the highest single wheel in captivity.

PROTECTED MATERIAL

VARIETY'S Protected Material Department will receive and file all letters addressed to it. The envelopes are to be sealed upon the back in a manner to prevent opening without detection, unless by permission of the owner of the letter.

It is suggested all letters be registered, addressed to Protected Material, VARIETY, New York, and receipt requested. VARIETY will acknowledge each letter received.

Full particulars of the "Protected Material Department" were published on Page 5 in VARIETY of Feb. 4, 1916.

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

MARCUS LOWE CIRCUIT (Jos. M. Babcock)	BERT LEVY CIRCUIT (Bert Levy)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Edgar Allan)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILLEN CIRCUIT (Walter E. Keefe)	FINN-MERMAN CIRCUIT (Sam Kahn)	GAUS SUN CIRCUIT (Gus Sun)
FINN-MERMAN CIRCUIT (Sam Kahn)	ALLOZ CIRCUIT (J. H. Aloz)	MICH. VAUDIN CIRCUIT (W. S. Butterfield)
RICKARDS CIRCUIT (Australia)		U. & V. M. A. (Walter J. Fimmer)

This brings the turn sufficient applause to bring a "tag" bit which is a little rough. It is just a little too run-fur for vaudeville.

The bill scored its triumph with the advent of Jimmie Lucas and Company, the latter in this case being Joe Hall, who does the straight and plays piano. The idea is a rather novel one for legitimately introducing a "nut" of the Lucas type. He is an escaped lunatic and Hall is his keeper. The turn had the audience laughing from start to finish and it was really the bit of the show, outside of the impression made by Nora Bayes. Mr. Lucas has originated and developed a "nance" bit that is a positive scream. In a song that is called "Transformation Rose" he starts off with a cute little fairy story of the type one would tell the kiddies. Suddenly he develops into a roughneck and then with a single wave of the rose under his nostrils he becomes a "nance". It is a curious way of doing things, but it works with him and then falls for the rose treatment. In turn the orchestra leader and a burly stage hand all are inoculated and the finish is a howl.

Then closing intermission Bert Kaimar and Jessie Brown with "In Nursery Land" scored the second bit of the show with a corking dancing finish.

The closing section held four acts and each scored on individual merit. George M. Rosencorn opened his half with character impersonations, presenting the story of a man who was a little overdone and too long, he repeating some of his business time and again.

Miss Bayes, now assisted by Irving Fisher, held the stage for exactly 40 minutes. With the adding of an assistant Miss Bayes has also added several numbers and a lot of talk at the opening. The early talk is more or less meaningless and suffices to get a laugh just here and there. It is in the opening number, a double with Miss Bayes and Mr. Fisher, that one gets the impression the former has been teaching the latter a number of the Jack Norworth stage tricks, incidentally in this song, which tells of the famous love and lovers of history and fiction, the lyric is off regarding Faust and Marguerite. (Marguerite never went crazy—the girl in history who went bugs over her love was Ophelia.) "How the Time Does Fly When You're in Love" is offered by Mr. Fisher as a solo. It seems rather unsuited to him. Another of the new numbers is "Luncheon Song," also a double, which is made much of.

Later, clad in a uniform, he sings "Somebody's in France" most effectively. The number well worked out with Miss Bayes coming right back with "Liddle Boy" in reply to it. The other materials in the act are hold-overs from single turns that Miss Bayes presented, including the "Around The Town," "Jonah or Daniel" and "Over There" numbers.

Next to closing Williams and Wolfers were a laugh producing hit all the way. The closing turn was presented by Burdella Patterson, too pretty a sight act for the closing spot. The offering is a series of poses with the girl the central figure of a number of stereotypical slides, but decidedly different from the usual run of this type of act.

*Fred.***HENDERSON'S.**

Henderson's selected Eddie Foy and his troupe of descendants to forestall the Nora Bayes engagement at the Brighton, and the Foy detachment appears to be doing the trick. It's the "Old Woman in the Shoe" act, with not a Foy missing, which shows how much easier parents can make their company better than just the usual traveling manager. The Foy entertained the Hendersonian bunch, who just enjoyed them and laughed right out when Pere Foy patted himself on the chest, as he followed the troop off the stage.

That was pie for Al Herman, who followed. He mentioned the Foy success in his own way and the audience got it. Herman has made several audiences laugh more, but he made the Coney Island crowd laugh enough, and they knew him down there. It looks as though Al Herman is the black Chauncey Olcott. In the orchestra seats they talked as familiarly about him as though he was one of the family. Herman has omitted his sad recitation, but used a male plant for two songs and did quite well right down the line, dragging on some of the people in the floor. He had mentioned during the act for the "bows."

About the biggest hit on the bill was the Watson Sisters, Fannie and Kittie, with Fannie now using polished-off comedy that keeps

other popular number without injuring his vocal impression.

Mercedes Farrel for the third spot, did not show, and his place was filled by Marshall Montgomery.

One surmises Marsh must require a shoe-horn to get inside that tuxedo outfit. And in trying to carry out the drawing room etiquette at the table, Marshall may have to keep a large supply of "tucks" on hand as he sets up every time Miss Courtney arises to serve her guest. He didn't appear to be exerting himself Monday night, although the singing and whistling "bits" carried him over nicely.

The program had A. Robins and the Emma Carus-Larry Comer combination slated to close the first half. A rearrangement brought Marguerite Farrell into the fourth position, with Conroy and LeMaire on just before intermission.

Miss Farrell worked up some laughter with the lyrical twist of several of her numbers. Miss Farrell has no number in her present routine that brings out her talents like the "Kelly" selection. She tried a new patriotic song for an encore, and it pleased immeasurably.

The patter about the insurance money and the subsequent tomfoolery with the "spoon" car sent Conroy and LeMaire over to a bit of unusual proportions. The laughs came thick and fast, with the fun making style of these blackfaced comedians hitting a happy medium. They brought the comedy average of the first section of the show away above par, leaving the second half comedy weight to be carried by Carus-Comer.

The closing period received close attention, and bounded along to substantial applause all the way. The originally programed spot of Miss Farrell was taken by Miss Carus and Mr. Comer, their opening being preceded by a short talk on food economy by A. S. Aaronson. He appeared to be affected with stage fright at first, but after getting warmed up made himself heard to advantage. He put in a dash of monologistic flavor when he remarked that the "public should lay its double chin upon the altar of patriotism."

Miss Carus didn't seem to mind the heat, and any time an audience doesn't show any inclination to laugh or applaud she doesn't mind, as she has so much daily exercise to go through anyway. But the Riverside liked her immensely, and applauded her enthusiastically. Comer appeared in splendid voice. Pretty hard spot for A. Robins, next to closing and following Miss Carus imitable fun-provoking fashion, yet the audience took a decided liking to his imitation of the different musical instruments and his strive for comedy was noticeably successful. The Hirschoff Troupe closed the show and had everybody in for the fast-stepping Russian legmania finish. *Mark.*

FIFTH AVENUE.

Tuesday night the heat made inroads on the generally crowded business. The bill seemed well diversified.

A comedy turn embellished by music, and a singing duo got the lion's share of applause, with a dog and a bunch of Hawaiians proving features worth watching.

To show how patient and kindly considerate that audience was Tuesday night it waxed manifestly enthusiastic over the Hawaiian music at the close, notwithstanding that a singing act had just preceded the dark-skinned entertainers.

The show opened with bountiful supply of pictures, comedy following a two-part Universal dramatic held interest in the first. There wasn't much to the scenario nor the acting, and about the best thing the film did was to kill time. And a hot night in the bargain.

Charles Leonard Fletcher's Weekly Screen Jazz edition (New Acts) caused intermittent laughter, each slide being carefully read and directed. The great Johnson is a confectioner of more than passing ability, though entitled to be characterized as "great." He gets away from the ranks of the average bonaparte man by performing all sorts of double-jointed twists and turns, as he works on a suspended trapeze bar, some excellent stunts being done as he hung downward with one foot on the swinging bar. He opens with the usual bending of the body, legs and arms into all sorts of inconceivable shapes and then takes up the trapeze routine.

Smith and Farmer had an almost hopeless task in their efforts to make their patter land, and they would have faded from view without a ripple had it not been for the combined cornet playing of the man and the singing of the woman at the finish. The musical bit established them in popular favor and brought them back for a bow. Henry Clive and his bag of legerdemain tricks plus a running chatter of comedy quips mystified and pleased. Clive worked quietly but effectively and got over nicely. Routine much along the familiar lines used by Clive in other seasons.

Harold's dogs work along the lines formerly laid out by Barnold, with the "drunk" piece de resistance of the turn. The dog-town setting has been refurbished and several new "bits" introduced, but it is the "drunk" that holds up the act. Some actor, this dog. After the Topical Review, which featured General Pershing visiting points of interest and hospitals in France, appeared Frank Burt, Ed. Johnston and

Burt-Johnston comedy idea, with the duo on the banjo and flute, has a made-to-order spot and the turn was aureole all the way. The Co. includes a nice-looking young (Continued on page 20.)

RIVERSIDE.

With General Humidity registering his first oppressive invasion it was well that the Riverside had a show Monday night that ran largely to comedy. It was unmistakably evident that the heat put a crimp into the box office turns, yet there was a goodly crowd which suggested to obtain a lot of wholesome satisfaction out of the bill which came close to being an "all-man" show.

The audience found much to tickle their risibilities, and laughing proved far more delectable than cursing at the heat.

The Kanazawa Boys, three Japs, with only one looking as though he was still in the boyish age, don't attempt too much, devote half of their turn to the try for comedy via the misuses of the jugglers tossing a barrel to and fro with their feet. Though far from being new to vaudeville it is still surefire. The other half of the act has one man spinning the youngest member with his feet, the latter taking the speedy whirrs on his tummy. Act not sensational, but a good one of its kind.

Scrapoff and Varvara are not comedians, but they looked funny on a hot night wearing those fancy foreign outfits, presumably Russian designed, the short neck bands of the body raiment seemingly choking the life out of the young men. Scrapoff must be commended for sticking to his vocal knitting, and at no time does he attempt to stir up any section of the stage. Good singer, but the collar-choker appeared to be cutting short the volume of his notes. Scrapoff could use an-

THE CHICAGO EXPOSITION

(Continued from page 3.)

much of its time to the election of officers, with a number of formidable candidates arrayed against the present presidential incumbent, Lee Ochs of New York. The same trouble that bobbed up last July crept to the surface again this week when the delegates persisted in talking "election" to the almost exclusion of the more important business at hand. The persistency of the different factions and the apparent activity of the men behind the Ochs candidacy for a second term has kept the politics aboiling day and night.

Since the opening of the convention Ochs has developed far greater strength than was first credited him and the belief becomes stronger that nothing can prevent Ochs from being re-elected.

William A. Brady, who is one of the most active members of the manufacturing men's association, reached the city from a stop-over at Washington, where he obtained some important war news for the convention. Inasmuch as he has asked the convention for floor privilege and it will be granted along such rights vested in outsiders being given the floor in previous conventions, he is expected to make some startling announcement to the exhibitors.

Tuesday's sessions were characterized by a number of matters that were most surprising.

When the subject of the Motion Picture Exhibitors' Trade Review came up there was unusual interest when all reporters were excluded from the convention hall. A committee reported that an examination of the journal's books showed a deficit of \$9,000 for seven months' publication. The Review is credited with a 7,000 circulation. The exhibitors are credited with a third interest in the Review, their interest being a participation in the profits but not the losses. The league voted to retain the Review as its official organ.

The convention rejected the minority report submitted by the Oklahoma committeeman.

The most important resolution passed so far was a direct blow at the advance deposit system. It declared it unfair to the exhibitors, preventing them from choosing their programs. The delegates are convinced that the time has come to cease financing manufacturers and stock jobbers.

The resolution decrees that there can be no advance deposits made after September 1 and that all money that exhibitors have advanced to the exchanges must be returned to them. A new form of contract must be placed in vogue by January 1, carrying a two weeks' cancellation. It is generally believed that if the exhibitors stick together they could eliminate the deposit system. Washington and Oregon have already abolished the deposit method.

Another resolution of importance reached the delegates providing for a permanent committee to watch and fight adverse legislation, with general headquarters established in New York. The league has set itself on record to fight all tax bills of Federal and State significance which might follow prohibition.

Resolutions were also drafted protesting against the big salaries paid to film stars, such a condition being branded a menace to the industry. The league plans for a readjustment of present high salaried conditions.

Another resolution declares the league as firmly opposed to the Government daylight saving plans, the exhibitors declaring same very harmful to their interests. As an illustration

it was pointed out that the time set ahead in Detroit for instance was working a positive hardship on one house there, a weekly decrease of \$300 being noted as a result of the daylight time saving policy.

The league committee resolved that screen advertising should be left to the individual exhibitor.

Another resolution endorses President Wilson's war policy and the pledge of the unselfish support of the exhibitors is sure to be sent in official form. The resolution rings with the true patriotism of the exhibitors and carries the earnest wellwishes of the league for the ultimate success and promulgation of the government's stand against autocracy.

The power of the screen as granted for political purposes demanding exhibitors representation on Federal and State committees for same appeared in resolution form but was sent back to the Committee on Resolutions for reconsideration.

Boston is here in force, its delegation rooting hard for the next meeting. Indications point to the Hub getting the next convention.

As a result of effective "steam rolling methods" there was quick elimination of Judge Tugwell of California, and Samuel Trigger, of New York, as presidential nominees yet all the other candidates mentioned were permitted to run unmolested.

William A. Brady hit Chicago with sufficient proxies to swing the National meeting, having some plan from Marcus Loew as regards the presidential contention which Ochs appeared to be cognizant of. The exhibitors have eight votes on the Brady national executive committee but there are sixteen more votes for other branches of the industry.

The first convention meeting proper occurred on Monday as per schedule, it being a two-session affair. The first session in the early afternoon was a short and spectacular one, lasting but fifty minutes and being abruptly recessed until the evening, on order of Lee Ochs. From the way things were going at the time the recess was called, the delegates opposed to Ochs might have stampeded the convention by insisting to a vote on recess, for the convention was not in the mood to stop the fireworks that had suddenly been set off. But the opportunity was lost.

At the night session, which began at 9:45 and nearly lasted until midnight, Ochs won out all along the line with "steam roller" methods. The battle then concerned the all important personnel of the credentials committee. According to the by-laws, each state is entitled to membership on that committee. This is a new addition to the constitution since the last convention. However, Ochs, on a rising vote, got through a resolution to suspend that provision upon proof that formerly the presidential appointed committees. The credentials committee went to work immediately and the result was that California was ruled out and the number of delegates from Illinois left to a later decision.

Tom Furniss, one of the candidates for president, was Ochs' choice for the credentials committee chairman. Jos. Hopp was made chairman on constitution and by-laws; M. H. Hoppenrath was appointed chairman on grievance and about fourteen other committees were appointed.

The first day of the convention developed the fact that Ochs is the strongest individual present and it looked like a foregone conclusion that he would be re-elected. The earlier session brought out that Sam Trigger, who materially helped Ochs last year, is

opposed to him now. The New York delegation had not then arrived but Trigger claimed that he controlled it. When it did show up almost all of the seventeen delegates were for Ochs. The latter denied that Trigger was a delegate and at night he was not recognized by the chair, although his name is on the executive committee. Nor was Judge Tugwell, who for a time occupied the chair in the afternoon, whilst a question of order was under discussion. So Ochs rather easily disposed of the two men who were admittedly out to beat or hamper his machine.

Trouble brewed in the afternoon when Secretary Bill Sweeney announced that but twelve states were eligible, they being the only ones having paid their per capita tax (\$1 for each member of the local associations) within the time limit. This started the fireworks for Dave Rodgers, one of Ochs' opposing candidates, who arose to say that he refused to abide by an election result that was not participated in by all the delegates. Then followed sharp debates which ended when Ochs abruptly called a recess. It had been Rodgers' purpose to propose that all delegates who were vouched for, be permitted to vote, which would have gone through. But interruptions prevented the move at that time. That was practically acceded to at night. But the barring of Tugwell apparently dashed the hopes of the Motion Picture Treater Owners' Association of Illinois, to present an appeal for recognition, as the Judge was to have been their spokesman. This body is led by Louis Franks, H. Shoenstadt and M. A. Choyinski, who were ousted from the league some time ago and were not admitted to the floor.

In opening the convention Ochs made a short, forceful address, after stating that all members of the press were welcome and from the way his speech was accepted, everything looked rosy until the question of eligibility of delegates, almost caused a squabble. He said:

"During the last year many of us have felt the necessity of a big organization. This is the largest convention ever attended, both in number of delegates and states represented. During the next twelve months you will all realize what organization means. Let me ask you all to work for the M. P. E. L. It is up to you to say whether we shall continue to exist or disband. We are here on many things far greater in importance than the election of any president. I ask you to forget personalities and let us stand by the man who is elected whoever he may be. But forget politics for

the present. We are here on business and all committees should be for the exhibitor, first, last and always. I am an exhibitor—nothing else—and I believe that unless we are organized perfectly within the next twelve months, we will be 'through.' Let me plead for harmony, let us make this a big league which will convene next year with representation from fifty-two states."

When the first meeting of the exhibitors was held Monday 300 delegates were claimed as being on hand, the majority arriving Monday morning. They represented 30 states, with President Ochs hopeful that the 1918 meeting would have every state in the union represented. The attendance showed an unmistakable increase over that of last year, being almost double.

The presidential race was the all-absorbing topic, with various groups of "politicians" surrounding each candidate. Before election was reached a number of bets were made on the outcome, with even money on Ochs' chances, one bet of \$1,000 being recorded. Prior to the opening of the convention the Ochs faction was claiming fully 200 pledged votes.

Sunday night the various camps were in secret sessions in their headquarter rooms at the Hotel Morrison. H. B. Vanner of Lexington, N. C., seemed to have as campaign manager, Sam Trigger. The next strongest candidate before the session started pointed toward Frank J. Rembush of Shelbyville, Ind. Fred Herrington of Pittsburgh, D. G. Rodgers of Minneapolis and Tom Furniss, were also in the running, but it was reported that two of those would withdraw their names after being proposed.

A lively fight was in order over the recognition of the Motion Picture Theatre Owners Association, made up of Illinois men who own their theatres and led by Louis Franks. The latter was elected exposition manager for this year at last year's convention, but later was ousted. Franks took the matter in the courts and demanded that the executive committee of the league decide the status of his ejection. He lost when the committee confirmed the ouster and several months ago began actions against Peter J. Schaefer, alleging libel, asking \$50,000 damages, and against Ochs, Shindler (who was appointed exposition manager in his place), Schaefer, Tom Furniss, Alfred Hamburger, Jos. Hopp and others, alleging conspiracy and asking damages to the same amount.

The Franks faction enlisted Judge A. P. Tugwell, one of the few coast delegates on hand to intercede for them. They prepared two protests in which the league's officers are severely arraigned. Franks' association is made up of other exhibitors who were ousted and a number who resigned, but in their protest they still maintain that they are members of the league. They claim they are for any candidate against Ochs and that there are enough votes to defeat him, only that those votes are split among the various opposing candidates.

The opening night of the exposition did not present the crush of last year and that was explained by the fact that there were fewer passes good for Saturday and Sunday. Jos. Hopp, however, maintained that more money would be made this year, since the running expenses have been considerably reduced.

The general undercurrent prevailing was the secrecy prevailing toward everything concerning the convention. Early Monday morning Trigger declared that the credentials of several New York delegates had been turned down, the reason being that they were back in their dues. No program of matters to be considered by the convention was outlined. But there was a promise of "music" from those factions opposing Ochs.

The administration ticket as mapped out by the Ochs machine, with Ochs



MAE MURRAY.

MAE MURRAY has just signed a contract to become a star in BLUEBIRD photoplays. At the same time ROBERT LEONARD became her director.

Mae Murray is at the Chicago Convention this week, chief attraction at the Bluebird Booth. Saturday, with Mr. Leonard, she leaves for Los Angeles, to begin work at once in Bluebird's West Coast studios.

MOVING PICTURES

as heading the list for president, included Joseph Hopp, Illinois, first vice-president; William Eisenberg, Mississippi, second vice-president; third vice-president, open; Edwards Fisher, Washington, fourth vice-president; William Brandt, Brooklyn, executive secretary; William Sweeney, Illinois, financial secretary; E. H. Horstman, Massachusetts, treasurer; executive committee: Louis Blumenthal, New Jersey; Eugene Clark, Mississippi; Louis Levine, New York; A. S. Black, Maine; J. H. O'Donnell, Pennsylvania; Alfred Hamburger, Illinois; Thomas Furniss, Minnesota; M. C. Rice, Iowa; E. C. Goldman, Kansas; delegates to the National Association to act with executive committee: H. C. Hespe, New York; D. Chamberlain, North Dakota; Robert Levy, Illinois.

CONVENTION NOTES.

The early days of the exposition demonstrated that all the picture stars would appear as advertised. They were introduced nightly by Ludwig Schindler, exposition manager, and others of the picture folk appearing on a platform connected with a runway to the private offices of the Coliseum. Some of the stars made short addresses, but majority bowed or sent kisses to their admirers.

The Universal-Butterfly booth seemed always to attract a crowd. The art of make-up was demonstrated, the models being Ethel Burt and Gladys McQuarrie. The latter is the wife of David McQuarrie, vice-president of the Corbin Lock Co., and last week came into notoriety through her suit for separate maintenance. She was granted \$100 monthly by the courts. A band also played in the Universal booth, which was decorated with rapid fire guns and other military equipment.

The biggest draw, however, was furnished by the Rothacker studios, who showed how "pictures are made." This was worked by erecting a fully equipped studio in the annex building. On the platform, in the glare of the studio lamps, various picture artists posed, being coached by real directors and "caught" by the cameraman. There was always applause when the director ordered "cut," and the picture was "finished."

Metro drew attention with a jazz band and

singers in its booth. Pencils in bullet form was ~~FLYER~~ ~~ARAZ~~ ~~ADVERTISING~~ "The Blacker."

Both Metro and Goldwyn had specially constructed booths in the form of pagodas, the latter having brought out its technical director to erect the booth.

Thursday was Navy Day, the band from the Great Lakes Naval Station giving concerts afternoon and evening. The band has been coached by John Philip Sousa.

Essanay and the Daily News held a feminine "star" contest, the winner to appear with Bryant Washburn in a feature. The contest was open to those never before a camera. It was Washburn's job to interview applicants.

Wm. R. Brandt, a Chicago lawyer, snapped his fingers at Judge Kenesaw Landis and was sentenced to sixty days. A number of persons asked William Brandt, of Brooklyn, if he was the fellow.

Low Fields attended the opening night. He is under contract for a series of comedies for Selig, work upon which has already begun.

There was dancing at one end of the Coliseum, with Bill Hensel leading the band. A charge of five cents per dance was made.

One of the most spectacular exhibits was that of Paramount. This consisted of a large electric sign in banner shape hung from the steel beams. The sign held the names of Aircraft, Lasky and Famous Players.

Several large typhoon fans in operation were very welcome, the weather having turned warm coincident with the exposition's opening.

Bill Epstein, who formerly managed a house in DeKalb, Ill., had the refreshment concessions.

There were about fifty different booths occupied, including accessory concerns, trade journals and daily papers.

Captain McDonnell, chief of Chicago's fire prevention bureau, was in conference there with John F. Ancona, one of the Eastman experts, who was asked to give McDonnell data on the matter of handling film so that danger of fire will be kept at a minimum. This action is a result of the recent disastrous film fire in the Pathe vaults. McDonnell's recommendation to the city council for an ordinance prohibiting storing of films in the Loop has not yet been acted upon.

SPOOR-CHAPLIN SUIT ON.

The impression there had been an adjustment or agreement over the action for damages brought by Essanay against Charlie Chaplin appears to be an erroneous one. The case is still on the calendar in the western courts, where it was brought. There was a continuance assented to on behalf of Chaplin, following an application by Spoor for it, and the action is expected to come up for trial in the fall.

Chaplin on the Coast is appearing frequently for Red Cross benefits, besides contributing toward the cause, having recently given the Red Cross Society in his district \$1,500.

NEW FILM BUILDING.

Washington, D. C., July 18.

A. H. Sawyer is here to close a deal for the construction of a fireproof building to house all the local film exchanges.

The authorities have notified the various exchanges they cannot store films in their present headquarters and the new venture will be a timely one.

CHILD SCALDED TO DEATH.

Cincinnati, July 18.

Rupert Joseph McMahan, aged 15 months, son of I. W. McMahan, owner of several motion picture houses and a film exchange in this city and formerly one of the managers of the Olympia theatre, was scalded to death at Toronto, Canada, several days ago, where his parents were visiting Mrs. McMahan's aunt. The child playfully grabbed a butcher knife from a kitchen table and the knife fell to the floor. Fearing Rupert would cut himself, the aunt rushed to get the weapon. In so doing, her skirt caught on a tea pot, pulling it from a stove, and the hot fluid was spilled over the baby. The body was brought to Cincinnati for burial.

NO GOLDWYN DEPOSITS.

Chicago, July 18.

An important announcement dovetailing itself with the resolutions drafted at the League convention of the country-wide exhibitors here is that the Goldwyn Picture Corporation will eliminate the deposit system January 1 next, when exhibitors will not be forced to make advance deposits on films.

The league went on record this week in resolutions that it was unalterably opposed to the payment of advance moneys on film rentals.

Goldwyn is the first company to officially adopt the abolition of the deposit system.

Information was obtained at the New York offices that President Samuel Goldfish was in Chicago attending the convention and that it was very likely that the notice regarding the deposit abolition came from him there.

ANOTHER SABBATH BREAKER.

Little Rock, Ark., July 18.

On a charge of breaking the Sabbath, Louis Rosenbaum, manager of the Princess theatre, was arrested July 13, the second time he has been taken into custody on the same charge, the first arrest occurring the Sunday before.

Judge Gerlach in the previous instance dismissed the case, holding the operation of pictures on Sunday was a necessity in view of existing conditions due to the location of the military encampment near Argenta.

Ministers who were responsible for the arrest declare they will continue having Rosenbaum arrested every Sunday he operates.

The incident did not stop the show, and the Princess remained open from 2 to 11 p. m.

American Film Company, Inc.
presents

MARY MILES MINTER

IN

"MELISSA of the HILLS"

In five acts. By Mathilde Hekker
Justice. Directed by James Kirkwood. Released week of July 23rd.

"Prettier and more delightful than ever before," says the "Motion Picture News" in reviewing "Periwinkle," a recent Mary Miles Minter picture.

"Melissa of the Hills," her newest picture, is a story of strong heart interest. She is supported by an all-star cast. As a box office attraction it is sure to break records. Arrange your booking NOW at your nearest Mutual Exchange.

Produced by
American Film Company, Inc.
Samuel S. Hutchinson, Pres.

Distributed by
Mutual Film Corporation
John R. Freuler, Pres.



BLUEBIRD PHOTOPLAYS (INC)

PRESENT

ARTHUR HOYT

With

Neva Gerber, George Hernandez
and George Chesbro, in

A Dramatic Picturization of the
Famous Novel

"MR. OPP"

By

Alice Hegan Rice

Author of "Mrs. Wiggs of the Cabbage Patch,"
and other Successes

Directed by Lynn Reynolds

Book through your local BLUEBIRD Exchange, or

BLUEBIRD PHOTOPLAYS (Inc.)

1600 Broadway, New York

BOY! PAGE BURLESQUE.

BY O. M. SAMUEL.

"Pick up my old hat!"
 "On the bench!"
 "This ain't a regular ear."
 "You'll find out."
 "Did she tell you what I told her not to tell you?"
 "She made apple sauce."
 "We have apple pudding, apple pudding and apple pudding."
 "Oh ossifer!"
 "You say the child is in Yonkers."
 "Yes, yes, go on, go on."
 "Call me a messenger boy."
 "You will, will you?"
 "I have the papers—the cigarette papers."
 "Girls, let's make believe we're in society."
 "Give me credit, boys."
 "Gosh! How I love that man!"
 "I'm the sheriff and I'll run yer in."
 "We'll be entertained by prominent stage celebrities."
 "You shall die."
 "Missed!"
 "I can lick any man in the place!"
 "Come closer! Come closer!"
 "Krausmeyer and McManus are running for office!"
 "All right, then. Bring me bread and gravy."
 "I'm teaching the worm to swim."
 "What have you? A wife and four children."
 "Keep your eye on the little pea."
 "Go ahead and introduce me."
 "How could he do it?"
 "I am General Debility."
 "Take this message to the front!"
 "And when I return, I'll be back."
 "No matter! No matter!"
 "You back again? And you want money!"
 "That's a good dog."
 "We have here a trained flea."
 "Watch me go in and clean up the place."

"I make them up as I go along."
 "You can't speak a word of English, can you?"
 "Put this tin shield up and the Indians won't attack you."
 "I'm so angry I could crush a grape."
 "That's what they all say."
 "Your last chance, ladies and gentlemen."
 "So this is Persia. Oh, pshaw!"
 "Will you shut up!"
 "I won't sit down!"
 "Ask for any song you wish."
 "The audience will kindly remain seated for the finish."
 "We have secured her by special permission."
 "Somebody's cheating here."
 "Can you keep a secret?"
 "Let me get at him!"
 "It's none of your business how my wife is."
 "It's all right if you keep on walking."
 "She holds the Richard K. Fox medal."
 "Father and son."
 "Up with the napkins! They're serving the soup."
 "Have you two tens for a five?"
 "We'll put the money right down here."
 "I'll bet you haven't a shirt to your back."
 "We don't expect him until the train arrives."
 "Help! Help!! Help!!!"
 "I dare you to hit him again."

"Among Those Present" in Boston.

Klaw & Erlanger and George C. Tyler have arranged to present their new production, "Among Those Present" for four weeks in Boston commencing Sept. 3. The piece is the work of Larry Evans and Walter C. Percival, the latter a manager and producer of vaudeville acts.

RAYMOND WELLS HERE.

Raymond Wells, who staged the monster production of "Julius Caesar" in Beechwood Canyon, Hollywood, Cal., has been called to New York for a conference with the heads of one of the important re-organized film corporations. Mr. Wells is a director of note, who is responsible for many of the more important Triangle-Griffiths productions, and studied the cinema art under the personal guidance of Griffiths. The magnitude of the "Julius Caesar" production was so gigantic it was pronounced by all who viewed it, the most daring of all efforts in the production of Shakespeare. More than 5,000 persons were employed in the ensembles, while the cast comprised among the principals, Tyrone Power, DeWolf Hopper, Frank Keenan, William Farnum, Theodore Roberts, Sarah Truax, Constance Collier, and other notable dramatic stars.

ST. LOUIS OPEN AIR OPERA.

St. Louis, July 18.
 Daily rehearsals are being conducted for the presentation next week of the opera "Pagliacci" and a program of Spanish Ballet Divertissements to be given next week in the St. Louis municipal open air theatre.

The presentation has been arranged because of the phenomenal success of "Aida," given by operatic stars in June. Armando F. Agnini, stage director of the Metropolitan Opera Co., and Mastero Guerrieri have been rehearsing 500 local members of the chorus. Francesca Perlata, G. Bonfiglio, Mme. Zanini and A. Scuri are prominent artists who will be seen in the coming performances.

The theater accommodates 10,000, able to hear in all parts of the amphitheatre.

SULLY'S SHOP PICTURED.

Sully, the Barber is itching to be an actor again.

This time it's the picture bug that alighted on Sully's smooth cranium. Rufe Le Maire has been talking to Sul. Rufe told him he could be a better barber-actor before the camera than he was with Conroy and Le Maire, Dave Genaro and Harry Fox, also Loney Haskell, in "Sully's Cabaret Barber Shop" at Hammerstein's, for one memorable week.

Sully is willing to believe it, but there must be some coin in this job, he says. Sully got \$100 for the Hammerstein week and also got wise at the same time. Now his lowest figure is \$300, but upon hearing a picture might take four weeks, started to figure. He's willing to split 50-50 with anyone who can get him \$1,000 as a picture actor. Sully's only condition is that Dave Genaro must be acting with him. Sul says Dave is the only one he will stand to beat him up, as Dave came from his home town.

FAIRS CANCELING.

Chicago, July 18.

Fairs in the mid-west are attempting wholesale cancellations. One attorney has begun at least six actions against fair people for breach of contract.

The answer of the fair managements is that the contracts are signed by their secretaries, who have no power to do so and that to be bona-fide they should have been certified by the board of directors.

The outdoor amusement men give at the reason for bad business, that most of the young men are at war or preparing to join. They say they are in debt and are anxious to keep from going in deeper.

DONALD MACKENZIE

DIRECTING MISS MOLLY KING
IN NEW SERIAL FOR ADRA-PICTURE

PRODUCER - DIRECTOR

"THE GALLOPER"	CLIFTON CRAWFORD
"MARY'S LAMB"	RICHARD CARLE
"THE SPENDER"	GEORGE PROBERT
"PRECIOUS PINKET"	LOIS MEREYTH
"THE PARDON"	THAIS LAWTON
"THE CHALLENGE"	MONTAGU LOVE

"PERILS OF PAULINE" SERIAL
 #2 "THE SHIELDING SHADOW" SERIAL

FENIMORE COOPER TOWNE

BUSINESS MANAGER
FOR DONALD MACKENZIE

SUITE 42C
 1493 BROADWAY
 BRYANT 675
 NEW YORK

Exquisite

EMMY WEHLEN

Adds another triumph to her unbroken record of conquests of the screen which includes THE PRETENDERS, SOWERS AND REAPERS, DUCHESS OF DOUBT and THE TRAIL OF THE SHADOW, in

William Christy Cabanne's play

"Miss Robinson Crusoe"

Directed by Mr. Cabanne in 5 Acts.

Released

July 30th

METRO
PICTURES



JUST TWENTY-FIVE

HARRY V

started what has unquestionably turned out to be the most remarkable professional friends for their hearty support in the past and submit for it published at any one time. Songs to suit everyone carefully constructed. Harry Von Tilzer is always on the professional floor and glad to take

Comedy

**ISN'T SHE
THE BUSY LITTLE
BEE?**

Great Double

Geo. Fairman's Great Patriotic Song Hit
**I DON'T KNOW WHERE I'M GOING,
BUT I'M ON MY WAY**
Another "Tipperary"

HITS

Great
Comedy Kid
Song

CONSTANTINOPE

Lyric by
**BERT
HANLON**

Ed. Rogers' Beautiful Moon Song
**CLOSE YOUR EYES NOW,
SLEEPY MOON**
Great Single, Double or Ensemble

The Greatest Irish

SAYS I TO M

A Riot for Lillian Lo

The Most Beautiful

JUST AS YOU

With the Greatest

Ben Bard and

GIVE ME THE R

Introduced by Teddy DuPo

Geo. Whiting and Bert Kalmar's Big Rubc Song Hit

I'M A 12 O'CLOCK FELLER IN A 9 O'CLOCK TOWN

LOVE WILL FIND THE WAY

Another "Last Night Was the End of the World"

HARRY VON TILZER

222 West 46th St.

BEN BORNSTEIN, Prof. Mgr.

RS AGO---IN 1892

ON TILZER

any popular songwriter that ever lived. He wishes to thank his many friends for the season what he considers the greatest collection of songs that he has ever heard of every kind that have the punch. He will be happy to make new ones.



Comedy Hit In Years

SELF, SAYS I

and Marguerite Farrell

Geo. Weidner and Sadie Burt's Great Comedy Double
SOME LITTLE SQUIRREL IS GOING TO GET SOME LITTLE NUT
 Also Great Single

ADELE ROWLAND'S Comedy Hit
LISTEN TO THE KNOCKING AT THE KNITTING CLUB

Ballad in Years

MOTHER WAS

Poem Ever Written

HITS

Clatt's Terrific Hit

HT TO LOVE YOU

the "Ragdolls In Ragland"

The Ballad That Will Never Die
THERE'S SOMEONE MORE LONESOME THAN YOU
 The Song With the Great Poem

Comedy Hit
IF SAMMY SIMPSON SHOT THE SHOTS, WHY SHOULDN'T HE SHOOT THE SHOTS?

MUSIC PUBLISHING CO.

11 West 42nd Street, New York City

MEYER COHEN, Bus. Mgr.

A Hit With Any Audience

THE MAN BEHIND THE HAMMER AND THE PLOW

WONDERFUL GIRL, GOOD NIGHT

Great Comedy Novelty Song

SUPERS DISAPPOINTED.

Fully 60 men and women, who avow they were verbally engaged through the Mrs. Wolf agency to do some jobbing for the Peerless Company, declare vehemently that they reported in the Grand Central station at 7:30 a. m. Tuesday expecting to go to Nyack, and remained there until 10 o'clock before they accidentally learned that the camera work for the day had been called off.

Most of the people were in evening clothes or conventional attire, ready to step into the picture, and a section of the men that called at the VARIETY office later in the day claimed that they didn't even get carfare for the long wait.

Telephonic endeavors to reach Mrs. Wolf at her offices in the Playhouse resulted in word that she was out of the office. Mrs. Wolf is understood to be the casting director for the Peerless.

Some of the party that had the long wait and no remuneration were also in the jobbing party that recently got into a jam with the Globe Amusement Co., which sent people to the Goldwyn studios at Fort Lee.

"PARENTAGE'S" AUTHORSHIP.

The success of "Parentage" in seven reels, at the Rialto last week, disclosed that the actual author of the feature film's scenario is Anthony Kelly, who also was responsible for the writing of "The Bar Sinister."

"Parentage" is circulated by Frank J. Seng and billed ostensibly to credit Hobart Henley with the authorship. Mr. Henley is said to have rewritten the finale, against Mr. Kelly's wishes, and the latter is reported to have requested, following the revision, that his name be not entered on any billing matter in connection with the film.

The Universal produced "Parentage" and is reported to have sold the feature to a film critic at cost, the picture reviewer then letting others "in" and finally securing the Rialto showing, after the picture had been on the market for some weeks.

Aided by the weather break of last week, the Rialto did a steady strong business, a good publicity campaign for the week also furthering the attendance.

SHELDON SUCCEEDS FRUELER.

Chicago, July 18.

James Sheldon succeeds John R. Frueler as president of the Empire Film Co., which is making Frohman features at Glendale, L. I., but it is stated here that there is no internal dissensions, as reported from the east.

Mr. Frueler explained that the Frohman pictures had passed the stage where they can be superintended over the long distance phone and it is because of that and a desire to facilitate their completion that he stepped down as president. Mr. Sheldon is installed at the Glendale studios and there the executive work can be much more easily done than by Mr. Frueler here in Chicago.

The Frohman-Mutual pictures will start releasing early in the fall, it being the Mutual policy to let down on the number of feature releases during the summer, since it is figured that a slow start only can be obtained during the hot season.

RAVER WASN'T CONFIDENT.

Harry Raver might have saved himself a whole lot of trouble if he had had just a little more confidence in "The Warrior," which he presented at the Criterion Theatre on Monday night with "Maciste" of "Cabiria" in the star role. For two months Mr. Raver has had "The Warrior," under option from Italfilm of Turin, Italy, producer of "Cabiria," which Mr. Raver brought to America three years ago. He engaged the Criterion theatre for four weeks, assembled his film to suit himself, gathered together an orchestra, spent a little money in the newspapers and let it go at that.

"The Warrior" is in seven reels. On the opening night there was a brief intermission after the fourth reel. Mr. Raver refused numerous offers for territory, one enthusiast offering to double an offer he had made if the last part of the spectacle was as good as what he had seen. When Mr. Raver read what the newspaper critics said about his star and production Tuesday morning he realized he had overlooked something but by night he was trying to make up his mind to which theatre to move "The Warrior" when the four weeks are up at the Criterion. "The Warrior" cannot stay there because a picturization of Hall Caine's "The Manxman" is coming in for a few weeks before the opening of the regular season.

But apparently "The Warrior" and "Maciste" must have a New York home. With the temperature in front of the Criterion up around ninety degrees on Tuesday afternoon, there was a large and enthusiastic audience inside. The Tuesday night audience was nearly capacity. This proves anything you want it to prove, but chiefly that if a manager has the goods he can get the money. Not since Sunday has an advertisement appeared in any newspaper, and there isn't a sheet of printing in town.

TWO SOLD TO PATHE.

Late last week Pathe purchased outright from Rapf & Golder the latter's completed feature films, "Today" and "The Mad Love" (with Robert Warwick), originally named "The Lash of Jealousy." In "Today" Florence Reed is the star.

The selling price was a trifle under \$125,000, with Messrs. Harry Rapf and Lew Golder perfectly satisfied with their disposition of the films. One of the firm's members stated this week he thought the outright sale and quick turn over were preferable to their own distribution or states rights selling that entailed work they were not trained for. "We are producers," said he, "not distributors. We aim only to turn out a good picture and then want to dispose of it quickly for the best price obtainable."

Selznick had an agreement to distribute the Warwick film, but this was canceled by mutual agreement.

Rapf & Golder have another Warwick feature nearing completion, and in the early fall will start work upon "Mrs. Dane's Defense," with Florence Reed in the stellar role. "Mrs. Dane's Defense" was Broadway's hit of its season, and besides the attractive title, gives full range for a picture play.

PEARSON CONTRACT EXPIRES.

Virginia Pearson's contract with William Fox is about to expire and the star has received several flattering offers from other producers who are seeking her services for pretentious film productions.

Although Miss Pearson would neither deny or affirm it, the rumor that she is considering an offer which will place her at the head of her own producing organization, releasing through one of the big distributing concerns, appears to be well founded.

HERBERT BRENON

Presents

THE FALL OF THE ROMANOFFS

With ILIODOR


A mighty empire stood powerless under one man's evil influence. The tattered exiles in the Siberian mines had ceased to hope for freedom. An enslaved nation, a people doomed to servitude through one man's villainy!

That man was Rasputin, the unspeakable.

Up from the scathing whipcord of the submerged Russian people came a man who strove to free his native land from the reprobate's grasp. A young priest, a mystic, a friend to all, he was finally driven from Russia a hunted fugitive.

This man was Iliodor, the "Mad Monk."

This amazing story, moving onward with the sweep of a mighty symphony and tracing step by step Russia's grasp of freedom, is authentically told in "The Fall of the Romanoffs."



Nance O'Neil
as The Czarina

Alfred Hickman
The Czar

Ketty Galanta
Anna

Charles Craig
Grand Duke Nicholas

William E. Shay
as Feofan

Edward Connelly
Rasputin

Conway Tearle
Prince Felix

Mlle. Marcelle
Sonia

COAST PICTURE NEWS.

James Young has completed his contract with the Paralta Company. He was engaged to direct one picture starring Bessie Barriscale.

Clara Williams denies the report she signed with Selznick.

Reginald Barker, feeling fit as the proverbial fiddle, is back at Culver City after a week's vacation.

David Horsley is motoring through the Yosemite. Mrs. Horsley and a chauffeur are along.

George Ovey, the comedian, was considerably "mussed up" during a fight in a picture scene the other day.

Harriah Ingraham is now directing **Baby Marie Osborne**.

Norman Maning, studio manager at Horsley Studio, is one of the busiest birds in this week of the woods. He is manipulating six companies, ranging in production from one reel comedies to five reel dramas.

William Garwood is now acting before the Horsley cameras.

Lorimer Johnson has been engaged to direct **Crane Wilbur** in Art-Drama features.

Mary MacLaren—beg pardon, **MacDonald**—is busily engaged upon her first picture for Mutual.

The **Toreadors** gave a clam bake in Santa Monica Canyon Sunday. Three dozen were present.

Franklyn Farnum emerged from the shadows one night last week and appeared at Pantages theatre, Los Angeles, with **Leona Stephens**, with whom he trouped a few years ago in "The Only Girl."

The Independent Theatrical Exchange has opened offices in Los Angeles for the purpose of producing film comedies. The first picture will be "Drafted in the Finish," and has **Don Maxim**, a French comedian, as the featured player.

Mabel Condon spent the week-end at Santa Barbara.

Don Meaney is now supplying the studios in and around Los Angeles with extra people.

Jack Cunningham, the scenario writer, has moved four times since arriving at Hollywood a year ago. It is understood that Jack has been able to lay away a neat little bank roll by this method.

Mack Sennett, home from the east, is signing up the players he wants for his new company. No names have been given out yet. A notice was placed on the Keystone call board a week ago to the effect that players not engaged by Mr. Sennett by July 15 should apply to the Culver City plant of the Triangle for situations.

Herbert Standing is now working on his second picture with **Douglas Fairbanks**.

Frederick Vroom is directing at Horsley's.

Universal is widely advertising the picture "Come Through," which is now running at the Superba.

Ralph H. Spencer, for a time with Keystone, is assistant comedy manager at Fox.

Ray Griffith is taking up voice culture.

Charley Gates, manager of the Symphony, headed a military parade her last week.

Ella Hall is to wed **Emery Johnson**, according to local reports.

Paul Willis is now with Morosco.

Anna Luther is trout fishing at Big Bear.

PETROVA IS RESTING.

Olga Petrova is resting from her arduous film labors of the past two years and in the meantime **Herbert Lubin** is endeavoring to form a producing organization, headed by Petrova, to make eight features a year.

If this is consummated the new company will be asked to pay Miss Petrova a salary of \$10,000 a week for one year, during which time she will agree to make the said eight features.

Meantime the film star has had an offer of \$100,000 for the negative of a single picture and another of \$10,000 a week while she is making two features, and an additional two per cent. of the gross.

WILL GET WAGE INCREASE.

The recent demand of the Musical Protective Union of New York for more money in the local picture houses, the requested increase affecting the Strand and Rialto in particular through those theatres attaching much program significance to their music and employing large orchestras, will be met with at least by the Rialto management, with the Strand almost certain to also agree to the increase rather than force out the present orchestra.

In the picture houses which do not charge more than \$1 admission the musicians are asking for \$42 a week instead of \$38.50 and the reduction of one hour a day in the working schedule.

In houses charging more than \$1 they request an increase from \$42 to \$45 a week, providing four weeks comprise

the engagement. If less, \$50 weekly is asked.

At the union headquarters at 86th street the Rialto is reported having agreed, with **Harold Edel**, of the Strand, considering the matter favorably. 'Tis Edel's contention that the increase on the picture houses should go into effect Sept. 1 at the same time the vaudeville scale is supposed to become operative. He considers the Aug. 1 date working as discrimination.

Meanwhile both the Strand and Rialto are waiting for the outcome of the meeting between committees representing the musicians' local and the managers' association. The Broadway picture houses plan to be governed by any agreement which the committee may reach.

The Rialto employs 40 musicians and the Strand 35.

MABEL NORMAND APPEARED.

It was reported this week that **Mabel Normand** had arrived at an amicable adjustment with Goldwyn and would commence work Sept. 1 for that company.

Miss Normand had signed a contract to appear as a picture star under the Goldwyn banner for \$1,000 a week and then refused to carry out the agreement, whereupon Goldwyn sought an injunction in the courts. It is understood she is to remain with the Goldwyn Co. for three years, at \$2,500 a week for the first year and a raise of \$500 a week for the next two years.

Goldwyn Distributing Corp. has closed a contract with **Marie Dressler** to release for the comedienne eight two-reel comedies, to be made by Miss Dressler's own company.

CHARLES FROHMAN SUCCESSSES In Motion Pictures

Frohman Stars

The most celebrated stars in all the world—**Charles Frohman Stars**—will soon be coming to you in motion pictures. Charles Frohman made famous such stars as **Maude Adams**, **Ann Murdock**, **William Gillette**, **Olive Tell**, **Billie Burke** and **Julia Sanderson**. Now the Empire All Star Corporation will present the Charles Frohman successes in motion pictures.

Frohman Plays

The pick of the Frohman plays—the same plays that have run for forty weeks to houses of \$12,000.00, \$15,000.00 and \$20,000.00 A WEEK—will be presented in motion pictures beginning next September. These Empire Pictures will present a new high standard in picture quality. Among the first Charles Frohman successes to be presented in Empire Pictures are:

Ann Murdock in
"OUTCAST"—"THE IMPOSTER"—"THE BEAUTIFUL ADVENTURE"
Julia Sanderson in
"THE RUNAWAYS"
Olive Tell in
"HER SISTER"

These famous stars will be presented, beginning next September, in series of Charles Frohman Successes. Other Frohman stars and plays will be announced later. The unlimited resources of the Frohman organization including plays, players, properties, costumes, etc., are employed in the making of Empire Pictures directed by **Albert Capellani** and **Dell Henderson**. Empire Pictures will be distributed through Mutual Film Corporation's exchanges. Get your reservations in NOW. Write or wire!

Produced by
Empire All Star Corp.

Distributed by
Mutual Film Corporation



ANN MURDOCK

CHARLES FROHMAN

JULIA SANDERSON

OLIVE TELL

NEWS OF THE FILM WORLD

Franklyn Ardell is writing scenarios for Roscoe Arbuckle.

The deal to sell the Lubin assets to the Prudential Film Corp. is now said to be off.

Emmett Campbell Hall has retired from the Goldwyn scenario department.

Cameraman George Peters, late of World and Metro, is now "shooting" for Roscoe Arbuckle.

Mary Pickford is negotiating through S. Osgood Fell & Co., real estate agents, for a large block of land in the east. It is in the nature of an investment.

The new studio erected by Kiever, Pictures, Inc., for Victor Moore, at Baldwin, L. I., is now open for business. Tommy Gray is still writing Moore's scenarios.

Mrs. Victor Moore will shortly retire from her husband's comedy company, where she is acting as leading woman, and go into retirement to await an interesting domestic event scheduled for early fall.

F. E. Becker has purchased the rights in twelve stories to "Who's Your Neighbor?" There is a likelihood the feature may be shown on Broadway for a run before the summer is over.

W. A. Coughlin, manager of the Mutual's sub-branch at Butte, has resigned owing to ill health. Wilbur G. Selb, booker at the Salt Lake City branch, has been appointed manager at Butte.

The second George M. Cohan picture, "Seven Keys to Baldpate," has been completed and

will be released August 26, following the Douglas Fairbanks film, "Down to Earth," which will be released August 12.

A remarkable feature of "The Fall of The Romanoffs," which is rapidly nearing completion, is that there will be twelve well known dramatic leading women appearing in a single Russian court scene as princesses.

Hayden Talbot was engaged this week to write original stories jointly for the Essie Barricade Feature Corporation and the J. Warren Kerrigan Feature Corporation, and will hereafter devote his time exclusively to these two organizations.

Billy West is all awed up these days. On his return from a motor trip to Chicago he found awaiting him a letter from a Japanese maiden, written in broken English, requesting a personal photograph. And now Billy thinks he's a mahitree idol.

J. K. Burger, identified with the motion picture business for some years, has left the industry to enter the advertising agency field. He has identified himself with the E. T. Howard Co., one of the oldest agencies in New York.

Dennis F. O'Brien, who is the attorney for a large number of theatrical and motion picture stars, and also secretary of the Fairbanks Film Corporation, went to Los Angeles last week to consult with "Doug" relative to a new Arctcraft contract calling for additional Fairbanks releases.

Pete Schmidt, publicity man for Arctcraft, has gone on a three weeks' vacation, which he will spend on a trip to the coast looking over the studios in Los Angeles. Pete says

he is paying his own expenses, but then Pete is a press agent.

The recent fire in Pathe's Chicago office, in which all films and advertising matter not in transit were destroyed, has proven the great efficiency of the Pathe organization, and due to that, Manager C. W. Bunn and his force resumed business within twenty-four hours, almost as if nothing had happened.

The success achieved by Mollie King in the Pathe serial, "Mystery of the Double Cross," has resulted in her being placed in the stellar role of a new serial by Charles Goddard, which will be released some time in September. The title of the new serial has not yet been selected.

Advices received by Sidney Drew from his son, S. Rankin Drew, the film director, announce his presence at the Ecole D'Aviation Militaire Avard (Ober), France. Young Drew relinquished a salary said to be \$700 weekly and gave up a home of luxury for the hardships of service at the front.

The Broadway-Strand theatre, Detroit, has secured the first-run franchise in town for the Arctcraft-Paramount pictures under the new plan. Harry I. Garson, manager, takes the Fairbanks, Clarke, Fredericks and others, but not the Pickfords, Cohans or Harts. Mr. Garson is cancelling Fox service to take on the new Arctcraft-Paramount pictures.

"Les Miserables," now showing at Orchestra Hall, Chicago, is a remake of the picture exhibited several years ago. The present print was taken from the original negative which was brought over from France some time ago. The release is 8,000 feet in length, about 1,000 feet having been cut from the original film.

Joseph Byron Totten has abandoned his vaudeville sketch for the present and has returned to film making, directing features now at his farm at Westfield, R. I., arrangements having been made for the Totten picture to be released through Essanay who in turn will turn them loose via the K-E-N-E service.

Beulah Poynter had brought an action in the Supreme Court against Klieg Features Corp. and Lee Kugel asking an injunction against the use of the name "The Unborn," and also an accounting from the defendants, on the ground that they made use of her title after her play had been written. She claims they took a film previously called "Sins That Ye Sin" and renamed it.

"Eighteen Cincinnati theatres are exhibiting the Pathe serial, 'The Neglected Wife,' in which Ruth Roland is the star. Keen interest is being shown in the contest for the best letter solving the problem presented in this serial." So writes the motion picture reviewer of the Cincinnati Post of the interest taken in the Ohio City in Pathe's serial, "The Neglected Wife."

A telegram from the Douglas Fairbanks Company received by Arctcraft Pictures in New York late last week announced that the production of the new photoplay, "Down to Earth," has been delayed as a result of the death of one of the members of the company. The player fell overboard near the Catalina Islands during the production of a scene for the new film and was drowned.

Manager Edel, of the Strand theatre, has completed arrangements whereby all official war films taken in Europe by the cameramen with General Pershing's army will have their first American presentation at the Strand theatre, exclusively. The first shipment of these films were received last week, and are now being shown at the Strand under the title "Uncle Sam's Troops Training Behind the Firing Lines in France."

T. A. Lee, for the past season manager of the Harry Boyle theatre, Fond du Lac, Wis., has returned to Milwaukee. O. J. Vollett, manager of the idea, has assumed management of the Boyle and will have charge of both houses. Vaudeville and pictures will continue at the idea, with a picture policy adopted for the Boyle, which seems to be a losing proposition when supplemented with a three-act program.

J. Herbert Frank has removed the bandage from his leg, which was banded too hard by Milton Sills in a film that assumed too much of the realistic to please Frank. A blood vessel was ruptured and Frank lost a lot of blood before surgical attention was rendered. Frank and Sills were doing a big scene in "The Fringe of Society" when the accident occurred. The camera caught everything.

Mrs. Georgiana Juul, police matron of Evanston, a Chicago suburb, was temporary film censor of that village last week and caused considerable hubbub in a local house by ordering cut from a picture called "The Clodhopper," a scene depicting a father chastising his son with a razor strop. She had failed to pass on the picture at the regular time, saying she would observe it projectively during a show. When the audience was told what it was all about, a clamor arose and the lady censor exited amid swift "repartee."

The woman section of the Navy League has been conducting an auxiliary branch in the lobby of Orchestra Hall, Chicago, where the official British pictures of military tanks have been showing. It was one of Tom North's stunts which received considerable

publicity. The branch was in charge of Captain Williams of the aero squad and Mrs. Williams had charge of the actual demonstrations. The big "air float" of the kind twelve daily women were taught wireless telegraphy, miniature outfits being installed.

Thomas H. Ince, through the Arctcraft Pictures Corporation, last week announced that he would personally produce from two to four special productions during the coming year for Arctcraft. These films will be released through Arctcraft in addition to the Arctcraft pictures and the photoplays he will release through Paramount. A telegram from Mr. Ince received by Walter E. Greene of Arctcraft, states that these specials will be similar to Billie Burke in "Peggy" and "Civilization" and will offer pretentious films with unusual themes.

A triple exposure which breaks the record for the number of times necessary to make it to satisfy a director is one of the many photographic features of "Who's Your Neighbor?" the sociological photodrama now being staged by Master Drama Features, Inc. Laboratory experts say that this triple exposure is one of the things of its kind ever done. It is so delicate a piece of work requiring such perfect timing to the fraction of a second and perfect synchronization, that it had to be taken twenty times before the result was satisfactory to Director S. Rankin Drew.

The long expected Metro announcement has now been made public by Richard A. Rowland, president of the Metro Pictures Corporation. Co-incidental with the announcement of its policy, Metro sets forth as its trade slogan, "At a price the exhibitor can afford to pay," and points out that it desires no contracts that do not permit the exhibitor to make money. Metro's new policy also includes the elimination of all stars who have not acknowledged box office drawing power and the presence of big stars in big productions, so that each Metro release will be a box office attraction.

So successful has Herbert Brenon's thriller, "The Lone Wolf," become at the Broadway that its engagement has been extended indefinitely and the picture will undoubtedly run through the summer. Originally the engagement was only for two weeks and the producers expected to have to make good a big loss on account of the hot weather. But to their surprise the production made money right from the start and instead of a loss will show a handsome profit on the engagement. "The Lone Wolf" is also running as a dollar attraction at the Studebaker theatre in Chicago and arrangements have been made to show it as a pre-release in the largest motion picture theatres of ten big cities early in August. The regular release will probably be about September 1.

Whiskers are at a premium over at the Herbert Brenon Studio in Hudson Heights, where Herbert Brenon is filming his big state's rights production, "The Fall of the Romanoffs." As all the characters are Russians and therefore the men at least must have the flowing beards long associated with that nation, George Hall, casting director, is almost sure to engage any patriarchs who can exhibit a luxurious hirsute crop. Several ancients from the nearby Jersey villages are thus enjoying their first lessons in camera acting, and as word has gone out that any man with a beard can at least work as an extra in the big exterior scenes, Hall is now being besieged by a horde of old timers from the Jersey swamps. The other day Hall engaged a man who had for years been superintendent of the dining car service of the Pennsylvania Railroad but had been compelled to retire by ill health and was in straightened circumstances. He proved an excellent type for an aged Russian peasant and will receive a good salary for several weeks to act before the Brenon camera.

NEW INCORPORATIONS.

Jean Hayes, Inc., manage theatres and opera house; \$5,000; H. S. Hechheimer, L. Gibson, H. B. Price, 220 West 42nd street, New York.

Shamrock Film Corp., Manhattan, motion pictures and theatres; \$30,000; H. G. Wiley, J. M. Schenck, H. Harris, 501 Fifth Avenue, New York.

Under-Sea Amusement Corp., Manhattan, amusements and exhibitions; \$100,000; S. H. Smith, M. A. J. Christie, M. M. Brunthal, 27 Cedar street, New York.

MACKENZIE AGAIN WITH ASTRA.

Announcement is made of the signing of a contract between Donald Mackenzie and Astra-Pathe, whereby Mr. Mackenzie is to direct Mollie King, at present being starred by Pathe in "The Mystery of the Double Cross," in a new serial as yet unnamed. As five episodes have already been made Mr. Mackenzie is taking up the work starting with the sixth, and his contract calls for his finishing the series.

Donald Mackenzie is the Director of the "Perils of Pauline," the first of the big money-making serials, and which has been shown in every country of the civilized world. His second serial was "The Shielding Shadow," another big dividend payer.

Book-
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Directed by STUART PATON

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The Summer Box-Office Serial

EXPO CROWDS CRY S. O. S.

Chicago, July 18.

An important sideshot among the mottled masses at the big movie expo. at the Coliseum here is the query sticking in the faces of visiting exhibitors, like Belshazzar's flash on the wall, "What are we going to get instead of programs?"

Practically everybody here concedes that programs as they were and are wont do and wont be. Producers here have their ears to the ground listening to the voices of the exhibitors, knowing they have the ears of their audiences, and hoping thus to get a line on which new way to steer. Visitors in the know can give statistics overwhelmingly demonstrating that the schools reputed by tradition to be born at the rate of one a minute are pretty well thinned out.

These dopesters point to the intimately conceded fact generally that scarcely a single one of the big producing corporations is paying legitimate dividends from actual earnings, and that on every hand there is a disposition to temper the wind to the shorn rams.

One of these concessions to ill winds is the disposition broadening in its scope with every added day of the big producing firms to buy outside productions and, where the quality approximates their own output to pay a substantial profit over production and tag the big firm name on the labels.

The subletting of studios in the east to an extent unknown in the recent past to independent producers who aim to make wares to sell to the big parent corporations is one of the signs of the times supporting the viewpoint of the prophets who see a general material reduction in the pictures that the big companies will produce themselves.

It was this disposition of the big producers to listen cordially to independents that induced Lee Shubert's entry into the producing field, according to star chamber talk here. Similarly Arthur Hammerstein was in-

fluenced to open his bankbook for the Shubert-Hammerstein-Ince combination now working under the imprimatur of the Advanced Corporation, shortly to release "The Co-Respondent," directed by Ralph Ince, and said already to be sold in advance to one of the biggest of the parent organizations. The M. P. start of A. H. Woods, and the Sanger and Jordan and Alf Hayman movie entries are due, according to the expo. cagliostro, to the same come-on in market. All sorts of speculations keep popping from the gossip groups at the expo. as the program's successors, but nothing definite has found its way to the visitors as a solution of the problem bothering many of them.

ACTRESS HURT IN FILMING.

Mlle. Germaine Dourville, formerly leading lady of the Champs Elysee Theater in Paris and now acting before the camera for Herbert Brenon in his forthcoming big Russian feature, "The Fall of the Romanoffs" suffered painful injuries at the Studio last Monday as the result of being knocked down and trod on by a horse during the taking of a big outdoor scene. The scene represented the riding down of Russian peasants by a troop of Cossacks and Mlle. Dourville as one of the peasants did not get out of the way in time and a charging horse hurled her to the ground and another stepped on her before the rider could stop. Fortunately the actress escaped with a few painful bruises and a general shock to her nervous system, which will keep her away from the Studio for several days to come.

ADVANCE CO. WORKING.

The Advance Motion Picture Corp. made up of Lee Shubert, Arthur Hammerstein and Ralph Ince, has practically completed its first picture, "The Co-Respondent," with Elaine Hammerstein. The next one will probably be "The Battle Cry," with Lucille Lee Stewart.

FUNKHOUSER OVERRULED.

Chicago, July 18.

Before Judge Saboth last Saturday the mandamus proceedings instituted by Artcraft-Paramount, to compel the city to grant a permit for the exhibiting of the Pickford film, "The Little American," which Major Funkhouser banned, resulted in a complete victory for the picture producers.

Incidentally it is the first picture which has been censored that will be allowed to go through without cuts being made.

It took two days to fill the jury but that body was not long in deciding the censor was all wrong and the picture could be exhibited. The jury was carefully chosen because the matter at issue was one of patriotism and the court sustained the film's attorneys when they questioned the jury panel regarding their views on the war. This had been objected to by the city's counsel.

The Chicago dailies kept after Funkhouser all during the week, twitting him with pro-German tendencies. One paper carried his picture and over it was a caption "Der Major, Wooff!" The attorneys for Artcraft were Charles P. Schwartz, George L. Reker and Herbert Freeman, they demanding a jury trial, although it is usual to suspend a jury in such matters.

At least one of the local German papers advocated that the picture be shown, the editor taking advantage of declaring himself an American.

BOOKING CONFLICTION.

A confliction in booking occurred this week at the Triangle Distributing offices. The feature at the Rialto the current week is "The Sawdust Ring" and was also announced for Monday at the New York.

By noon, however, the three sheets in front of the New York were covered with painted signs announcing the day's feature would be Bessie Barriscale in "Borrowed Plumage."

SHE LIKES MACISTE.

A year or two ago Marion Davies, who has recently left the musical comedy stage to make her motion picture debut in "Runaway Romany," under the auspices of George W. Lederer's Ardley Art Film Corporation, saw for the first time one of the most famous characters in film fiction, Ernesto Pagani, who was the creator of the part of the Numidian slave, Maciste, in Gabriele D'Annunzio's "Cabiria." Since then Miss Davies has conceived a scenario, which she plans to have produced when her own "Runaway Romany" is completed, and she has wanted this Pagani person to co-star with her in the production.

A few inquiries following a Monday night surprise when she saw her hero on the screen at the Criterion theatre in "The Warrior," developed the fact that if she wants Pagani to co-star with her she'll have to wait a long time, and then perhaps in vain, for Pagani is in the trenches fighting for his beloved Italy.

But Miss Davies is determined to have Pagani play the part opposite her, if he survives the war. She has commissioned Harry Raver, the Italian star's American representative, to obtain for her an option on his services as soon as he is able to quit fighting for filming. And as long as there is hope that Pagani will create the hero role in her production, Miss Davies will hold the manuscript, returning to musical comedy if necessary while she is waiting.

PINCUS-GOLDSTEIN SCRAP.

Producer Goldstein, who put on "The Spirit of '76" in Chicago and had his bankroll dented through it being banned by the authorities, has arranged with Pincus Bros. to show the picture in New York.

The feature is in 14 reels and the Pincus boys want to cut it to ten reels before offering it to the public in New York. Goldstein objects to the cutting and there's a hitch.

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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

**HARRY
McCOY**

(4 Years with Mack Bennett)

Starring in Keystone Comedies

Directing Himself



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HALF A THOUSAND
COMEDIES

HAMPTON DEL RUTH

EDITOR AND PRODUCTION MANAGER

KEYSTONE STUDIOS
THIRD
SUCCESSFUL TERM
WILL
EXPIRE AUG.



CASTE.

"Caste," a Greater Vitagraph feature in five reels, has as its stellar players Peggy Hyland and Sir John Hare. The latter is an English actor of note and the picture play is an adaptation of a stage vehicle which he had employed for some years abroad. The story is old-fashioned and rather poorly produced, with the possible exception of the acting of the male star and two of the cockney roles that are very well done. Miss Hyland plays the role of the wife in the production, a rather colorless one that is almost entirely overshadowed by the character part, that of her rather flippant sister. It carries a simple plot of a man of fine family marrying a chorus girl, whom his mother refuses to accept. He goes to South Africa with his regiment and is reported as lost. The wife returns to her simple home, where a baby is born to her. Later the husband shows on the scene and a reconciliation is effected. The role of the aged, tipping father of the two chorus girls is played by Sir John Hare, who makes his characterization so much a work of art that there is not a single explanatory sub-title for any of his speeches. Were it not for the work of the actors the picture would be a very poor example of what a feature production should be. *Fred.*

THE WILL O' THE WISP.

Highly improbable is this story which was produced in picture form by B. A. Rolfe and released on the Metro program. But it serves to permit Mabel Taliaferro to don the habiliments of man and take to the road as a bold, bad highwayman. The scenes of the offering are laid in Ireland, and naturally to make her highwayman more effective, Miss Taliaferro makes him a spirit person, who glides about

on a white charger clad in misty gray with a long pheasant feather in his hat. Of course the authenticity gets after the will of the Wisp and, as luck will have it, her lover, a sergeant of the Irish Fusiliers, is sent to capture the bandit. On his way he stops to call on his love and she promises to marry him when he succeeds in making the capture. But when he meets her on the road she beats him and makes her escape. Later, he is arrested on a charge of murder, which his rival for her hand has committed, and she cleans up the mystery and saves his life. It is only then that he suspects she is the one that has been riding the road and holding up the honest gentry of the countryside, and he takes her in his arms and sentences her to life of matrimony. Interesting at times, but draggy at others, still a picture that will draw some money on the strength of the star and the title. *Fred.*

YOUTH.

Bryan Goodwin.....Carlyle Blackwell
Jan Elliott.....June Elvidge
Kamura.....Johnny Hines
Henry Elliott.....George Cowi
Grace Van Seer.....Muriel Ostliche
James Goodwin.....Robert Broderick
Murray Bronson.....Victor Kennard
Mrs. Van Seer.....Henrietta Simpson
Dougherty.....Henry West
"Youth" is a Peerless (World) feature, story by S. Sensabaugh, directed by Romaine Fielding, photographed by William Cooper. Conventional story told in an up-to-date way, with an adequate production and a capable cast. Entire tale related with breezy titles. Rich young man is traveling the White Light route. He has had an education as a civil engineer, and father sends him to Tennessee

to assist in the construction of a dam. He and a pal, both intoxicated, had proposed to the same girl, and she had accepted both. He goes to Tennessee, continues to drink, and while inebriated insults the sister of the chief engineer, who is the physician of the community. Ashamed of himself he pulls himself together and sets to work in earnest, the society girl he proposed to marries the other chap, the medical young lady forgives him, and all ends happily, the "clinch" showing Carlyle Blackwell in his usual pose, pointing off in the distance with two fingers as the scene fades out. Judged by modern standards, an average program feature. *Jolo.*

THE SAWDUST RING.

Janet Magle.....Bessie Love
Peter Weldon.....Harold Goodwin
Col. Simmonds.....Jack Richardson
Mrs. Magle.....Josephine Headley
Paquita.....Daisy Dean
Steve Weldon.....Alfred Hollingworth

A simple little story, replete with laughs and tears, and minus the usual sex problems. It's all about a little girl with a yearning to become a circus rider, aided and abetted by her boy companion. They decide to run away and become circus performers, and their antics are both laughable and wistfully pathetic. Bessie Love, as the pig-tailed girl, is charming and you cannot help feeling for and with her in her tragic, childlike "life problem." L. V. Jefferson wrote this Triangle scenario and Paul Powell was the producer. It is a pretty little heart-interest comedy feature, with an underlying dramatic story. The whole thing is cleverly assembled and the titles contribute in no small measure to the general effect. This feature is sure fire anywhere. *Jolo.*

THE RESCUE.

Ance Wetherall.....Dorothy Phillips
Neil Jerrold.....Gretchen Lederer
Betty Jerrold.....Molly Malone
Bianchi.....Claire Du Bray
Mr. Handrick.....Gertrude Aster
Kent Wetherall.....William Stowell
Thomas Holland.....Lon Chaney
Ida May Park has given the Bluebird program another screen drama of merit and attractiveness. Dorothy Phillips, perhaps the most popular of Bluebird stars, has recorded some of the most skillful work she has ever contributed to the screen in the role of the divorced woman who tried to dissuade a stubborn young girl from marrying the man she had divorced. Blocked in her every covert endeavor to "save the girl," the divorcee finally decides to remarry her recalcitrant spouse. Then her eyes are surprisingly opened to the fact that the man and seemingly willful girl had conspired to bring about the very consummation that the wife was at so much pains to avoid. In the final moment of the scene the girl tells the wife that it was all a trick to again unite the divorced pair. The drama deals entirely with society folk and society scenes. Pretty women in fine gowns dominate the screen most of the time, and prettiest of all is Dorothy Phillips herself. Miss Park seems to have been particularly careful in selecting the ladies of the cast, for Gretchen Lederer, Gertrude Aster and Molly Malone constitute a trinity of screen beauties who can hold their own in fastest company. William Stowell and Lon Chaney, who always lead Miss Phillips' support, perform their usual excellent service in presenting their details of the story in forceful directness. For once, Mr. Chaney is not a "villain," being here cast as a prehistoric man being who did his good offices to the happy outcome of the plot. "The Rescue" may be classed with the best of the many really excellent Dorothy Phillips' Bluebirds. *Jolo.*

HEIR OF THE AGES.

"Heir of the Ages" is a Pallas (Paramount) production, story and scenario by William Addison Lathrop, starring House Peters. The first reel or so is a sort of allegorical prolog, depicting the first triangle situation, which occurred in the cave-man days. Two brothers, one strong and the other weak, live in a cave in prehistoric days. The strong one does all the hunting to provide food. One day he sees a girl, seizes her for a mate, fights two other savage men to hold her, and brings her to his cave. She fancies the weakling and when, one day they are being drowned in a rushing stream, the strong one saves them both, but in doing so sacrifices his life and dies so they may be happy. It has always been the general belief that fineness of soul did not exist in those days, but scenarist Lathrop shows us differently. Then we are shown a similar situation in the present day. The strong one is part owner and operator of a mine. There is the usual meeting of the ragged Cinderella, which seems to be always fresh and interesting to picture audiences. The weak brother lives in luxury in the east supported by the strong one. Weakling decides to come west and join strong one at work. Meets the ragged girl and tells big brother he is going to marry her. Strong one is disconsolate but leads the girl to believe he is infatuated with a girl of the dives. During a fight, the dive catches fire and strong brother rescues girl and brother from the flames. But in this case, the weakling, seeing that girl loves big brother, tells of the strong one's sacrifice and she falls into the big one's arms. Conventional plot, but well acted and directed, making for an ordinary program feature. *Jolo.*

BLUEBIRD ADDS MAE MURRAY.

Mae Murray is attending the Chicago Convention this week with a Bluebird contract reposing in her reticule. Bob Leonard has a document on his inside pocket that makes him Miss Murray's director during her term as a star of Bluebird. Mr. Leonard and Miss Murray will spend the week as chief attraction at Bluebird's Booth and then take an overland train Saturday night for Los Angeles. Just as soon as the first production is decided upon Miss Murray will begin work at Bluebird's West Coast plant. *g.*

This is Robert Leonard's second engagement as a Bluebird director, Ella Hall having been his star in several features early in the series. When he left Bluebird, several months ago, to join the Lasky forces, Miss Murray was his first star under the Paramount system.

The initial feature Miss Murray will create has not been decided upon, as the time spent in negotiations between her and Bluebird has been entirely devoted to getting the signatures of Miss Murray and her director to the actual contract for their employment. While no names are mentioned, it is asserted by Bluebird that negotiations for other stars to add to the Bluebird flock are under way and it is expected that further announcements will be made, in due course.

WORLD PICTURE READYMADE

WILLIAM A. BRADY,
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KITTY GORDON
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Directed by GEORGE COWL
Story by FRANCES MARION

"Best feature in which Kitty Gordon has appeared. . . Role written especially for her. . . Impression favorable and realistic."—*Motion Picture News.*

"Kitty Gordon acts the part of Juliette with AUTHORITY and dresses it gorgeously."—*Moving Picture World.*

"Pictures staged with good attention to details. . . Photography exceptionally fine. . . Best World-Picture in some time. . . Has abundance of incidents."—*N. Y. Sunday Telegraph.*

"Kitty Gordon plays the role of adventuress with great emotional intensity. . . Exhibitors should make the most out of the advertising value of the name of Kitty Gordon in one of her most characteristic and appealing screen roles."—*Dramatic Mirror.*

"An absorbing story, convincingly presented and enhanced by the fascinating appearance of Kitty Gordon."—*The Clipper.*

"The photography ranks with the best of camera productions, the lighting effects are unusually fine, and the feature on the whole promises to win public approval."—*Exhibitor's Trade Review.*

THE GREATER LAW.

Barbara Henderson..... Myrtle Gonzales
"Seattle" Lou..... Gretchen Lederer
Anne Malone..... Maud Emory
Jimmy Henderson..... G. M. Rickerts
Cort Dorian..... Lawrence Peyton
Tully Winkle..... George Hernandez
Lalage..... Jack Curtis
Basil Pelly..... Jean Hersholt

Bluebird's release for July 18 is a Lynn F. Reynolds production reflecting a story of the frozen North. Its original title was "The Code of the Klondyke," and a more illuminating caption could not be desired. Briefly epitomized, the plot discloses the adventures of a girl who made a journey of vengeance to the Klondyke, intent upon constituting herself the greater law and bringing retribution to the murderer of her brother. Soon after her arrival she falls in love with a manly young chap who asks her to become his wife. She brushes aside his pleadings, and stifles her own impulse to marry him until she shall have accomplished her mission. Denizens of the mining camp convince her that the man she loves is her brother's murderer, although the boy's disappearance is the best evidence at hand that he was ever killed. Challenging her sweetheart to a duel (when he has taught her to manipulate a gun with deadly aim) her victim falls badly wounded. In a quick turn of events, her brother turns up alive and well, having eloped with a notorious denizen of the camp. The happy ending is attained when the wounded man recovers. Exhibitors who have played Bluebirds produced by Lynn F. Reynolds will accept "The Greater Law" with the same assurance of public satisfaction as attends the announcement of a coming Pickford release. Reynolds has become identified with out-of-door photography—he never takes an interior when he can go into the open and get commensurate results. Myrtle Gonzalez, George Hernandez and Lawrence Peyton headed the Reynolds company on a mid-winter journey to Truckee, Cal., high up amid the Sierras, and there snow scenes and ice fields, flecked with giant firs and evergreen shrubs, furnished a Klondyke backing that is psychic in its cool beauties on a midsummer afternoon or evening. The cast is excellent, Miss Gonzalez and Mr. Hernandez having been stars in all previous Reynolds Bluebirds, and favorites with followers of the Bluebird program. Jolo.

THE WARRIOR.

Harry Raver is showing at the Criterion another Maciste feature, produced by Itala Film Co. of Italy. This Italian giant, who was the star of "Cahiria," is once more seen to advantage in a role that may best be described as a big brother to Douglas Fairbanks. He seems to be an exaggerated or enlarged replica of our popular athletic comedian, performing many of the Douglas feats of agility and strength in amplified fashion. "The Warrior" is a combination romantic and war feature. At the opening Maciste is one of a company of moving picture actors taking some scenes in Austria. Word is sent the organization to return to Italy immediately. This means that war is about to be declared. Before they can leave they are made prisoners. From then on the giant is called upon to perform the most marvelous feats of strength and ingenuity imaginable. For instance, in a battle with an entire company of Austrians, he picks up one of his opponents by the feet and swings him about his head in club fashion, knocking down all who come within range. Such stunts as standing alongside a horse and pushing him over are simple for this giant. Our own Mr. Fairbanks would do well to have a peek at "The Warrior." He will learn a few tricks new to this country. The battle scenes are wonderfully vivid and exciting, being magnificently photographed. The Alpine climbing of the Italian soldiers—and especially the star—cannot fail to bring forth the approval of the spectators. The Italian star has a most magnetic personality and while not a great actor, judged from histrionic standards, is most engaging. "The Warrior," intelligently exploited, should enjoy a prosperous run in New York. Jolo.

THE REED CASE.

Jerry Brennon..... Allen Holubar
Bull Renfro..... Alfred Allen
Chief Grady..... Fred Montague
Senator Reed..... George Pearce
John Reed..... Sydney Dean
Helen Reed..... Louise Lovely
Mrs. John Reed..... Nanine Wright
Schuyler Hastings..... Ernest Shields
"Red"..... Edward Brady

Pretty soft to be able to write your own story, prepare your own scenario, direct your own production and play the leading role. It necessarily follows that the part you create for yourself is a "fat" one. "The Reed Case," a Butterfly (Universal) feature, with Allen Holubar as the author, producer and star, Mr. Holubar has made for himself a heroic part that is a combination of heroism and nerve little short of supreme. He is a New York headquarters detective and when he goes on a vacation they may as well close up the department. He finally rescues a wealthy kidnapped girl, who has been taken to the mountains to be held for ransom, and not an instant's time is wasted in his determination to make her his wife. No woman could resist so brave a hero. The story is an obviously conventional one, but is acted with an exceptionally competent cast for a program picture. So that it goes along with plenty of "action" in the shape of ensemble fistie encounters, etc., and it is all over before you have time to pick the plot to pieces. Jolo.

FORBIDDEN PATHS.

Mildred Thornton..... Vivian Martin
Sato..... Sessue Hayakawa
Harry Maxwell..... Tom Forman
James Thornton..... James Neill
Benita Ramirez..... Carmen Phillips
Louis Valdes..... Paul Weigel
The American Ambassador..... Ernest Joy

Rather badly named is this Lasky-Paramount feature which has the Japanese actor Sessue Hayakawa and Vivian Martin as the featured members of the cast. The role that has been assigned to the Japanese star is quite a weak one for him. One does not expect to see him in a role that calls for sym-

pathy after the heavies he has been in the habit of playing. Miss Martin is delightful and Tom Forman, as the juvenile, has a thankless role. The photoplay version of the Eve Unsell story was developed by Beatrice De Mille and Leighton Osmun. Sato (Sessue Hayakawa) is the business partner of James Thornton in the Japanese art concern. Mildred Thornton (Miss Martin) is the daughter. The Jap loves the girl but the girl is in love with a young chap who lives in the next building. He is appointed to the diplomatic service and goes to Mexico, where he is roped in by an adventuress who marries him. Dis-

covering her real history, he deserts her and returns to the United States. She follows, but in the meantime he has made love to the little girl next door, now an orphan, and she takes it for granted that they are engaged. When the wife turns up the Jap, desiring that the little girl shall be happy, tries to make love to her so that she will free her husband. This failing he finally decides to sacrifice his life by taking her out in a boat and sinking it with both of them on board. The finishing touch is the receipt of a note by the little girl that informs her that its arrival will mean that she is free to marry the man of her heart, for his wife will be out of the way. There are several thrills during the early portion of the picture, but the ending leaves a rather unpleasant taste in one's mouth. Fred.



Praised by the Critics

Read what the New York dailies say about

Douglas Fairbanks

in his last unparalleled success "Wild and Woolly," directed by John Emerson, scenario by Anita Loos, story by H. B. Carpenter—

"No other actor so completely typifies the vim, dash and athletic prowess of rough outdoor life and adventure. And none is so independent of mawkish sensation to lend excitement to his feats."—(N. Y. World.)

"With Douglas Fairbanks in the title role nothing could seem dull or slow. For the 'movie fan' who appreciates good, snappy acting it is sure to have a strong appeal."—(N. Y. Herald.)

"One needs no Palm Beach suit to derive the fullest pleasure watching him in warm weather—it makes one cool to see the way he breezes around."—(N. Y. Sun.)

"The story is a Western comedy-thriller, full of cowboys, Indians, bucking bronchos and sixshooters—tho needless to say, the comedy portion of the story far outweighs the drama of it."—(N. Y. American.)

"Douglas Fairbanks will appear at the Rialto this week and the program will be made up of musical and pictorial numbers selected for their special excellence and their ability to stand comparison with 'Wild and Woolly,' the picture in which he makes his second appearance as an Artcraft star."—(Evening Telegram.)

"To say that this picture is entertaining is putting it mildly, but it is difficult to find words in which to fittingly describe Fairbanks' performance. If one did not know this popular comedian one would declare that the pictures were faked for it seems impossible that any human being could do what Douglas does. The picture is undoubtedly the best thing he ever has done altho one thinks that of each new offering. The humorous situations in it are delicious and frequent."—(N. Y. Tribune.)

is only a fair estimate of what his next Artcraft picture will be. It is entitled

"DOWN TO EARTH"

and scheduled for release *August 26th*. The scenario is by Anita Loos and John Emerson, story by Douglas Fairbanks, directed by John Emerson, photographed by Victor Fleming.

Be sure you play ALL the "Douglas Fairbanks" pictures.

ARTCRAFT PICTURES CORPORATION

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COPLEY'S PERMANENT STOCK.

Boston, July 18.

The highest price permanent repertory company in the world is planned for the Copley theatre under the management of George H. Pattee, who holds a long-term lease on this unique playhouse.

For the past season, with Henry Jewett in charge of all productions, an orchestra price of \$1 was successfully maintained. The plans for next season make the entire orchestra \$1.50 for stock productions under the star-less system, as Jewett does not play.

In the subscription prospectus sent out Pattee states, "Owing to the great increase in operating expenses, including a war tax, which the management will assume (thereby saving the patrons the annoyance of buying tax stamps) and the decrease in seating capacity, a revision of prices has been made necessary." The seating capacity is being reduced to make the seats more roomy.

Pattee is said to have completed negotiations with George Bernard Shaw whereby a number of Shaw plays never seen in America will be given their first productions by the Jewett players.

The present run of "The Man Who Stayed at Home" is on its sixth consecutive week and at least eight weeks are assured. Monday night's business

this week was the heaviest that evening since this English war play was staged, this being the same drama that flopped completely when produced at the Plymouth two years ago under the name of "The White Feather" at a \$2 top.

The probable abandonment of stock in Boston by John Craig at the Castle Square and the impending launching of a Marcus Loew stock at the Globe does not affect the Copley, as this house plays English and conservative American plays exclusively and caters almost entirely to the fashionable element that originally built the house as the Top theater. The present season will close whenever the run of "The Man Who Stayed at Home" abates and will reopen about Labor Day.

The company, composed exclusively of English actors who hit America after the war, will probably tackle its first Shakespearean production at that time. Included in the company are H. Conway Wingfield, Fred W. Permain, Phyllis Rolph and Leon Gordon.

BRIGHT LA SALLE PROSPECTS.

Chicago, July 18.

Unless decorators do not disappoint, it has been decided to reopen the La Salle as a legitimate house on or during the week of Aug. 20. The Comstock, Elliot & Gest general manager, Charles

A. Bird, was here last week making contracts for extensive interior work, and Nat Royster, the house manager, is already taken up his duties.

Theatrical managers here see a bright future for the La Salle's new policy. Located on Madison street, one of Chicago's busiest transient thoroughfares, the house taps four of the Loop's biggest hotels, since the Breevoort is next door, the Morrison and La Salle Hotels are at the corners of either bisecting street and the Sherman is but two blocks away.

Joseph Santley will be featured with the "Oh, Boy" show, the opening attraction.

OH! JOHNNY!

Rather belated but still the first story of the passing of "When Johnny Comes Marching Home" came to light this week. The piece is now resting on the stage of the Manhattan theatre, held by the management because the producers had a rather hard time trying to scrape the money to take care of the most pressing of their debts during the engagement there.

When the production was first given at the Amsterdam it was variously reported that F. C. Whitney had secured an angel with a bank roll as large as Canada. But later the angel evidently got "cold feet" and when the show was moved to the Manhattan there was some trouble about salaries, until the show gave up the ghost without very much being said about it. The people who did not receive salaries slipped off into the dark and that was the last that was heard of the affair.

Right now the management of the Manhattan is getting ready for another season and in going over the back of the stage the production of "Johnny" was discovered.

The mother of Josef Rix, musical director of the Bijou, Lansing, Mich., died July 7 at her home, 1224 Kalamazoo street, that city.

The mother of Trixie Mack and Baby Phyllis Gay, died at Sterling, Col., July 12.

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.

C following name indicates postal, advertised once only.

Reg following name indicates registered mail.

A
Akeley Marie
Adams Geo
Adelaide & Hughes
Alberts Nat
Albright Frank (P)
Allison Frances
Alpine Mahlon
Ameda (C)
Anderson Howard W
Andrews Fred
Andrews Mrs W P (C)
Anson Joe (SF)
Armada Miss (SF)
Armin Walter
Aubrey Billie
Atrains Florence
Avilson Maud

B
Bacon Betsey
Baily Mrs Del
Barnea Ma
Baron Leonora
Barr & Everett (C)
Barret Dan
Barry Dixie
Barry Mrs Frank
Barry John
Barton Frank
Bassford James (C)
Baselt Jack
Baxter & Virginia
Beckley Lillian (C)
Bennett Alice
Benson Miss Bennie (P)
Berio Madeline (C)
Bernard Frank
Bernard Bert (C)

C
Cabill Wm
Cameron Lillian
Campbell Frances
Canfield Al
Carroll Bob
Carroll James T
Carroll Madame
Cavanaugh Dick (P)
Chattree Georgia
Chisholm Mrs Chris
Christy Mayme
Chong Joe & Moey (C)

Clare Millie
Clark Harry
Clark Miss Kada (C)
Clark's Synops Orla (C)
Cleveland Babe
Clinton May (SF)
Cohn Harry A
Cole Geneva (C)
Coleman Wm Robert
Collins Milt
Collins A F (C)
Collins-Kelly Earl (So due) (C)
Comer Imogene (P)
Conay Peter
Cook & Handman (SF)
Copeland Mrs S (C)
Coulton Dolly (C)
Cooper Bella
Correll Mrs Fred
Cornelia Chris
Cortelli A
Covington Zelub
Craven Miss Billy
Creighton J (C)
Crom Wellington
Cullen Frank
Cullen James H
Cundie Herbert (Reg)
Curran Miss Fay N (C)

D
Dahlberg May
Davis Warren C (C)
De Angelo Carlo (C)
Deerle Helen
Deerle Helen (C)
De Laine Muriel K
De Manby Alfred
Demarest & Collette (C)
De May Nellie
Denia Homer
De Vere Gertrude (C)
De Vries Evelyn (C)
De Vries Henri
Dias Anita (C)
Dishart Allan
Dolan Babe
Dolly Babian
Donahue & Stewart
Dooley Jed & Ethel (C)
Dooley Miss Ray
Douglas Family
Drew Beatrice
Du Bois Vivette
Du Bois Wilfred
Dunedin Jim
Dunlap F B (C)
Duttons The (C)

E
Edwards Clarence
Edwards Margaret
Edwards & Ward (C)
Elliot Margaret
Elsworth Dorothy
Enser Billy
Erickson Knute
Errington Miss U
Evans Joe (C)
Evans Miss Jean
Everette Flossie

F
Fatima
Fay Billy
Fay Miss Billy (Reg)
Fay Frank
Fay Miss Billie (C)
Faye Bud (C)
Fehrman Mrs Max
Fennell & Tyson
Ferry Rose
Fierbis Frances
Firth Margaret
Finneran J Jean
Firth Josephine
Flagg & White (C)
Florette
Flynn Josie
Fogarty Mr & Mrs F
Ford Mr Clem (C)
Foster Phoebe
Fox Flossie
Fox Leona
Francis Milt
Frawley Mr & Mrs E
Frear Joe
Freeman Millie
Friend Jimmie (C)
Friscoe Luchia
Furman P H
Fujisawa
Fukushi Yoshie

G
Galvin Jimmy Jr (C)
Gardner Kate
Garrick Richard
Gaumann Freda
Genaro Marie
Gillman Mrs S (C)
Gluntini Poppy
Glover Claude O (C)
Golden Edyth
Goldstein N E (C)
Goodman Chas
Gordon Irene
Gould Olga
Gray Barry
Gray Ethel
Greene Kempton
Greene & Parker
Gregorys The (C)
Guy Arthur Jr (C)

H
Hadge J C (C)
Haggarty Larry
Hammack Dorothy
Hannon Wm T
Hardien Thee

I
Ios Alice (P)
Inter'n'l Girl (C)
Irhamat Tina
Irwin Chas T (C)
J
Jacobs Arthur G
Janis Ed
Jarvis Mrs R R
Jerome Daisy (SF)
Jewell Jack
Jones Edith L
Judge Patsy (C)
K
Kakurai A
Kanosara
Kauffman Leo (C)
Kauffman Oscar (C)
Keane Miss P (C)
Kelley Mrs F J (C)
Kellogg Edna (C)
Kelly Mabel
Kelly P J
Kelly Eugene (C)
Kelo Mr (Tail)
Kelsey Sisters
Kendall Chas
Kent Anna
Kerry Fred
King Gus
King Jul' (C)
King June & May (C)
King Laura Bell (C)
Knight Al H
Kilford Mrs (P)
Koppe Mr (P)
Koppel Felix

L
La Brooks Effie
Lamadrid Nita
La Mar Leona
Lambert Eddie
Lange Beth (P)
La Ponte Margaret
Larson Ben
La Telle Bros
Law Ruth
Layman Mr S
Le Clare Maggie (C)
Leighton Chas (SF)
Lenore Jack (Reg)
Leonard Albert (C)
Leone Elsie
Lockhart Roba M (C)
Lockwood Gladys
Loftus Agnes
Long Tack Sam (Reg)
Longfeather Joe (C)
Louis King
Love Gladys
Lovett Steacie
Luby Miss E
Lynne Oral
Lyons Harry & Edith

M
Ma Belle
MacGovern Edythe
Mack Gill
Mack Irene
Makar Jessie (C)
Mallard George (P)
Mallette Belle
Mallory Burton
March Harry A
Marchly Mrs Frank
Marley Jack
Marion Burt & Sable (C)
Marlott Troupe
Martell Chas
Martin Evelyn
Martyn & Florence
Martin Jonnie (Reg)
(C)
Marvin Earl
Marr & Jack
Masonie Nan
Matthews Mr D D
McCready D (C)
McDonald & Curtia
McDonald Ballard
McDougall Maxine (P)
McDonald Ralph (C)
McFoy Douglas
McLaughlin Wm
McLaughlin Nettie (C)
McLean Pauline (C)
McNaughton C
Meeker J M
Melrose Helen
Metcalfe Arthur
Miller John (SF)
Miller Bob (SF)
Milton Dave (P)
Milton Miss Fay (C)
Mismom Willie
Mitchell & Cain
Mitchell William
Mitchell Elbert

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ACROBAT WANTED—Fast ground tumbler not over 125 lbs. Can also use boy who is tumbler, for big time act. W., Variety, New York.

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CHORUS GIRLS wanted for musical comedy tabloid playing. Wire or write H. Oakley, Broadway Topics Co., week July 16th, Princess Theatre, Corning, N. Y.

CLEVER SPECIALITY WOMAN—Excellent dancer—does straight and sing. Wants a partner equally as good. One who has played Al vaudeville, and has good business ability. Variety, New York.

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FOR SALE—OAKLAND TOURING CAR, 1915 MODEL, PERFECT CONDITION, NEW TIRES, TWO EXTRA TIRES. MACHINE MAROON COLOR. WILL SELL FOR \$500. REASON. GETTING LARGER CAR. HENRY, VARIETY, NEW YORK.

FOR SALE—Red velvet drop; good condition; 51 foot. Room 425, 1493 Broadway, New York.

FOR SALE—Xylophone; splendid condition; used a very short time; quick cash; no reasonable offer refused. Room 303, Candler Bldg., 220 W. 42d St., New York.

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CHORUS GIRLS—CAN ALSO USE SEVERAL GOOD COMEDIANS, STRAIGHT MEN, SOUBRETTES. WILL GIVE 4 WEEKS PLAY OR PAY CONTRACT. THOR, 1493 BROADWAY, NEW YORK.

SOUBRETTE, just closed with burlesque, wishes to join partner in vaudeville act—summer engagement. Good singer and dancer. Ethel Gray, Variety, New York.

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UPRIGHT MAHOGANY piano for sale, party leaving town. Sacrifice. Burton, Variety, New York.

WANTED—A GENTLEMAN'S WARDROBE TRUNK; MUST BE IN GOOD CONDITION AND REASONABLE. IMMEDIATELY. TRUNK, VARIETY, NEW YORK.

WANTED—Acrobatic dancing girl for dancing trio; booked solid; opening August. Salary, \$30. Sometimes furnished. Good opportunity for ambitious girl. S. B. Trio, Variety, New York.

WANTED—First class dancer for big vaudeville act. Send photo and condition also where engaged last to W. Collins, 1124 E. 44th St., Kansas City, Mo.

WANTED—Girl, good fancy dancer. Clever amateur considered. Seasons work. Salary, \$25. State style of dancing, height and weight. Bt Dancing Act, Variety, New York.

WANTED—GOOD SCRIPTS, SUITABLE FOR GIRL ACTS. M. THOR, 1493 BROADWAY, NEW YORK.

WANTED—Musician for the 55th Infantry Band, Ft. McPherson, Ga. Salary not less than \$36 a month. Apply S. G. Schertel, Band Leader, Ft. Slocum, New York.

WANTED—Singers, male and female. For vaudeville production—girl violinist, male cellist. Rex Producing Co., 318 Strand Theatre Bldg., New York.

WANTED to buy several sets of used chorus costumes; must be suitable for burlesque or musical comedy. Write fully, P. O. Box 171, Cedar Grove, New Jersey.

YOUNG LADY—PIANIST WISHES ENGAGEMENT FOR SUMMER; CAN PLAY FOR PICTURES OR JOIN ORCHESTRA. MISS E. M. 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. VARIETY, NEW YORK.

YOUNG LADY wanted as partner in vaudeville act, must have good voice and be good performer. Carson, Variety, New York.

Two of the neighbors' children returned to vaudeville on the same day France and America were celebrating Bastille Day, and as quietly as General John Pershing landed in Europe, James Duffy and John Inglis landed at the Palace Theatre, New York. As quickly as all Europe realized "The Boys In Blue" were with them, likewise the vaudeville managers realized a new great two-man act was born.

"Two of the Neighbors' Children"

JIMMY DUFFY and INGLIS JACK

"THE MUSIC MASTERS"

at the Palace Theatre, New York, this week (July 16)

For the benefit of those not seeing our act we beg to announce that NEXT WEEKLY (July 23) we are HELD OVER at the PALACE THEATRE. However, folks living above 96th Street can listen to the strains of Mozart and Chopin at B. F. KEITH'S RIVERSIDE Theatre, New York, where we will frolic between shows at the Palace.

July 16—Palace Theatre, New York

July 23—Palace and Riverside Theatres, New York

DUFFY and INGLIS

ARTHUR KLEIN, Lieut. General

JACK LEWIS, Chief of Staff



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Misener M H
Moon James
Moore Helen J
Moore Tom
Moore Miss Vashti
Morehouse D (C)
Moreland Margaret
Morse Billy (P)
Mountain Earl B
Mousette Mae
Moxey Grace (C)
Mudge Morton Trio
Munson Harriette
Murphy Verne
Murray Elisabeth
Murray Rita

N
Nace Pearl (C)
Newel Tom (C)
Newman Wm
Nible Dan
Nickie Chas
Nolan Louis
Norton & Earle
Norton Hattie

O
Oaker Jane
O'Brien Shots (C)
Olla Della
O'Neill Twins (P)
O'Neill Miss Faye
Orth Frank
Osborne Miss Teddy
Ostman Chas
Owen Gary

P
Parr Lena (C)
Perry Bertram H
Payne Miss Leah (C)
Pattie John A
Patten Jack (SF)
Paullette Louise
Payne Miss P (C)
Pearson Bud
Perley Frank (C)
Perry Mrs G Raymond
Phillips Goff
Pinkney H D (C)
Pinkham Wm
Powers & West (P)
Powers Fred
Preston Frances
Price Miss Ray
Princeton Jack (P)
Pruitt Bill

Q
Quealey Harry
Quinn & LaFerty
Quirk Jane

R
Rader John (C)
Reichardt Sisters (C)
Reynolds Mrs (P)
Reynolds & Donegan (C)
Rice Bros (C)
Rielly Miss
Rivers Grace
Robbins & Lyons (C)
Roberts Bob (C)
Robinson Thos
Robinson Ethel (C)
Roche Virginia
Rodgers Ed
Rodriguez Troupe (C)
Roeders Hans (C)
Rose Dr Jack
Ross Ben
Rothenberger Ed (C)
Royal Gascoynes (C)

Russell Paul R
Russell Thomas P
Ryan & Raymer

S
Salmo Juno
Salvator (SF)
Santell Great
Sareno Madm (C)
Saunders May
Schiller Mrs A
Schubert Hugh
Sebring Susie (P)
Senate Duo (C)
Shannon Mr & Mrs
Shapers Francis (SF)
Shaw Mrs J B
Short Florence
Simons Murray
Sinclair Ethel
Smith Harry D
Smith Lon J
Smith Ruby
Stach Mrs Leopold
Stafford J M (C)
Stamm Orville (C)
Startup Harry
Startup Harry (C)
St Claire Alda
Steppe Harry
Stewart Cal (C)
Stewart Jean
Stoddard Henry
Sweet Belle
Sweet Alyce
Sylvide Carrie (P)

T
Tabarin Aille
Takata
Talbot Hayden
Talley Harry L (P)
Tanner Julius (C)
Tanner Harry (Reg)
Thompson J Forrest
Thorpe Alma
Tiffany Maude
Tilford Lew (C)
Tipton Ted (Reg)
Todd Edna (C)
Tokio
Townsend E B
Toye Miss D
Tozart Mrs A (P)
Tufford Ruth (C)
Turner & Grace (C)
Tyler Adele

V
Vall Arthur
Van Dyke Paul
Vance Gladys (C)
Vardaman
Vernon Jack
Vert Hazel
Vincent Bert
Vivians The
Von Leer Sara B

W
Wadsworth F W (C)
Walters Australian (C)
Walker Herbert (C)
Walsh E R
Ward Arthur F
Ward Gao H
Watson Cliff
Weaver Lydia (P)
Webb Teddy
Weems Walter
Wellington Rene
West May (C)
Weston Nat

West & Barnes
White Al B
Whitney May
Wicks Elsie F (C)
Wilbur Miss Bunny
Williams Max (C)

Williams T M (C)
Wilson Mrs A H
Wilson Billy
Wilson Harry
Wood Emil (C)
Woodward Marty

Wright Dolly
Yama Ushie
Yorkly Miss J
Young Cecelia

Young Phil
Yvette
Ziska Mr Z
Zuba Billy (C)

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Nat Lewis, the Broadway furnisher, was here last week. He supplied Menlo Moore and several other girl act producers with tights and silk stockings.

Charles Crowl, the Butterfield booker, is back from his vacation and is booking in conjunction with the Association to make up for lost time.

The Englewood will be the first American Wheel house to open, it starting its season on July 29 with "The French Frolics." This is one week earlier than the Columbia's opening date.

Eddie Shayne is back on the Association floor after a month's vacation to that dear Red Bank, N. J. Tommy Burchill, who handled his book in the meantime, has gone up Minneapolis way seeking fish.

CORRESPONDENCE

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

James Wingfield has returned from his annual tour of several Mississippi valley states, with the Paulist Fathers' choir. Business was not up to standard, the tour just managing to break even.

Col. Bill Marshall of the Butterfield Circuit has published a second pamphlet which he calls "Thinking Toward the Box Office." It holds advice and offers efficiency ideas to house employees both back and front.

Billy Hedges is putting out "Pretty Baby," opening Aug. 1, in Cleveland, where the company is being organized and rehearsed. Last year the show was on the International Circuit.

The Empress, the supposed "opposition" house at 63d and Halsted streets, closed on Sunday, to remain dark for three or four weeks, during which time the house will be redecorated. Vaudeville will be resumed when the decorators turn back the house.

MINERS

MAKE-UP

USE HENRY C. MINER, Inc.

The Midwest Theatrical Managers' Association, whose membership is made up of the one night managers of upper Mississippi valley, is holding its third annual meeting, with the Hotel Sherman, Chicago, as the headquarters. The slogan for this season is "Business and Amusement as Usual."

The Bijou, at Halsted and Jackson, planned to run tabs, splitting with the Victoria. The local stage hands union put the crusher on the idea when Glickman, the Bijou manager, refused to put in the requisite stage crew, he wishing to use but one man back stage.

Foidl Long, wife of Long Tack Sam and manager of his act, returned from New York last week, bringing their two children, who had been attending an American school. The

couple have taken a cottage at Fox Lake, Ill., but will begin a 32 week Association route, starting next month.

The American, due to open around Aug. 20, will probably play three splits similarly to the Lincoln (also a Finn and Helman house). The first six days will be a split and the week's third show will play Sunday only. It was first planned to play pictures for the first half.

The Avenue will open within a few weeks, a slight change in policy being effected. A stock girl revue, with ten or more people, will be kept on indefinitely, the house during the big act's stay booking but four acts out of the Association. Ray Midgely is producing the girl revue.

The Chicago theatre, a picture house at State and Harrison streets, Chicago, was robbed by hold-up men early Monday morning. The theatre guard was bound and also a police man. The robbers then blew the safe, only getting \$25. Their explosive jammed an inner strong box, which is said to have contained around \$800.

Sam Gerson for the first time in seven years is taking a vacation, having gone to Inter-

ARE YOU DO

The great American public, even in this crisis, demands the best bunch of song ammunition ever mobilized. Put some hits in your knapsack at:

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"JOAN OF ARC"

Here is one instance when words surely express the honest feeling we have toward "France." Nothing in the history of song can compare with the victory of this masterpiece. You can't hear it without being impressed.

THE BOMB SHELL OF THE SEASON

"HUCKLEBERRY FINN"

This song is spreading like wildfire. You can't stop it. The wisecracks already proclaim it a hit. The double version has a laugh in every line.

THE SHRAPNEL OF THE YEAR

"FOR ME AND MY GAL"

The biggest hit the country has had in years. This song is like a dear friend—always welcome in any house. We have some new doubles for its friends.

THE CANNON BALL OF POPULARITY

"FROM HERE TO SHANGHAI"

Our Oriental ally is going stronger than ever. This song can find a spot in any act or show and be a sure fire hit. Double versions for any character always on Tap.

THE BULL'S EYE OF OPINION

"Let's All Be Americans Now"

The song with a lot of common sense versing our President's proclamation thoroughly. It's bound to continue its journey to Hitland with great receptions and applause all along the line.

THE BATTLE CRY OF THE TIMES

"For Your and My Country"

Mr. Irving Berlin's great Recruiting song was launched at the Metropolitan Opera House and received applause unheard of before at this great temple of music. That's sayin' some.

THE HOME DEFENDERS

"YOUR MAMMA'S BABY"

The cutest flirtation song heard in a long time. As a boy and girl duet it is in a class by itself. You cannot fail to please with this one.

NOTE: BENNY EDWARDS is in charge of our high-class department and will be glad to welcome you any time—featuring "THE ROAD THAT LEADS TO LOVE" and "BLUE BIRD."

WATERSON, BER

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MAX WINSLOW

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the FIELD OF AMUSEMENT.
like the new season a victorious one.

AMMUNITION NOW

IRVING BERLIN'S LATEST SENSATION!

"SMILE AND SHOW YOUR DIMPLE"

This one is hardly dry from the pen of Irving Berlin—don't judge this song by the title; it has a great surprise in store for you. If ever a song took the grouch off a fellow out front, this one will.

FIRST VERSE

Little girlie you look sad,
I'm afraid you're feeling bad,
Because he's leaving,
But stop your grieving
He don't want you to feel blue
For it's not the thing to do;
It'll soon be over
Then he'll come marching back to you.

CHORUS

Smile and show your dimple;
You'll find it's very simple.
You can think of something comical
In a very little while,
Chase away the wrinkle,
Sprinkle, just a twinkle,
Light your face up,
Just brace up, and smile.

BERLIN & SNYDER

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"FOLLIES OF THE DAY"

REHEARSALS—Chorus: 10 A. M., Monday, July 30th.
Principals: 10 A. M., Wednesday, August 1st.
Miner's in the Bronx, 156th St. and 3rd Ave.

CAN USE FEMALE QUARTETTE

"SOME SHOW"

REHEARSALS—Chorus: 10 A. M., Thursday, July 26th.
Principals: 10 A. M., Saturday, July 28th.
Cafe Des Artistes, 15 W. 67th Street, New York

HUGHY BERNARD'S

"AMERICAN BURLESQUERS"

REHEARSALS—Chorus: 10 A. M., Monday, July 30th.
Principals: 10 A. M., Wednesday, August 1st.
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DAVE MARION'S CALL

OWN COMPANY

All Ladies and Gentlemen engaged, kindly report for Rehearsals
Wednesday, August 1st, at

New Amsterdam Opera House

340 West 44th St., New York, at 10 A. M. Kindly acknowledge to
BOB TRAVERS, Room 803, Columbia Theatre Bldg., Broadway
and 47th St. Can use a few more good chorus girls.

MOLLIE WILLIAMS

CALL

Chorus Now Rehearsing

Principals Report Casino Theatre, Brooklyn
Monday, July 23, 10 A. M.

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MOLLIE WILLIAMS

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Principals and Chorus Girls Engaged for the

"RECORD BREAKERS"

Report for Rehearsal at the
STANDARD THEATRE, ST. LOUIS

MONDAY, JULY 23rd

Models Will Be Notified Later

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"PUSS-PUSS" COMPANY

Ladies and Gentlemen engaged for Above Company will report for rehearsal at

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MONDAY, JULY 23rd—11 A. M. SHARP

Kindly acknowledge by letter to Arthur Harris,
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Apply Immediately

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Chorus Girls Wanted. Salary, \$20, and fares to opening.

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taken last week with his family. Samuel first thought of making a trip to New York, but figured that he'd come back more tired than before he started. The Garrick being dark for several weeks, allowed Sam to slip away from the Loop.

Charles Jacobs, a New York attorney acting for L. F. Allardt, began action last week against John Cort, asking damages of \$500 for failure of his show "Princess Pat" to play Allardt's Orpheum, Racine, Wis., March 10.

It seems the show had been attached the night before in South Bend by a lithograph firm and could not make the jump.

Fields, Salisbury and Davis, who have been appearing at the Wynn-Cliff Inn, have accepted an offer from Blossom Seeley to join her for the coming season, and expect to leave for the east this month. Miss Seeley will probably carry out her "syncopated studio" idea as last season, when she was assisted by Lynn Cowan and Bill Bailey.

Joe Gordon, of the Three Gordons and Kangaroo, was arrested last Friday in Milwaukee, after the hearing of the action brought by Frank Gordon, who claims ownership of one of the kangaroos which the Gordons have been using. The arrest came after a special action under a Wisconsin law which makes it illegal to use property belonging to others. Joe was released late in the day under \$500 bail, but was forced to cancel a Chicago date (Logan Square). At the same time his wife obtained a judgment for \$200 against the Two Gordons, who also use a kangaroo. Mrs. Gordon exhibited a note in proof of the debt.

GRAND (Harry J. Ridings, mgr.).—"Turn to the Right" (26th week).

CORT (U. J. Hermann, mgr.).—"Seven Chances" with Taylor Holmes, who replaced Frank Craven Sunday (8th week).

COLONIAL (Norman Fields, mgr.).—"Parentage" (film) (2d week).

GARRICK—Dark. Reopens July 29 with "You're In Love."

ILLINOIS (R. Timponi, mgr.).—"Dew Drop Inn" (5th week).

PALACE (Earl Steward, mgr.).—"Show of Wonders" (9th week), still the best draw in town.

POWERS (Harry Powers, mgr.).—"Oh, So Happy," opened Thursday. Was billed last week as "Good Night Paul" and before that as "Thin Ice."

WILSON AVE. — Lieb-Harris players (stock), "Officer 666."

ORCHESTRA HALL (Wessel & Vogell, mgrs.).—"Les Miserables" (film), release.

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum).—What might be considered an all comedy bill was offered an excellently attended Monday night house, with at least six of the nine acts delivering the laughs. The show was equally as entertaining as last week and nearly as productive of hits. For the first time since her appearance abroad Ray Cox was present, being assigned the headline and filling the bill capably. She gave two song numbers before going into her laughable skit, "Her First Lesson in Horse Back Riding." The skit is a novelty and in addition to the fun supplied, brought Miss Cox out for a short speech, in which she said she had seen what was going on abroad and was

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Brand new Irish Ballad. Another "Little Bit of Heaven" by the same writers (B. & B.) Ball & Brennan.

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Two excellent high grade ballads—fit anywhere.

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Southern dialect song. A vocal gem.

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FRITZI SCHEFF'S greatest hit—bigger than ever.

These novelty songs, while excellent for all acts are simply wonderful for production numbers.

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Donaldson's latest and best novelty with patter

SOMEWHERE IN IRELAND

Another Tipperary, chuck full of the "Old Sod"

YOU'VE GOT 'EM, THAT'S ALL

Novelty rag number. A crackerjack.

TONY SPAGONI'S CABARET

Best song of its kind ever written.

When He's All ^{Dolled Up} He's ^{The Best} Dressed ^{Rube In} Town

Eccentric rube song, great lyric and melody.

When It's Circus Day Back Home

Corking good fast number.

The Story of Old Glory, the Flag We Love

Big punch song.

YOUR COUNTRY NEEDS YOU NOW

March song—lyric cannot fail—melody unusually catchy.

THERE WASN'T ANYBODY THERE TO MEET ME

NORA BAYES' big hit.

MY YIDDISHA BUTTERFLY

Full of laughs. Title tells the story.

SUKI SAN ^{WHERE THE CHERRY BLOSSOMS FALL}

Delightful Japanese song.

I've Got the ^{Sweetest Girl} in Maryland

Novelty song with patter.

Goodbye Little Girl, Goodbye

A revival—better than all the new ones.

All sorts of double versions published for most of these. Professional copies and orchestrations in all keys.

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A Hit with a capital "H"

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glad that America was going to help win the war. But the hit of the bill went to "Blue" Bert Kenny, who narrowly missed stopping the show. Kenny's "Nobody is with Me" monolog brought out the laughs, but it was his "blues" song that gained applause. The house demanded all the verses there were. Then he offered a serious song number that acted as a chaser. Kenny preceded Miss Cox and Al Shayne followed her, on next to closing, where he failed to get the results won when at the Palace several months ago. The reason may lie in the fact that a great deal of comedy preceded him. Yet many a laugh greeted the dialog between Shayne and his clever assistant, Tony Cornette, and the pair took a number of bows. When he then appeared alone Shayne did but one number and seemed to have trouble with it, his voice being noticeably off. Nip and Tuck, with some talk and their combination contortionistic and acrobatic turn, opened the show very well. George Schindler, with his mouth organs, was second, faring rather well, but his appearance was off, for he needs a new dress suit. On third were Raymond Bond and Elizabeth Shirley with their comedy playlet "Remnants," written by Leslie Bond. The turn has much homely comedy that struck a responsive chord and the regular line-five curtains were accorded it. "Romance" headlined at one or more of the outlying houses here not long ago. On fourth were Corbett, Shepard and Donovan, a song and piano trio

who also went over strongly. The men deliver their routine without any breaks, and while some of their material might be improved upon they have two well given numbers. Best, perhaps, was "Down in Little Italy" and their encore, "Goodbye Broadway, Hello France," met with considerable favor too. Another comedy hit came with Billie Reeves, back to vaudeville from the films with "The Right Key but the Wrong Flat," in which he was assisted by George Lynch and Amy Webb. Reeves again demonstrated his supremacy in accomplishing "drunk" falls. Almost from the start he had the house laughing heartily, and his handling of a prop infant added to the merriment. Billie might work out a better finish, for it is only in the last thirty seconds that the act is lacking. Emily Francis Hooper and Herbert Marbury closed the show with their songs and dances. Though they have surrounded their turn with class in the matter of hangings and dressing, the house kept emptying, though it was early. However, it is not an act for the closing spot, and especially on such a bill.

GREAT NORTHERN HIPPODROME (Andy Talbot, mgr.; agent, W. V. M. A.).—The night shift for the early part of the week held a comedy punch, it being supplied by the Sully Family, largely forgotten. Although the children have reached a mature stage, they are just as full of pep. Their "Information Bureau" was a speedy offering, and although it ran for twenty-five minutes or more, the

house for the first night show on Monday insisted upon a brace of encores. The act scored a big hit, considering that applause isn't won easily in this house. The youth wearing the tortoise shell should find his way to a production. Following the Sully turn, next to closing, was Hershel Hendler, recently returned from the coast. Hendler makes his pianolog a classy affair. Before he discarded his dialect, which he employs to tell how the great composers might have played "Walking ze Doggie," few knew what it was about. But after that he made himself solid and won a fine hand at the close with a patriotic recitation in verse. The early section of the bill held well liked comedy too, in coming from Christy and Griffin, who talked to laughs in second position. They are using "soup smeller," "milk lister" and other gags that sounded familiar, but apparently new to the house. The Three Keltons, on third, did nicely with their musical routine. The best work comes from the younger girl, who performs cleverly on a sweetly toned xylophone, plays a bit of brass and finished up with the drums. Ila Grannon was on fourth, offering three numbers. The first two songs were but fairly received, but the last number did get something. Emmett's Canines opened the show and seemed to please being a bit out of the ordinary for acts of the kind. The Three Kanes, a very neat perch act, closed the bill, the understander supporting one of the perches on his forehead, and later balancing a perch

ladder with his feet. The act won strict attention and applause.

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ORPHEUM (Fred Henderson, gen. mgr.; agent direct).—This week's show made a pleasing impression from the start with business noticeably big, due no doubt to the presence of the California Boys' Band, which comprises members of the Columbia Park Boys' Club of this city, which is under the direction of Major Sidney Pexlotta, of the California National Guard, and the popularity of the headliner, Trizle Friganza. Both the band and Miss Friganza shared big applause honors, each getting an enthusiastic reception. Buster Santos and Jacque Hays caused laughter of large-sized proportions, and their act was made surefire through the contrasting shapes of the two women, with a comedy idea that is capably worked up. Orville Stamm and his physical demonstration had the opening position, and registered artistically. In

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fare far better with material suited to her talents. Winstock's Seven Kids had the opening spot. Didn't do much, the act showing unmistakable lack of production and the "kids" giving a poor account of themselves in stage action. Time worn comedy characterized the dramatic skit offered by Day and Neville. The idea as played gave apparent satisfaction. The Kanana Bros., in the closing position, did nicely.

CORT (Homer F. Curran, mgr.)—At Jolson show (second week).

COLUMBIA (Gottlob & Marx, mgrs.)—Henry Miller-Ruth (Chatterton stock (second week of "Anthony in Wonderland").

ALCAZAR (Belasco & Mayer, mgr.)—Alcazar stock (William Boyd), first week.

CASINO (Robert Brady, mgr.; agent,

Ackerman and Harris and W. V. M. A.)—Vaudeville.

WIGWAM (Jos. F. Bauer, mgr.)—Stock, with Cleo Madison (first week).

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

SAVOY (Lauri & Sheehan, mgrs.)—Dark.

CASINO—Business continues around a satisfactory mark, and last week probably surpassed the management's expectations through the holding over of the Diving Girls, a local swimming act featuring Ella Crist, who recently won the Golden Gate Race. While the program read well enough, the turns did not appear to blend, consequently the auditors did not receive it in their usual receptive mood. Perhaps the position left vacant by Noble and Brooks, who dropped out for a day, made things appear to a disadvantage, which was quite visible this particular evening. The swimming girls closed the show. It is a big production with a number of attempts for big electrical effects that really proved wasteful both in the time spent upon them and the returns. Many of the girls are carried to give coloring, although the opening in "one" is entirely too small to have them all working together. This is a novel idea to introduce the people, but it undoubtedly would have proved more successful in larger space. Following the opening number the girls are shown disrobing behind the drop representing bathing houses. Then a classical dancing number, with the swimmers next. Nothing new is shown in the diving, also the routine, while the lights are poorly arranged. The act could not continue to any other stand.

In its present condition, although it passed here through Miss Crist, who received considerable publicity at the time she won the race. However, it drew the business, which was all it was really intended for. The Florenz Duo preceded it, and got away nicely with the splendid patting by the male member. The cigarette and coin trick kept them guessing for a while, and finally they burst forth with some well deserved applause.

Dorothy Hays and Co. in a comedy skit, "A Two Week's Notice," caught hold quickly and finished surprisingly well. The sketch is a well written piece, and while the idea might be old, it nevertheless has some corking lines that are surefire laughs, but, unfortunately, are not handled properly by either of the women. This is especially true of the smaller, who is very much shy of animation together with the most essential gift of a performer, the faculty of knowing how to read lines.

This, of course, is not only detrimental to the sketch, but also effects the other woman, who at least appears to have some knowledge of delivery. It would be a corking comedy sketch, for some of the better small time houses if properly casted. Pauline Saxon was next with her quiet talking turn, and most likely forgot about the large house, for it was really impossible to understand what she was talking about most of the time. Miss Saxon could also insert more "pep" together with a few numbers, and on the whole could use considerable material to strengthen her present idea, which alone is the sole support of her act. The Musical Lunds opened the show with a few numbers upon the brass instruments, closing with a quartet number upon the oxylophones, and together with a wild hair cut on one of the men were satisfactorily received. **Blanche Leduc** and **S. A. Ross** were next with a singing, talking and a bit of whirlwind dancing, faring well enough when considering the weight of their offering. The number member works at the drums in the pit during the opening, indulging in the usual conversation, whereupon he takes his position upon the stage with the continuation of "gags" which are mostly a conglomeration of both new and old. A fast dancing finish proved a big asset and naturally allowed them to depart well enough rewarded.

The **Will King Musical Comedy Co.** after 40 weeks at the Columbia, Oakland, will close Aug. 4, the company taking a vacation before reopening.

Kenneth Dalley returned from the road after placing his first Hawaiian Troupe with a carnival and is now organizing another to take out himself. He will also take over the Strand, Stockton, and install a musical comedy company for at least six or eight weeks.

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pensive both in moving and salary. It closed after its two weeks' engagement here.

James Madison is spending his annual vacation out here.

Abe Olman and Jack Robbins of the Forster Music Pub. Co. arrived last week to open a local office and retain the firm's present representative, Eddie Magill.

Henry Miller's final production, "Anthony in Wonderland," played for the first time in this country, was received with considerable praise by the local critics. The results so far obtained point towards Miller opening with it in the east. It is scheduled for a three weeks' run, which concludes his season, after which "The Boomerang" holds forth.

The Gaiety, Oakland, which has been dark

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P. S. "OH JOHNNY" Now the Biggest Hit in the Country

for some time and formerly played musical comedies, was demolished last week.

Local No. 6, Musicians' Union, will hold its annual gathering at Idora Park soon, the proceeds of which are for the benefit of the sick and needy members. All amusements in the park have also been donated.

Due to the exceedingly warm southern weather many of the road attractions are re-routing here, not wishing to enter Los Angeles this time of the year. Al Joison will continue into Los Angeles, where he is to close his season. Joison's is unquestionably doing the biggest business of any show that has played here in years, and was given a big send off by the dailies.

Ed Meyers replaced Robert O'Connor in "Flora Bella." A number of chorus girls were also added here.

"Pop" Shields, an old eastern manager under the Poli staff, and more lately connected with Harstock's, the coast photographers, has gone into business for himself with

K E L O

WILL THE TALL MEMBER OF THE TEAM FORMERLY KELO AND KELO, WHO I UNDERSTAND IS NOW AT ATLANTIC CITY, WRITE OR WIRE ME HIS ADDRESS?

HARRY MILLER, Central Wharf, Boston, Mass.

a recently invented camera which gives one the opportunity to see themselves in moving pictures. "Pop" is rushing them in and out, and already has taken photographs of every member of the home guard.

During the local engagement of Myrtle Vane and Co. at the Pantages with "The Mother and the Flag," the local military officials gave permission to present 20 uniformed men upon the stage at every performance to aid enlistments.

Fred Geisa, whose circuits runs throughout the Valley, and upon which almost every road production breaks their jumps into here or between Frisco and Los Angeles, is looking forward to a prosperous one-night season next year, claiming the people will spend their money when they think the attraction is worth it. He says many of the better productions last season made money.

Following the final production of Richard Bennett, William Boyd will head the com-

pany for a few weeks minus Eva LaGallienne, who will take a vacation. The company will then be followed by Kolb and Dill in "The High Cost of Loving," the comedians opening their engagement at the same time "The Boomerang" comes to the Columbia and "So Long Letty" with Charlotte Greenwood opens at the Cort.

BALTIMORE

BY F. D. O'TOOLE.

LOEW'S (Geo. McDermitt, mgr.).—Arthur Lipson is a complete vaudeville bill in himself, and his turn this week headlines and carries off all honors. The show is somewhat above the average. The three proteges of the veteran minstrel, George Primrose, give a dancing act which is as popular with the audience as the two comedy sketches, Charles Hoyt's "A Hole in the Ground" and Charles Deland and Co.'s "Back to Buffalo." Nora and Sidney Kellogg have the usual eccentric musical act. Roatina and Shelley sing and play. The Rainbor Trio, an acrobatic, and several reels of pictures.

NIXON'S (Chas. Throop, mgr.).—Diversified bill first half. Bicknell, clever and witty clay modeler, heads the bill; Presel and Termini, entertain on the accordion and the violin; "At the Lunch Counter" is presented by Holer and Boggs; Burke and Adams in a piano act, and Fischer and Sauls, comedy cyclists, are also on the bill.

GARDEN (Harry Woods, mgr.).—Lottie Mayer and her diving girls get the most attention this week. The girls dance as well as they dive and with legs just as bare they are easily the hit of the fair bill. The other headline is the feature film, "The Woman Who Dared," which fails to attract much appreciation. Frank Ward dances with his fingers as well as his toes in his quaint doll ballet. Comedy is furnished by "The Four

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The local cabarets have had a bad time of it for the last few weeks on account of the rain which has visited this city on the average of three nights at least a week. The Suburban has booked a vaudeville bill for next week and will continue to do so for the rest of the season.

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BOSTON.

BY LEN LARSEN.

KEITH'S (Robert G. Larson, mgr.) agent, L. H. O. J. Although for years "The Master Singers" have been a real drawing card in Boston, backed up with a ton of clever advertising, they did not seem to get across this year with their usual pep, though they were headlined. One disadvantage this season is the absence of a new set, last year's "At the Railroad Station" being used with its panorama train rolling into the station as a

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climax. Vocationally the aggregation is in as good shape as usual, consisting of the Pilgrim, Weber and Harvard quartet, with Harold S. Tripp of the Pilgrim putting over "The Garden of Your Heart" as the big number. As has been the case in the past, the songs seem to have been selected for their adaptability to the voices. Limited bookings have been arranged for the act, which opened Monday, and Washington and Philadelphia will be visited before New York is considered. The real surprise of the bill was furnished by William J. (Rag-Time) Kelly from the U. S. S. "Michigan," as it was expected to be a perfunctory recruiting stunt. Instead he proved to be a real entertainer, with a de-

lightful personality and an enunciation that many a big time single might study with benefit. Samuel Katz, a recruiting officer, introduced Kelly Monday night, but Katz' speech was so sad he was promptly dropped, although he had some virtue, because he made Kelly seem even better than he really was by comparison. Kelly is a vaudeville possibility that might well be watched after the war, as his stuff is not synecopated but real, ditties put over by nothing more nor less than personality. Bert Fitzgibbon topped the straight bill, but it was his unbilled partner that woke up the act and saved it Monday night. Fitzgibbon was not in his customary form, possibly because of the intense heat,

but when the young lady entered the act from a box, his stuff went over big. The Four Sensational Boises opened fair to a small house, although the house was practically capacity shortly after 8 o'clock. Cooper and Smith in "Hotel Gossip" had hard work getting over because of the audience being seated. McMahon, Diamond and Chaplow, in their act that would bring a sympathetic perspiration out only any audience on a night as hot as Monday, shortened the turn only slightly. The costuming is a clever bit of work for a dancing act as regards the soiling of the garments in the strenuous dancing specialties. Hassard Short and Co. in "The Ruby Ray" finally put the cocktail sketch across, but it seems too talky in the first 10 minutes to hold a place so high on the bill. The Misses Campbell went well in an act that demonstrates effectively the value of original and reputable musical numbers. McLallen and Carson closed with roller skating,

a snappy special drop toning up the act wonderfully.
BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Vaudeville and pictures. Good.
BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Fair.
HOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Pictures and pop. Fair.
ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pictures and pop. Good.
ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Pictures and pop. Excellent.
SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop and Pictures. Good.
GORDON'S OLYMPIA (Frank Hookallo, mgr.).—Pop and pictures. Good.
PARK (Thomas D. Soriero, mgr.). Pictures. Excellent.
COPLEY (George H. Patten, mgr.). Sixth week of the Henry Jewett Players in "The Man Who Stayed at Home." Excellent. Will play at least another week.

That's What They All Say!

Dear LONEY HASKELL:

965 E. 23d St., Indianapolis, Ind., Oct. 15, 1916.

I heard you give the war poem the other afternoon, hence the why of this. I was pleased and delighted with all your work that afternoon; your splendid spirit, the something real of you behind the joviality and humor that you so graciously conceded to the beyond the footlights. But I was particularly pleased and thrilled to hear you give the war poem, perhaps doubly so that it was unexpected—it flashed out of all the merriment, reality hid behind jest!

Aside from the fact that you give it with all the sincerity it demanded, I congratulate myself that that poem has a place on your program. I feel that you are doing a great good in doing so. You reach an audience vast in numbers and wondrous in possibilities, the care-free, tired, brainy—a motley audience who come to laugh and forget it, and then you come along in the midst of much merriment and hand us "Truth" without a veil to hide her, when this war-sick world needs just such truth.

I am deeply grateful to you and salute you in deepest congratulation!

Sincerely,

(Miss) RELLA RITCHEL.

NOTE.—Miss Ritchel is a distinguished literary light, a contributor to "THE FRA," and is known throughout the world for her famous writings, while

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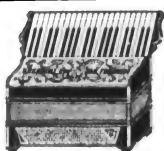
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LOS ANGELES.

BY GUY PRICH.

"What Next?" closed at the Majestic Satur-
day after a four weeks' run. Morosco will re-
write the book. Rehearsals have been called
this week and as soon as the play is fixed up
it will be taken on the road.

Lester Fountain, Hippodrome manager, has
fully recovered from his recent illness.

Charlotte Joy, formerly premiere danseuse
with "The Lilac Domino" and a ballet of six
Los Angeles girls, is a new act at Pantages
this week. The new act replaces Ryan and
Ritchfield, who left the bill in San Francisco.

Jessie Hellman, a local sculptress, is model-
ing a figure of Enid Markey, the local actress.

Mary Anderson is on a vacation.

Stephens and Hollister closed their Pantages
tour in Los Angeles, their home, where they
will rest a few weeks before undertaking any-
thing.

Al Nathan, manager of the Superba, had
newspaper men as his guests the other night.

Harry Clement has withdrawn as manager
of the Omar theatre.

Benny Suslow is working with Geraldine
Farrar at Lasky's.

Bertha Mann gave a midnight party at her
bungalow Saturday. Following were the
guests: Blanche Ring, Charles Winninger,
Euld Bennett, Vivian Martin, Les Carrillo,
Grace Valentine, Ralph Lewis, Richard Dix,
Vera Lewis, Mr. and Mrs. Arthur Wenzel,
Sue MacMannamy, Joseph Montrose, Grace
Travers, Janet Dunbar, Mr. and Mrs. Guy
Price, Mr. and Mrs. Fred Butler, Lillian
Elliott, James Corrigan, Harry Tierney and
William Brooks.

Pop Fisher will put burlesque into the
Omar.

Mr. and Mrs. Ralph Lewis entertained a
crowd of theatrical friends the other night.

MILWAUKEE.

BY P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—
"Birth of a Nation" opens fourth engage-
ment 22.

PALACE (H. E. Billings, mgr.; agent, W.
V. M. A.).—Boyle Wooler's La Salle Muni-
cipal Comedy Co. indefinite run, opening
"Time, Place and Girl"; also Charles Young
and Herbetra and Dare; business big; "Girl
Question" last half, and Goldie and Mack and
Prelle's Circus.

PABST (Ludwig Kreiss, mgr.).—George
Foster Platt's Modern Players in Shaw's
"You Never Can Tell"; fair; 23, not decided.
MILLER (Jack Yeo, mgr.; agent, Loew).—
"Fe-Mail Clerks." Beatrice McKenzie, "At
the Information Bureau," Martyn and Flor-
ence, Cathrin Camerlin, Three Colonial Girls,
Swain's Pets; continuously good houses.

MAJESTIC (C. A. Niggemeyer, mgr.).—
Shubert Theatre Stock Co. In "A Woman's
Way"; excellent; 23, "Little Peggy O'More."
EMPIRESS (Henry Goldenberg, mgr.).—
Matt Kolb's stock burlesque.

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ings. The record has not been approached,
even at a distance, by any dramatic, musical
or picture offering in the history of Mil-
waukee. Also this will be the first showing
at popular prices.

MINNEAPOLIS.

PANTAGES (Mr. Gill, mgr.).—Light sum-
mer bill, with Menlo Moore's "Miss America"
headlining and "The Fatal Ring" serial hold-
ing interest.

PALACE (H. K. Billings, mgr.).—"Black
Face Revue" tops a pop bill of less than aver-
age merit.

GRAND (Wm. Koch, mgr.).—"Five Immi-
grants" headline a good bill; Rives and Hayes
scoring very strong.

STRAND (Wm. Koenig, mgr.).—"The Lit-
tle American," with Mary Pickford, all week.

Harry Von Hoven, brother of the well-
known Frank, was in Minneapolis for the
American Red Cross Auto Derby on the 14th.
The 100-mile event was won by Ira Vail in a
Hudson. The crowd was disappointingly small.

The Metropolitan season will open Aug. 26
with Fiske O'Hara in "The Man from Wick-
low."

NEW ORLEANS.

By O. E. SAMUEL.

STRAND (D. L. Cornelius, mgr.).—Pictures.
SPANISH PORT (M. S. Sloan, mgr.).—
Paoletti's Band and the Band.

DIAMOND (R. M. Chiscolm, mgr.).—Pictures.
ALAMO (Will Guerlinger, mgr.).—McCor-
mick and Winchill's Revue.

COLUMBIA (Ernst Boehringer, mgr.).—
Tabloid.

VARIETY (Chas. Perez, mgr.).—Shutta's
Musical Comedy.

The New Orleans Strand has gone with a
bang and is making picture history in this
section. The theatre is playing to capacity
nightly.

E. V. Richards has gone east on business.
Richards is interested in the concern that is
to project the Chaplin pictures at the expira-
tion of his Mutual contract.

The Diamond is now the only pretentious
picture theatre below Canal street.

The Greenwall closed Sunday with the suc-
cessful picture policy that has obtained at the
playhouse for the past two years. Charles E.
Bray is expected in New Orleans this week,
when he will give out definite plans regard-
ing the operation of the theatre.

The Hippodrome remains closed, with no
announcement forthcoming as to its future.
The plan to convert the large amusement place
into a cabaret of pretensions seems to have
disolved into thin air.

Sam Rosenbaum is combining business with
pleasure in the far west.

Business at the local cabarets is not par-
ticularly good at present, due mostly to a
lack of novelty. Three ditties of local vintage
stand out, among the songs employed.

PHILADELPHIA.

By JUVENILE.

R. F. KEITH'S (H. T. Jordan, mgr.).—It
looked like old times to watch the show be-
ing played with a piano for an orchestra Mon-
day afternoon. Almost a quarter of a century
ago the Keith shows were played this way at
the Bijou, on North Eighth street, with Louie
Lassure and Dave FitzGibbon tickling the
vorles. The orchestra walked out without
notice a few minutes before it was time to
start the matinee, and Manager Jordan, who
later explained things to the audience, booked
a couple of piano players and opened on time.
There was a good sized house despite the
warm weather, and the audience were in sym-
pathy with the management. There was not
much need of excuses, however, for the
pianist played the show without a flaw and
without rehearsal. Two of the acts carried
their own leader, who played for the res-
pective acts. The "Screen Jazz," by Charles
Leonard Fletcher, was shown in connection

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Assisted by BETTY EVANS

and HUDSON FREEBORN

Book by Darl MacBoyle

Music by Walter L. Rosemont

Booked Solid until March, 1918

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in

"HELLO JAPAN"

Company of Eleven

Book by George Choe

Music by Walter L. Rosemont

Booked Solid until January 14, 1918

"THE COURT ROOM GIRLS"

with

RUTH FRANCIS

and

HERBERT BROSKO

and Company of Ten

Book by Darl MacBoyle

Music by Walter L. Rosemont

Fourth Solid Season

"Count and the Maid"

A Concoction of Mirth and Melody

Company of Eleven

Book by Darl MacBoyle

Music by Walter L. Rosemont

Booked Solid until April, 1918

WILLIAM BRANDELL

in

"OH DOCTOR"

assisted by

Earl B. Mountain

and Company of Eleven

Book by Darl MacBoyle

Music by Walter L. Rosemont

Booked Solid until April 1, 1918

"Wanted—A Wife"

with

FRANK HARRINGTON

assisted by

CHARLOTTE TAYLOR, SIDNEY BERLIN

and Company of Twelve

Booked Solid until December 17, 1918

BILLY GRADY

Presents

"THE DREAM GARDEN"

A Pretentious Musical Production

Staged by Billy Grady

"SUNBONNETS

and DERBYS"

(In Preparation for August)

By Billy Grady

with the Pathe pictures, and was well received, although the material was not as snappy as last week's. Comment on topical subjects will get over better than the joke lines. This was proven by the success of the first sides. Heras and Preston did very nicely in the opening spot with their acrobatics. The "straight" is a lightning tumbler. Arthur Havel and Co. appeared in a Cressy sketch called "Playmates." It is not particularly well played, but is a novel frame-up, and this carried it through to fairly good success. It's an odd idea for a sketch, but needs to be sharpened up to get the best results. Emma Stephens, an attractive looking girl, was well liked for her singing turn. She dresses well and has a pleasing voice. What she needs most is to get a bunch of songs with some "punch" to them. They are wanted in vaudeville these days, though the ones this girl sang were pretty. Little's Dancers got something. Mile. Una, who is featured, is a sprightly dancer, has excellent support from the group of eight scantily clad girls, and all

the numbers are nicely staged and well executed. It is about the same routine of numbers as offered by the Marion Vadie Dancers last season, who were presented by Hans B. Linne. A very good comedy turn is that of Spencer and Williams. They call it "Putting it Over," and do this with success. The fellow is a breezy worker, has a good delivery and makes his points hit for laughs. The girl is good looking and makes a clever "feeder" for the comedian, getting some laughs herself. Amelia Stone and Armand Kalis repeated the opetta, "Mile. Caprice," to considerable applause. This is a cleverly written bit of musical work, the catchy music being nicely woven around a little story which the couple tell in song and rhyme. Close attention has been given to detail in making this tabloid production and the excellent handling of the two roles, equally sharing importance in the offering, makes this act one of the very best and classiest of the many singing productions in vaudeville. Herbert Ashley and Jack Allman showed "The

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WHICH SHOWS
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PLAYING LOEW TIME
Southern Songs and Dances

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The Classic Dancer with a Production The Ventriloquist with a Production

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Supported by "SIR" JAS. DWYER - Bryant 247 (New)

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THE FASCINATING MUSICAL COMEDY COUPLE
LATE OF FILMLAND ADDRESS VARIETY, NEW YORK

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AL. F. FOX, "THE TROMBONISTIC X-N-TRICK"
The **N. V. A.** Quintet
"THOSE FIVE MUSICAL MANIACS"
Now at "PERRY'S," CONEY ISLAND
Presenting "A Series of Musical Maneuvers"
RAY F. EDWARDS **ROBERT ROY**

BERT WILLIAMS
ZIEGFELD "FOLLIES"

Dawn of a New Day" here for the first time, and did very well with it. There is a strong contrast in character comedy in this little skit, and the two men got all there is to be had out of it, adding a very pleasing touch at the finish with an Irish ballad and a comedy song number. The sharpshooters of the Vivians gave the bill a good closing number.

NIXON'S GRAND OPERA HOUSE (W. D. Wegfarth, mgr.).—Slatko's Midnight Rollickers headlines this week. Others are Jim and Marlon Markins, Ann Suter, Jones and Greeley, The Brightons and motion pictures.

NIXON (E. G. Nixon-Nirdlinger, mgr.).—Bothwell Brown and Co. in "Egypt" headlines this week. Others: Al White and Edith Adams, Philadelphia in popular dances, Grace DeWinter, Forrest and Church, Rice, Elmer and Tom, and motion pictures.

GLOBE (Sablowsky & McGulrk, mgrs.). A tabloid musical comedy called "Who's to Blame" is the headliner this week. Others: Kenny and Lushy, Splisell Brothers and Mack, Barnes and Robinson, Montrose and Allen, Sam H. Harris and Co. in "His Night Out," Egonar and O'Brien, Harry Sykes and motion pictures.

CROSS KEYS (Sablowsky & McGulrk, mgrs.). The "Bait" (Tom Boyce), a musical comedy sketch, Foot Stealers and Co., Bert Howard, Gilmore and Castle, Edgar Foreman and Co., Dare Brothers, Last half: "The Honeycombers," a musical tabloid surrounded by five vaudeville acts.

SEATTLE.

By WALBURN.

METROPOLITAN (Geo. T. Hood, mgr.).

"The Eyes of the World," film spectacle, 2d week. Underlined: "Very Good, Eddie."

LYRIC.—Burlesque and vaudeville, fair business.

TIVOLI (Norvin Haas, mgr.).—Dick Lonsdale Musical Comedy Company in "Euchred."

WILKES (Dean B. Worley, mgr.).—"The Ambassador," by Wilkes' Players. Good business.

ORPHEUM (Eugene Levy, mgr.).—9. Ed. Armstrong, "Baby Dolls," headline bill first half, breezy musical tab. Gray & Lamont, won applause. Yenayz, good Chinese magician and comedian. Hattie Kirchner plays violin well. Lester, Leigh & LaGrace, excellent jugglers. Capacity business.

PALACE HIP (Joseph Miller, mgr.).—Fromont Benton & Co., head, in "Handkerchief No. 13." Flying Venus, mystifying aerial act. Arnold & Page, please. Rodney & Edwards, snappy. Gruet, Kramer & Gruet, in mirthful skit. Chas. & Madeline Dunbar, featured and pleasing.

PANTAGES (Edgar G. Milne, mgr.). 9. Geo. Choo's musical comedy, "Wanted, a Wife," headline. Julian Hall, versatile, Lucy Lucier Trio one of the best singing acts ever seen on this time. Eddie Warren, good comedian. Royal Goseoknes, popular. "Women," splendid satire. Big business, as usual.

COLISEUM (Jensen & Von Herberg, mgrs.). Norma Talmdine in "Poppy" (film).

LIBERTY (Jensen & Von Herberg, mgrs.). "A Strange Transgressor" (film).

STRAND (Wm. H. Smith, mgr.). Return engagement of "The Barrier" (film) to turn-away business.

HOUDINI

Permanent Address: VARIETY, New York

"THE HUMAN UKULELE"
BOBBIE HENSHAW
Loew Circuit
Thanks ARTHUR ANDERSON

FRANKIE PEGGIE
FRANCETTE SISTERS
NOVELTY PEDESTAL GYMNASTS
Now Playing Loew Circuit
Agent, JACK MANDEL

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THE ARTISTS WITH A SUPREME OFFERING
Representative, JACK FLYNN
HANK-THE-PLANT
AUDIENCE-CUT-UP
Harry-Cans-Dale-Variety-N. Y.

MISSION (Jensen & Von Herberg, mgrs.).—Harold Lockwood in "Haunted Pajamas" (film).

ARENA.—"San Francisco Bomb Trial," week July 8-14 (film).

CLEMMER (James O. Clemmer, mgr.).—Anita Stewart in "The Message of the Mouse" (film). Guterson Russian orchestral program.

REX (John Hamrick, mgr.).—"The Law of the North," with Shirley Mason (film).

MADISON PRINCES MAJESTY, CIRCUIT, WASHINGTON, 1818, film only.

Twenty-five attractions featured at the West Seattle Chautauqua, 6-12.

The Philip Pelz Russian Band nightly concerts at the Chief Seattle Film Company's studios at White City (Madison Park, Seattle), is drawing good patronage.

Another singing organization here has forsaken the glare of the footlights to help build ships. The Tillikum Quartet, all prominent vocalists and which made a name for itself on a big time vaudeville circuit and has taken part in leading musical events here, joined the crew of a local ship building concern this week. Geo. Hastings, first bass, appeared with the Standard Grand Opera Company; C. Silsion, second bass, is well known in musical circles; C. Carmichael, first tenor, is soloist at the Jewish synagogue; Harry Metcalfe, second tenor, is soloist at the First Presbyterian Church, taking the place of Theo. Karl; Hastings is working in the painting department, Silsion in the carpenter shop and Metcalfe and Carmichael in the piano shop. A glee club will be formed at the plant.

Edward Kellie, senior member of the Kellie-Burns Booking Agency, is visiting relatives in Nebraska.

George Primrose spent part of the week in the Queen City. He is now living on a small farm just south of the city limit of Portland.

Mrs. Walter Sanford is enjoying an extended trip to Gotham. She may open a stock organization in Vancouver, B. C., early in September.

Manager Wm. Pierong, of the Strand theatre, Portland, spent several days here this week on business connected with his theatre.

Mike Hooley is now stage manager at the Eagle, Bremerton, for Manager Dave Williams.

The old Grand on Cherry st. is being demolished to make room for an addition to the Rector hotel. This theatre was partially destroyed by fire Jan. 20, this year, and has been vacant since that time.

Dixie French has written to friends here from the war zone in Europe.

Ed. Leach, scenic artist for the Pantages circuit, has moved his studio to the Moore theatre.

The Brambilla orchestral program at the Tivoli is proving popular.

Mike Fisher is back at his desk in the Fisher Booking Agency, after a short vacation spent on an auto trip to Portland and Butte.

Ruth Thomas, Laurie Fox, Ethel Naylor and Dot Bennett, members of the Juvenile Bostonians new vacationing here for the summer, appeared in the east at the Tivoli last week and made a decided hit with their torpischorean numbers.

JAMES GRADY

AND CO.

"The Toll Bridge"

Playing Pantages Circuit

Booked by **Walter F. Keefe**

After a two weeks' vacation, Billy Deffy is again with the Dick Lonsdale company here.

Sam Harris, Irving Ackerman and Adolph Hamish, owners and operators of the Hippodrome Vaudeville Circuit, stopped off here Saturday en route to their homes in California. They have been on an inspection trip for the past two weeks. While in Butte they purchased the People's theatre and opened Sunday as the People's Hippodrome, utilizing the W. V. M. A. vaudeville shows. The house is modern, has adequate stage facilities, seats 1,250 and cost \$100,000. The Empress theatre, in Butte, will be remodelled by Ackerman & Harris and will house musical comedy after Sept. 2.

Director Verne Layton's comedy-drama, "The Other Girl," a story of the country boy who longs for the city's sights, goes through the usual experiences of getting trimmed for his roll and in the end goes back to his rural home poorer but wiser, will be completely filmed at the Chief Seattle Film Company's studio this week. The cast follows: Kitty, "The Other Girl," Capitola Hansen; Willis, in love with Kitty, Horace K. Smythe; the mother, Miss Sperry; girl of the slums, Miss Bergeron; Gerald, Mr. A. Haugen; the father, Mr. R. Metcalfe; man of the slums, H. R. Hopkins; girls of the dance hall, Misses Holbrook, Healey and Townsley; men of the dance hall, Messrs. Jerger, Murphy and Morris. This is the first film put out in this city and marks the beginning of what promises to be a successful industry.

Guterson's Russian orchestra is giving special musicales at the Clemmer Tuesday and Friday afternoons. The program lasts from 30 to 45 minutes.

"Doc" H. S. Clemmer, Spokane theatrical magnate, is visiting his brother, James Q. Clemmer.

Norvin Haas has secured an interest in the Tivoli and become house manager Sunday. He has successfully managed a number of picture and combination theatres in this city.

"Dad" Howard continues with the Clemmer as doorman.

E. F. La Montague will again enter vaudeville after acting as manager of the Strand and Tivoli theatres for some time. He was formerly with Billy Link in a vaudeville act.



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We are told by the stars of the stage that—"In removing all kinds of theatrical make-up there is nothing to compare with it."

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.

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New York



FRANK PARISH & PERU
A THOROUGHbred ACT
Direction - FRANK EVANS.
ALWAYS WORKING

Fashion Suggestion
Why not change the waste line of the bathtub?

BILLY BEARD
"The Party from the South"

Eastern Representative, **PETE MACK**
Western Representative, **SIMON AGENCY**

KNAPP and CORNELLA's adv. is a welcome addition to this Page. BOB is a clever fellow and capable of writing good puns, and CHRIS is staying awake day and night trying to think of new ones for the following week's adv. A combination like that is hard to beat.

They saved their money last season, and bought a beautiful machine. I just forgot the make, but the name is quite familiar—sort of rhymes with "stored," "cord," "bored"—you know what I mean. The worst thing we can think of to say about the two boys is that they are a couple of PRINCES.

EARL, ETHEL, PAUL, MAY, we play last half next week 81st, New York. Meet you after the Show—AUTOMAT.

JIM and MARIAN HARKINS
Direction, NORMAN JEFFERIES



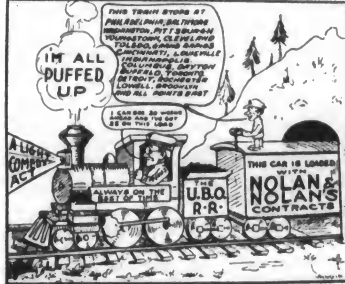
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at home.
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WILBERT
"ON THE GOLF LINKS"

Still hitting in the 300 class

Umpire, **PETE MACK**



SWAGGER STICK
He handles same with as much ease as a Chorus Man would a Shovel.

Enroutingly yours,
Valyda and Brazilian Nuts.


Loew Circuit.
Direction, MARK LEVY.

Moe Schenck Now Sporting a SWAGGER STICK

He handles same with as much ease as a Chorus Man would a Shovel.

Enroutingly yours,
Valyda and Brazilian Nuts.

Loew Circuit.
Direction, MARK LEVY.



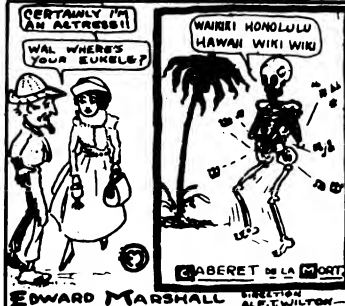
No matter how you dope it out, This life's a game of chance. Somebody stole my Palm-Beach coat So I'm sitting on my pants.

Walter Weems

FRANCES CORNELL

"A FASHIONPLATE IN SONGLAND"

Exclusive Material In Vaudeville
Care VARIETY, New York



CERTAINLY I'M AN ACTRESS!!
WAL WHERE'S YOUR SUNGLASS?

WAIKIKI HONOLULU HAWAII WIKI WIKI

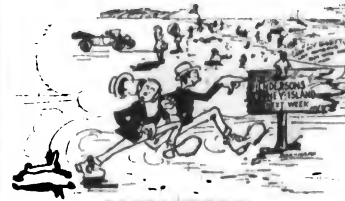
EDWARD MARSHALL Direction ALF. WILTON

JUST FINISHED PANTAGES TIME
THIS WEEK.

Take this opportunity to thank Mr. Pantages and Mr. Keefe for a very pleasant engagement.

Yours truly,
HARRY SYDELL

Pantages Circuit.
Direction, MARK LEVY.




ROBE & CURTIS
BOB and CHRIS
KNAPP & CORNELLA

THE FORT SIX PAIR
JOE LAURIE and ALEEN BRONSON
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A theatre in New York, where we hope to winter, 1917-1918

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Bird's-eye View of Easton, Pa.

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ROACH and McCURDY
Hear 'bout it! What? John P. Mulgrew went and wrote a new act for

ROACH and McCURDY
Called the "Prune Center Cabaret" Yep, it's in "one" Busy with our old act until Aug. 4th for Alexander Pantages.

ROACH and McCURDY

THIS IS THE FEMININE HALF OF THE ACT OF

Sid VINCENT and Ada CARTER

Offering a Few Minutes of Polite Nonsense in One
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BILLY Newell and ELSA MOST
with Monte Moore's "JOY RIDERS"
W. V. M. A. and U. B. O.



CHARLIE HOWARD
Management, MAX HART

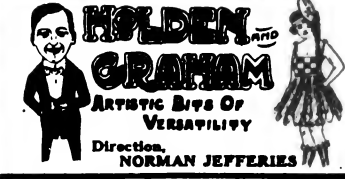
The Slim Jim of Vaudeville
CHAS. F. SEMON
Playing U. B. O. Theo Representative, **FRANK EVANS**

PAULINE SAXON
SAYS
I wouldn't be too circumspect—Or all the pleasure's lost: I'd rather live than spend my time In counting up the cost.

BOWMAN BROS.
"The Blue Grass Boys"
Direction, **Harry Weber**

We are spending our VACATION
On the Loew Circuit
A Half Week in Each House

DOLLY GREY and BERT BYRON



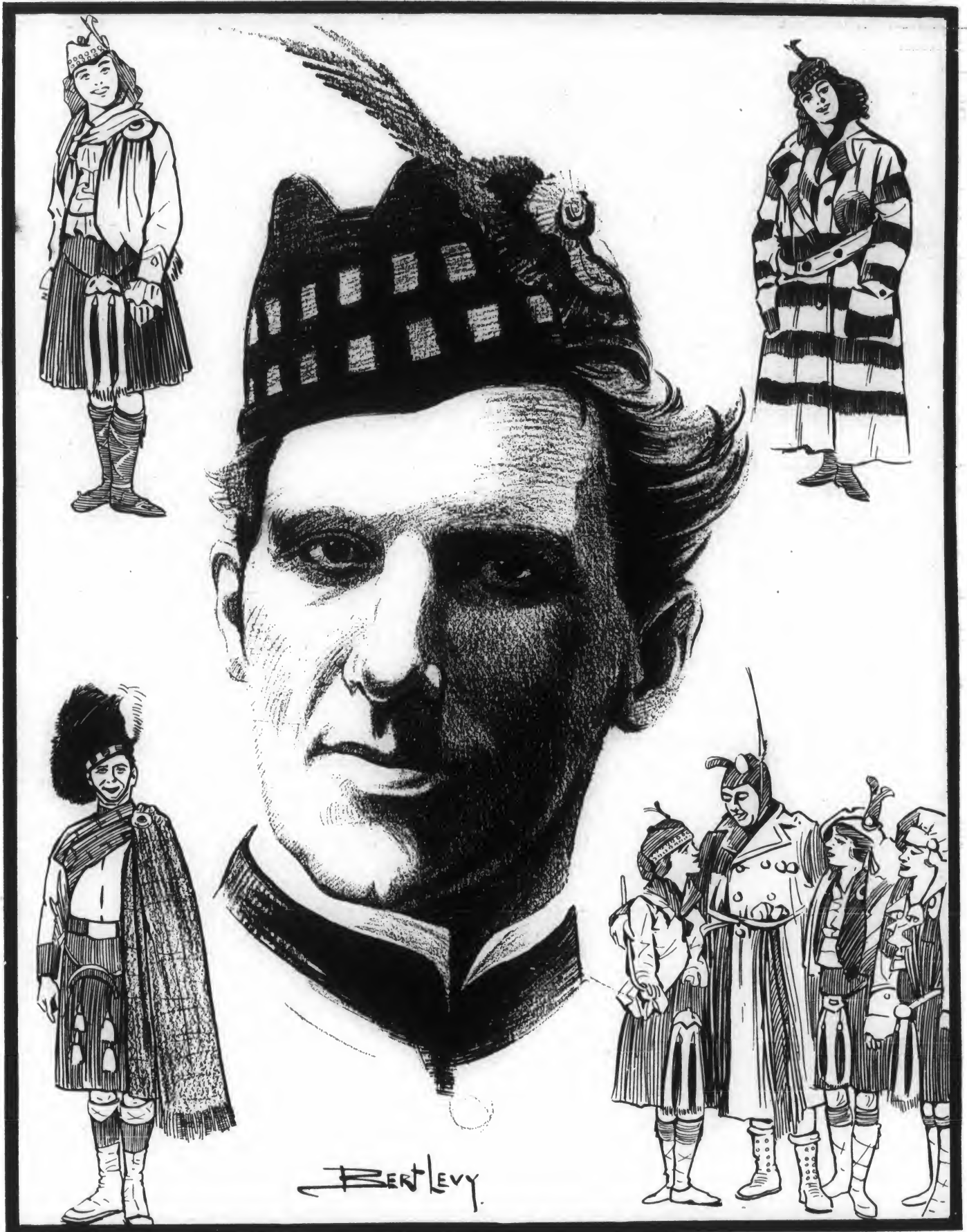
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ARTISTIC BITS OF VERSATILITY
Direction, NORMAN JEFFERIES

KENNEDY and KRAMER
Featuring Maude Kramer
DANCING ITEMS

Next Week:
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Direction, CHAS. FITZPATRICK

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FRANK EVANS

TEN CENTS

VARIETY

VOL. XLVII, No. 9

NEW YORK CITY, FRIDAY, JULY 27, 1917

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We had it all the time right up our sleeve, we drew four capsules out of the safe **WITH OUR EYES WIDE OPEN** and we are **SURE** you'll find **YOUR NUMBER HERE** among **THE BIG 4---LOOK**

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"IT'S A LONG WAY BACK TO MOTHER'S KNEE"

The Ballad sensation of the year. Without a doubt the most beautiful "MOTHER SONG" ever written. Nothing can stop it. When you hear it you'll say **THAT'S MY NUMBER**

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"FROM ME TO MANDY LEE"

The "SOUTHERN SONG" that is sweeping the country, it's on it's way to **BIG HIT LAND**. You'll sure want to "Sw" the number you've got now for this one.

CAPSULE NUMBER 3 contained

"I KNOW YOU"

THE NOVELTY NUMBER that has got the number of all the novelty numbers you've heard this season. We have a number of extra choruses and catch lines for this number. **MAKE IT** your number.

CAPSULE NUMBER 4 contained

"WE'RE GOING OVER"

A ROUSING PATRIOTIC GANG NUMBER that will just "kick the stuffin'" out of 'em. When you listen in on this you'll yell right out loud **"GIMME MY NUMBER."**

HERE'S OUR NUMBER

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VARIETY

VOL. XLVII, No. 9

NEW YORK CITY, FRIDAY, JULY 27, 1917

PRICE TEN CENTS

CONSCRIPTION NOT EXPECTED TO DISTURB VAUDEVILLE BILLS

**Managers Not Preparing to Meet Any Contingency Caused by
Selective Draft. Unfounded Report Reliance Would
Be Placed in "Girl Acts." Many Actors Away
From Home Without "Red Number."
Incomplete List of Drafted Players.**

That the draft would have little or no effect on vaudeville during the coming season is evidenced by the attitude assumed by the executives of the larger booking agencies in the East. In response to information as to what plans were being enacted to meet any disappointments through the first "call" a VARIETY representative was informed the supply of vaudeville talent so far exceeded the demand it would be worthless to make any definite move at this time since the surplus acts could easily fill the vacancies created by those acts called to the colors.

While the number of professional individuals coming within the ages of 21 and 31 are far in the minority, the initial "call" will undoubtedly shake up a number of standard acts and provide opportunities in the business branch of the business for those men who do not come within the age qualifications for the draft.

It was reported earlier in the week the United Booking Offices contemplated a plan to produce a large number of "girl acts" for the coming season in order to be protected against a shortage of material, but this plan has apparently been abandoned. The Loew-Pantages Agency does not anticipate any inroads in their bookings through the draft, but declare themselves thoroughly prepared to meet any condition that may arise.

A general wire sent throughout the country from the main office of VARIETY to its representatives, asking for information as to the identity of drafted professionals brought responses from many sections, but because a large number of registered men were not aware of their "red ink" number through having registered in the East, the list is comparatively small.

Those listed in the drawing are as follows, the names being given in the order of the call:

DRAFTED. 1st Thousand.

L. R. Lilly; Chas. T. Shropshire; Harry Schenck; Paul Hurst (Los An-

geles); Otis Mitchell (Mitch and Mitchell); Al Peters (Useless) (Ward and Useless); Walter War; Rudolf Yost, asst' treasurer (Keith's Dayton); Louis Bach; Fred Rauls; Chas. Camp, (Loew's Grand, Atlanta, Ga.); Paul Engler (E. & H. Film Co., Atlanta, Ga.); Frank Freeman (Triangle Film Co., Atlanta); William Kohn (K-E-S-E Film Co., Atlanta); J. W. Holliday and B. Alexander (General Film Co., Atlanta); J. B. Wilbanks and R. A. Garner (Pathe, Atlanta); Harry K. Lucas (Paramount Film Co., Atlanta); W. R. Lehman, George Markeles and E. T. Jordan (Consolidated Film Co., Atlanta); George W. Bell, Jr.; Harry Carroll, (Gaveston); Duncan Hall (Hall and Guilda); Donald Kerr (Kerr and Weston); Jas. Mack (Miller and Mack); Ben. Harrison (Harrison and De Wolfe Sisters); Fred Hildebrand, Lew Brice, Geo. O'Brien, Max Gordon, Dave Gordon, Lee Muckenfuss, Tommy Gray, Chas. Bierbauer, Duke Cross, Bernard Granville, Sam Fallow, Dr. Samuel Schenck, Dave Lerner, Berneviichi Bros. (I), Jimmy Doyle, Albert Vard Nation, George Radcliffe, musician, Zeidman and Poli's shows; William Vaesel, Guy Perry (Cleve Larue's Circus); James Fehely (Nat Reiss' Shows); John William Barker; Joe Andrea, band leader (Dana's Greater Shows); Vogel R. Crawford, acrobat (Nat Reid's Shows); Merwin S. Woodson, musician (Harry Chighler Co.); Robert Lowenthal (Herman Lewis' Co.); Harold Rufus Ray, clown (William Wortham's Circus).

Harry Edgar Simpson, manager (Parker Show Company); Demetrio Ortiz, Chas. Fleeming, Thos. Patricola, Horace Davey, Fred Henderson, H. B. Lull, Hersell Perry, W. Wallace Joe Hesel, H. W. Smith, Al Strugis, A. A. Conness, G. S. McPherson, Lucien Littlefield, Joseph Hale, E. L. Spearman, Wallace Reid, S. J. Bainbridge, Marshall Seilan, Victor Potel, Roy Marshall, J. G. Gylstone, A. C. Sprague, D. Jahraus, Paul Perry, Victor Fleming, J. A. Belasco, Los Angeles.

Geo. Pinkman, L. R. Smith, F. S. Montgomery, W. Langer, F. G. Sny-

(Continued on Page 7.)

MUST REMAIN IN ENGLAND.

Because the British Government has placed tremendous restrictions on the issuance of passports, it is understood the Hippodrome is to be shy one of the comedy features looked upon as the "sure fire comedy hit" of the coming show.

A noted English comedian (Harry Tate?) was to have been brought to this country to present his version of the sport of golfing. There were also two important women of the English stage to be brought over, but the British Government refused to issue passports and therefore the contracts had to be postponed.

The visit of Albert de Courville to this country was effected only after he had secured doctor's certificates stating a sojourn in the Adirondack Mountains in this country was absolutely necessary for his health.

SELWYNS HAVE ALL THREE.

Selwyn & Co. have completed arrangements with Sol Bloom whereby they will take over under lease for a term of years the two theatres which are to be built on West 43d street, adjoining the theatre which they are now building there. This will give the Selwyns four theatres on West 42d street. They have the Harris under lease and their own house is to be completed some time late in October. The two new houses are to be ready for occupancy in February, next year.

The three houses will each have an entrance on 42d street. Two will have the auditorium proper reaching back to 43d street. One of the houses will be smaller and occupy just the 42d street plot.

COMEDIANS COPS.

The well known Wilson Brothers, Frank and Joe, prominent "Dutch" comics, real estate operators, etc., are now attached to the police department at Maywood, Ill., their home, both wearing uniforms, doing single and double platoon duty and carrying shields.

The Wilsons work in vaudeville during the regular season, patrolling the sidewalks of Maywood during the heat of the summer.

GALLERIES FOR SOLDIERS.

There is a company being promoted to operate a number of shooting galleries at each of the Army Cantonments where the National Army which was selected by the draft is to be trained.

The company proposes to operate several galleries at each point where the men are quartered, but instead of the usual targets, dummy figures are to be displayed and a moving target will have a line of grey clad German troops marching across the scene.

PANTAGES "OPPOSITION"?

It was reported Wednesday officials of the big time vaudeville circuits would meet in New York yesterday (Thursday) to discuss if the Pantages Circuit in the west, at the request of the Orpheum Circuit, according to report, should be declared "opposition."

In that event acts would be warned if they played the "Pan time" in the west they would be debarred from the big time houses east and west.

The Pantages booking headquarters in the east are with the Marcus Loew Circuit where the Pantages bookings are made by Walter Keefe, who also places the bill for the Loew theatres outside of New York. Jake Lubin books the Loew New York and vicinity houses.

All the managements mentioned are members of the Vaudeville Managers' Protective Association.

REVIVING OLD WAR PLAYS.

As a result of the war bringing out scores of patriotic songs and marches the stock managers, in lining up their plays for next season, are digging up some of the old war plays that enjoyed prosperity and will play them up as the sort of stage entertainment for those who have said good-byes to their sons and brothers, yes, and husbands and fathers, who have gone to the front.

Such plays as "Shenandoah," "Arizona," "The Heart of Maryland," "Secret Service," "A Gentleman of France," "The Girl I Left Behind Me," "Michael Strogoff," "Tracked Through Siberia" and others are sure of reproduction next fall by the divers stocks.

AUDIENCE MADE EXEMPTION.

Chicago, July 25.
Willie Howard, here with "The Show of Wonders," said he had just missed the draft, having passed 31 in April. He claims the government would not accept him anyhow, because of back trouble—the result of taking too many bows.

TURNBULL, PRESS CENSOR.

Hector Turnbull, short story and scenario writer, now a private in the First Field Artillery, has been appointed press censor and press agent for all military news emanating from the camp at Plattsburg.

LETTING OUT JAZZ BAND.

It is quite probable before the Dolly Sisters return (Aug. 6) to the Palace, New York, for an engagement of three or four weeks, they will dispense with the female colored jazz band that brought no favorable notice when opening with the Dollys at the Palace last week. The band has six girls, under contract by the sisters for six weeks. This week and next the Dollys are at the Riverside.

DE COURVILLE IN NEW YORK SEEKING MATERIAL FOR LONDON

After Plays and Acts. Finds Difficulty in Negotiating With American Managers. Greater Opportunities Abroad for American Acts Than Ever Before in History.

Albert de Courville, the London producer, has been in New York for the past ten days, looking about for available plays and vaudeville acts suitable for the English market.

He says he has seen everything in New York in the way of productions but adds that he finds it difficult to successfully negotiate for any of them for the reason that the terms are prohibitive.

"American managers," he says, "do not take into consideration the conditions abroad and if any English producer agreed to pay the royalties asked, together with the bonuses, he would be compelled to cable, after the English production, that he must either secure a reduction of royalties or close."

Asked about the vaudeville, or music hall, field, Mr. de Courville replied: "There seems to be a prevailing opinion here American acts are not allowed to land in England. Such is not the case. Whatever difficulty may be encountered would be in securing passports to sail, and this, I understand, is comparatively easy."

"The opportunities in London for American acts at present are greater than ever in the history of that country. As you know, our professional ranks are depleted by conscription, especially in the male contingent, the variety ranks being, in normal times, about 70 per cent. male. Even acts in your so-called 'small time' are sure of a good opening at a good salary. So depleted are our music hall programs that we have been compelled for a long time to organize revues to fill out our bills."

Asked for his opinion of the present vaudeville talent now on exhibition here, he continued:

"I find that nearly every one of your turns at present finishes with a dance, and for this reason there is very little variety in your variety theatres. Perhaps I am here at the wrong time of year, but it certainly looks as if you people have gone dance mad."

"I might add that your vaudeville will be considerably crippled by conscription, just as ours has been for the past three years, and I have no doubt that your percentage of men in vaudeville is as big as ours. Our age limit is now 40 and there is a likelihood it will be raised. In that event there will be practically no English artists left and I can only repeat that if any acts want to go across they will be certain of more than a fair trial."

"The biggest successes in London at present are 'Zig Zag' and 'Chu Chin Chow.' The latter show has about exhausted itself after more than 400 performances and my cable from London says that 'Zig Zag' played last week, its 26th, to over \$22,000. Its takings have beaten 'Hello Ragtime' and everything else that we ever produced at the Hippodrome."

Mr. de Courville will remain here about two weeks longer.

COLLINS TO RETIRE.

London, July 25. It is stated Arthur Collins of the Drury Lane may retire from active producing although he will still retain a supervisory interest in the big spectacle playhouse. He has made an offer to a prominent American producer to take charge of the production end at the house beginning with the panto-

mime that is to be produced at Christmas time.

FILM'S POWERFUL SCENE.

London, July 25. The Ideal Film Co.'s screen version of John Galsworthy's "Justice" contains an extraordinary powerful scene in which Gerald DuMaurier holds the audience spellbound for nearly five minutes.

RILEY COMING OVER.

London, July 25. Tom Riley, the American producer, is to take a flying trip to America within the next two months. He has been deterred up to the present because of the submarine activities.

"IVAN" FILM PASSED.

London, July 25. The Censor has now passed the film feature, "Ivan the Terrible." It was refused a license when first produced, owing to the fact that it might antagonize the Czar of Russia, who has since been deposed.

AMERICAN IN FRANCE.

London, July 25. The Two Rascals and Jacobsen are in France with the American Red Cross.

Picture of Women's Work.

London, July 25. The Broadwest Film Co. has completed, at the request of the National Service Department, a film showing women's work on land.

Bessie Clifford Gets Over New Number

London, July 25. At the Woolwich Hippodrome Bessie Clifford successfully presented a new Chinese number. Merriman and Fox, on the same bill, also scored.

HIPPODROME
WHERE EVERYBODY DOES
6-34-20
WOMEN'S WORK
RUTH VINCENT
VAN HOVEN
FRED KERR
"BEAUTIFUL MRS. BLAIN"
MAIRIE DANTON
SPISSELL BROS. AND MACK
DOROTHY VARICK
SHOGUN RYDER
JACK BIRCHLEY
PRICES AS USUAL

FRANK VAN HOVEN

Is almost daily in receipt of contracts for future dates in England, and much as he would like to pay his native land a visit, it is doubtful if he will return in the near future. He wishes to thank the various American booking representatives who have offered him engagements in the United States and hopes at some later time to be able to consider their propositions.

CHIRGWIN IN A FILM.

London, July 25. Chirgwin, "The White Eyed Kafir," is posing as the central figure in a four-part film feature, entitled "The Blind Boy," written around his famous song. The pathetic part is that a number of blind soldiers appearing in the picture will never be able to see it.

POOR OXFORD REVUE.

London, July 25. The new revue at the Oxford, by Laurie Wylie and Alfred Parker, is poor stuff, unworthy of the strong company engaged.

In the same bill Bert Lloyd successfully presented a new, strong crook sketch, "The Getaway," full of incident.

JACK LOWTHER KILLED.

London, July 25. Jack Lowther was killed in action June 7. He played many sketches in the halls and at one time appeared with Harry Tate in "Motoring."

RECITING FOR SOLDIERS.

London, July 25. Martin Harvey reciting in camps behind the lines in France is being tumultuously received by the soldiers.

PALACE'S CLEVER BURLESQUE.

London, July 25. A clever burlesque, entitled "Seven Days' Leavings," was introduced into the Palace Revue, "Airs and Graces," which is now going strong.

Alfred Butt, after strenuous managerial labors and food control duties, is taking a holiday at Llandudno.

FREE TICKET TAX RESCINDED.

London, July 25. The war tax on free theatre tickets has been rescinded.

BEN NATHAN ACTING?

London, July 25. Ben Nathan and Marjorie Hast are scoring in a new Yiddish sketch.

BEECHAM SEASON OVER.

London, July 25. Sir Thomas Beecham's season of grand opera in English at the Drury Lane closes July 28, reopening early in September.

Gaston Meyer Leases Court.

London, July 25. Gaston Meyer has leased the Court theatre and takes possession Oct. 1. He is at present engaged in military duties in France and has engaged A. S. Piggott as his manager.

Armstrong Leaves Show to Join.

London, July 25. William Armstrong, appearing in "The Three Daughters of M. Dupont" at the Ambassadors, has been called to the colors and Royce Milton replaced him July 23.

D. S. O. Actor in Sketch.

London, July 25. Esme Beringer and Richard Lambert (the latter the first actor to receive the D. S. O.) started a variety engagement at Finsbury Park Empire, with a new sketch, "The Pair," written by Beringer.

Shirley Kellogg Is Ill.

London, July 25. Shirley Kellogg is out of the bill at the Hippodrome, on account of illness.

Hetty King's new "Blighty Girl."

London, July 25. Hetty King is scoring a pronounced success with a new number, "The Blighty Girl."

"Suzette" Going to Paris Soon.

London, July 25. "Suzette" will probably be transferred in its entirety from the Globe to Paris shortly.

"AROUND THE MAP," GOOD.

London, July 25. "Around the Map," produced at the Alhambra, July 19, described as a "musical globe trot," contains 11 well diversified scenes, splendid costumes and delightful music, but at present lacks humor.

Violet Lorraine is immense; Ethel Baird, Madeline Seymour and Eileen Molyneux all good. Alfred Lester and Nelson Keys require more opportunities and better comedy. Herman Finck's music is often brilliant.

Gus Sohlke produced the piece, which should develop into a pronounced success.

GRIFFITH FILMING IN LONDON.

London, July 25. David W. Griffith is producing here a big picture with the two Gish sisters in the principal parts.

He has secured the filming of a number of prominent society women at a garden party, including Lady Paget, Lady Drogheda, Elizabeth Asquith and the Princess of Monaco.

"STUCK" ON ALHAMBRA REVUE.

London, July 25. The Libraries (ticket agencies) here made a deal with the Alhambra for the purchase of \$25,000 worth of seats for the first six weeks of the run of the new show and are said to be already regretting the outcome of their venture.

The piece is woefully lacking in comedy.

VOLTERRA ON HIS OWN.

Paris, July 25. L. Volterra, associated with Baratta at the Folies Bergere and other halls, has taken the picture house known as Gaumont-Color in the Faubourg Montmartre, and will open it with vaudeville after repairs have been made. This has been on the tapis for the past 12 months.

Leon is also running the Casino de Paris, where he has a good variety show, with many of the Alhambra acts on the bill.

OPENING NEW SEASON.

Paris, July 25. "Fin de Saison" is the title of the new piece by Ed See, which will be presented by Sacha Guitry at the Bouffes for the commencement of the season in October.

OLYMPIA PLAYS NIGHTLY.

Paris, July 25. The Olympia has reverted to nightly shows with matinee Fridays and Sundays, making the nine shows weekly still only allowed by the French authorities.

REVUE AT THEATRE REJANE.

Paris, July 25. A revue will be produced in October at the Theatre Rejane, when the house may run on music hall lines.

WILSON RETURNING.

London, July 25. William J. Wilson sailed for America today. He has been spending several weeks at Bath, resting, after having staged the Palace show for Alfred Butt. He is to spend about two months in America before returning to England. Mrs. Wilson did not accompany him to America. She has charge of a hospital in France, taking care of the wounded.

KLEIN IN FLYING CORPS.

London, July 25. Word has been received from France Phil Klein, son of the late Charles Klein, the playwright, has enlisted in the flying corps. He has been in France for several months in the ambulance division driving a car.

IN CAMP

By VICTOR H. TRUMBULL

(Before enlisting Mr. Trumbull was connected with the Orpheum Circuit offices in Chicago, and had also appeared upon the stage. Mr. Trumbull is now with the U. S. A. Ambulance Corps, Purdue Unit B, Section 98, Allentown, Pa.)

Allentown, Pa., July 20.

Prior to my entrance in the Ambulance Corps, I had hazy ideas of the daily life in a military camp, and its attractions (or perhaps distractions). Now my ideas of course are more definite.

The Ambulance Corps attracts the type of man who wants action, loves excitement and desires a wider range of experience. These qualities are inherent in the actor and so this may account for those men now in here.

The Allentown camp is the only one at the present time in use for the medical division and is composed largely of college men, around 5,000. We are stationed at the fair grounds. It is an ideal place, embracing the necessary grounds, barracks, race track and drill grounds.

The quartering and feeding of this immense crowd of fellows is a problem which has been very successfully met by our officers under Colonel Persons, U. S. A.

The old race course, in excellent condition, is employed for truck and ambulance practice, while the modern grand stand furnishes the site for lec-

ture and our theatricals. Under the stand we have one of our most important institutions, the Mess Hall.

There may be remarks that "mess" describes it perfectly, but however rough it may seem to the outsider, it is all doped out by physicians who have given the matter study and we get what is best suited to the work we are called upon to do.

After supper we are left to our own resources and it is then we bring forth our embryo actors and sally to enlisted stardom. One of our greatest afflictions at present is the now common amusement disease, "ukeleptas," or an overabundance of ukeles. We are rehearsing some doubles and comedies which will play the only time we boast of.

This town in regular amusements is led as far as the soldiers are concerned by the Orpheum theatre, playing vaudeville. Resident Manager Anderson has so ingratiated himself and house with the men that it has practically been stamped as the official amusement centre. Then we have the catch-penny devices and foremost among these are the picture men. We

have a wide variety, but still leaving room for other good attractions. They are about entirely supported by this cantonment and as we have an income close to \$200,000 a month (including my share), it may be seen why concessionaires flock here.

The Bethlehem steel mills are within nine miles of the camp and that alone bespeaks prosperity for this neighborhood.

The accompanying sketches were made by one of the men in our section.

ALARMING REPORT FOR ALIENS.

The boys in the amusement realm from circuses and carnivals down to the pop houses and picture joints who are aliens by birth but who are registered for military service are greatly concerned over a report this week from Washington that Congress may decide to return all aliens of draft ages to their home countries. If this goes through as being planned by Chairman Webb of the House Judiciary Committee, who has been sounding Administration officials on the proposed measure, then a large number of men attached to all

branches of theatricals will be returned to their native heaths.

Final war action by the state means that all aliens who cannot ally themselves properly with the Allied countries must subject themselves to internment.

ANOTHER "RECRUIT" SHOW.

The success of the special vaudeville performance given one evening last week under the auspices of E. F. Albee and A. Paul Keith on board the "Recruit," the large sized model man-of-war in Union Square, was so pronounced, Messrs. Keith and Albee have been requested through the Navy Department to repeat the volunteer entertainment, in the aid of naval recruiting.

The program last week was arranged by Frank Evans, the United Booking Offices agent, and stage managed by Bert Levy, the artist. It packed the park, about 10,000 people standing or sitting around the boat watching the show, which was given upon its deck. At the next performance Mr. Evans will again arrange the program, with Mr. Levy in charge of the running of it.

N. V. A. ELECTION.

The resignation as president of the National Vaudeville Artists by Willard Mack may oblige an almost immediate general election for the organization. It is probable the election will be shortly ordered. It was expected the re-election of the N. V. A. officers and boards would take place this month but it was delayed.

Mr. Mack gave the reason for resigning the pressure upon his time, he being a prolific playwright who also acts.

The procedure for a general election by the N. V. A. is 10 days' notice with the slate posted in the clubrooms, where the election will take place, each voter required to personally deposit the ballot. There is no mail vote attachment to the procedure.

The slate when drawn will have a full list of all offices and names for boards. There are several of the latter.

This will be the first general election held by the N. V. A., the organization having been formed but a little over a year ago, with Eddie Leonard as its first and temporary president. Mr. Mack succeeded him. Henry Chesterfield, the present secretary of the society, has held that office since the formation of the artists' club.

May Irwin is now treasurer, with first vice president, Hugh Herbert; 2d vice, Bob Albright; 3d vice, Oscar Loraine; 4th vice, George McKay. There are 12 boards, headed by the Board of Directors, of 25 members. Others are the Advisory Board, 10 members; Membership, 5; Legislation, 5; Pension, 4; Life Insurance, 5; Arbitration, 5; Protection of Material, 4; Treasury, 5; Entertainment, 5; Relief, 5.

DAMAGES FOR IMPERSONATION.

Chicago, July 25. How a woman traveling around the country with Charles Pryor added injury to insult is behind the settling in New York of a suit by Nell Claire (Pryor) against the Elks for \$20,000.

Miss Claire did not know of her husband's escort until she discovered that her name was being posted all over the country in Elks club houses. Then she called upon Elks officials and was told that a woman with Pryor, holding a wife's credentials and using the name of Nell Clair Pryor had passed worthless checks to the amount of \$5,000.

Miss Claire was at first accused of being the person but that was quickly proved to be false and thereupon she began suit for damages. Lately Pryor spent a year in the New York Tombs for attempted rape in an apartment. He was used as a stool pigeon in the recent notorious Dr. Waite case.

Miss Claire is with Frank Gardner and Co.

FOUR MORTONS OPENING.

Chicago, July 25. The Four Mortons will reappear next week in vaudeville, at the Majestic here, with the original parents, Sam and Kitty, aided by two of their young children.

The first Four Mortons turn held the parents, with Paul and Clara, the latter two now married and starring in their own acts. Sam and Kitty played as a team, then added Clara, when the act was known as the Three Mortons, and later Paul joined.

VERA ST. LEON RETURNS.

Vera St. Leon (St. Leon Family), who appeared in "Polly of the Circus" for several seasons with the St. Leon sisters and who mysteriously disappeared three years ago, has returned to her family circle on her own accord, according to her reported version. Her sister, Ida, is on the Coast with the Morosco stock, while Elsie and George St. Leon are in vaudeville.

All efforts made at the time of Vera's disappearance to trace her failed, but it has since been learned she never left New York.

TRIED FOR RE-MARRYING.

Chicago, July 25.

Informative interest to professionals regarding the Illinois marriage and divorce laws and a very human story, concerns the case of Maurice Cook (proper name Babb) of the first team of Cook and Rothert, who was tried here last week before Judge Brothers.

The state law prohibits marriage within one year from the time of divorce. Cook divorced Kate Robinson in Oct., 1914. In Sept., 1915, he married Grace Rothert, who had been his stage partner for 20 years. Miss Rothert was dying and it was her last desire to effect the union.

Upon her death a brother and sister made complaint and Cook was arrested, it probably being in their minds to force Cook to allot them part of the estate, the partners having invested their savings in Chicago apartment houses.

When the case came to trial, it was admitted Cook had not complied with the law and hence was guilty of a criminal act, but it took the jury six hours to return a verdict of guilty.

That was because of the defending attorneys' argument, they saying that in satisfying the last wish of his life long partner, Cook had only done as any red-blooded man would have acted.

Judge Brothers decided that though Cook was guilty, he had not wilfully committed an illegal act and paroled him on his own bond for 90 days, which virtually freed him.

Miss Rothert had willed her property to Cook previous to their marriage and did so again after the ceremony. While the case made the marriage null, her sister and brother are kept from claiming any share because of the first will.

Joe McInerney and Max Robinson, of the Lowenthal office, defended Cook. The latter has been appearing in vaudeville with his son under the original team name.

FIGHTING AUTHORS' SOCIETY.

Chicago, July 25.

An aftermath of the Film Convention here last week is the report a large number of the exhibitors have been persuaded not to enter into an agreement with the Authors' and Composers' Society, to pay the latter royalty upon music used in their theatres. These exhibitors, it is claimed, have been assured by an attorney they have retained that another decision can be secured from the U. S. Supreme Court on the subject.

Another report is that several music publishing firms, acting independently, reached an agreement with many exhibitors regarding the use of their music, while the convention was on.

The U. S. Supreme Court decided some time ago in a case before it that the use of copyrighted music for profit was restricted to the consent of the person holding the copyright.

LIGHTS' TOUR.

The Lights annual summer tour (or "Cruise" as it is now called) starts Monday at Far Rockaway, July 31, Long Beach (Castles-by-the-Sea), Aug. 1, Bay Shore, 2, Patchogue, 3, Glen Cove, 4, Freeport, 5 (Sunday) Astor, New York City.

The trip will be started in a boat accommodating all the members of the party, which will be headed on the programs by McIntyre and Heath. Several one sheets have been gotten out for the different feature attractions to go on the trip. The Long Beach engagement will be on the floor of the Castles-by-the-Sea restaurant, the house charging \$5 admission that evening, including dinner. Mark Nelson is the stage manager.

The Lights had a "New Year's" party Wednesday night, a beefsteak in the "Pies' Club" (rathskeller) Tuesday, and the Friars yesterday.



LICENSE COMMISSIONER'S SCOPE DEFINED BY SUPREME COURT

**The Appellate Division Designates His Powers In An Opinion
In the Case of the Message Photoplay Co. License
Bureau Official Supreme in Local Censorship Field.**

The Appellate Division of the Supreme Court of New York has now specifically and unmistakably defined the powers of the Commissioner of Licenses for Greater New York.

The designating of his powers forms part of a decision in the matter of an appeal by the Message Photoplay Co., Inc., against the refusal of George H. Bell, Commissioner of Licenses of the City of New York, to restrain the Commissioner from interfering with a photoplay feature called "Birth Control."

The Message Co. secured a temporary injunction restraining Commissioner Bell, which was appealed. The Hon. Frank C. Laughlin has written a lengthy opinion, in which all the other members of the Appellate Division concur, sustaining the appeal, which is, in part, as follows:

By section 81 of article 2 of chapter 3 of the Code or Ordinances of the City of New York the commissioner of licenses was authorized, among other things, to regulate and control all motion picture theatres, and he is directed to appoint such inspectors as may be necessary to enable him to carry out the provisions of the ordinances, and by section 41 the inspectors appointed by him are required, among other things, to investigate the character of exhibitions in moving picture theatres and to report to the commissioner any offense "against morality, decency or public welfare permitted in such exhibitions." The form of license granted by the commissioner is not given in the record, but section 2 of article 1 of chapter 3 of the Code of Ordinances provides that said license "shall be uniform and may, in the discretion of the commissioner, contain provisions and conditions, which in his judgment may be essential for the welfare and benefit of the people of and visitors to the city." These statutory provisions and ordinances, the validity of which are not and could not well be questioned, necessarily delegate to the commissioner authority to issue and to revoke licenses according to his judgment and discretion, to be exercised, of course, in good faith and impartially and conscientiously according to what he believes to be in the interest of morality or decency or public safety or public welfare. It is not the judgment and discretion of those who are interested in exploiting a film commercially, as is the plaintiff, or of citizens generally, or even the courts, but that of the commissioner only that is called into action. The commissioner, however, must not abuse the discretion vested in him by acting capriciously or arbitrarily or on false information and without reasonable ground for apprehending that the public morality and decency or safety or welfare will be endangered, but the extent of inquiry collaterally by the courts with respect to his action is whether there is reasonable ground upon which such apprehension may honestly rest in the exercise of a fair and legal discretion, and if not, the court may require him to act or enjoin him from acting; but if the question be doubtful, and there be room for an honest difference of opinion, then the matter must be left to the official to whom the Legislature has delegated authority, and his action in refusing to grant a license or in revoking one granted, cannot be annulled or controlled collaterally as by mandamus or injunction. There is no evidence that the threatened action of the defendant is in bad faith, and it must therefore be presumed that he is acting honestly in the exercise of fair and impartial discretion and judgment. The merits of his action should not be determined on conflicting affidavits nor should a temporary injunction issue in such case against the official in whom the law has vested the duty of acting in the premises. I am of the opinion that it has not been shown that the threatened action of the commissioner will, if consummated, constitute an abuse of the discretion vested in him, or that it will be capricious and arbitrary or founded upon erroneous information, or that he has not reasonable ground to apprehend that public morality or decency or the public welfare will be endangered by the presentation of this motion picture film.

REGRADE U. B. O. HOUSES.

In the routes given out so far by the United Booking Offices for big time next season there are said to be three grades of theatres, for the salary placement. They are divided into first, sec-

ond and third, with but a few in the lowest grade.

The first grade is known as "full salary weeks" (where the recognized salary of the act is paid); the second is a "cut week" and the third is now another "cut," although from reports the differences in salary between the first and the third grade, at present, isn't materially more on salaries of around \$300 or over than formerly, existed in the usual way of booking between the full and the cut weeks when but two grades existed, as they have in previous seasons.

SETTLING OKLAHOMA CITY.

Indications pointed this week to an amicable adjustment being made on the chaotic theatrical conditions in Oklahoma City. The White Rats messed things up whereby they enmeshed the stage hands, musicians and picture operators and the managers have been fighting the united union interests ever since.

E. C. Mills, delegated by the Vaudeville Managers' Protective Association to look after things locally, refused to have anything to do with the local men, claiming that they were "unreasonable" in all demands.

Just before his recent eastern trip Mills was visited in O. C. by William Canavan, second vice-president, St. Louis, and a Mr. Ostendorf, representing the Federation of Music, also of St. Louis.

The settlement of the Oklahoma City mess will neither be a victory for the unions or the managers, but an out-and-out settlement of a condition produced by the White Rats.

Mills, now in New York, while admitting tranquillity may come out there, says that to date no contract or agreement has been signed. Mr. Mills leaves for the West this week.

CONSINDINE'S OIL GROUND.

Oklahoma City, July 25. While no wells have yet been sunk on the acreage owned by John W. Considine, the oil indications on the land are numerous and plentiful.

Considine has 5,000 acres northwest of Tulsa, in this state. An organization is being formed to promote the property. Considine has already received \$300,000, on account, and if the property develops according to expectations, there is no limit to the possibilities.

Wells will shortly be sunk and a correct estimate may be secured by Jan 1.

It was recently reported from Chicago John W. Considine had "found oil" on some land he had and intended returning to the vaudeville business. Since then it has been said Mr. Considine is looking for outside capital to link with his on the theatrical venture, but it is improbable he will attempt to return to the show business before learning the value of his Oklahoma oil fields.

Mr. Considine is reported, however, to have mapped out a definite line of procedure in case he again invades vaudeville and from present plans would confine his early ventures to the larger cities of the middle west, building new houses of large capacities and playing a good vaudeville act at a flat low admission scale.

PROSPECT OF SCALE ADJUSTMENT.

The prospect of an adjustment of the scale wage affecting the vaudeville theatres of Greater New York which the New York Musical Protective Union has adopted, asking for an increase in salaries, depended wholly on the conference of committees representing the Musicians and the United Managers' Protective Association, scheduled for meeting Thursday morning (July 26).

Upon receipt of a letter received from the Managers' Association, President Edward Porter called a special meeting of the Musical Union Wednesday morning.

The increase on musical shows and dramatic shows whereby the musicians will receive \$26 weekly for eight shows for the legit and \$33 for the musical pieces (also eight shows) as well as the \$1.50 increase for Sunday shows in burlesque houses proved acceptable to the union but the scale for the vaudeville houses was referred to a committee of the union with power to act with a committee representation from the managers.

The Musical Union recommended that President Porter add two more appointees to the Committee that had previously met with a committee from the managers and these men, Louis Kramer and Steve Champlin, with the former committee comprising President Porter, Sam Finkelstein (vice-president) and Edward Canavan, of the musical board of directors, will take up the vaudeville scale with the managers Thursday forenoon of this week.

If the Managers' representation and the committee get together then the direct finding of the two committees will bring about a satisfactory adjustment of the present controversy, which if not thus settled will result in a walk-out by the vaudeville theatre union musicians.

Late Wednesday evening there was a general belief that the matter would be adjusted.

To date President Webber of the American Federation of Musicians, who returned to the city sooner than expected owing to a threatened rupture between the musicians here and the theatre managers, has taken no direct part in the matter other than become informed on the situation by President Porter. In case the vaudeville scale contention is not settled the managers may appeal the matter to the American Federation which would bring President Webber into the conference as member of the executive Board of Appeals.

President Charles C. Shay and other executives of the International Alliance of Theatrical-Stage Employees are interested in the outcome and will use what influence they can to bring about an amicable adjustment.

The stage hands and operators have a trade interest and there is no telling what angle may result if all the vaudeville houses in New York fail to reach some sort of an agreement. It is not likely that union stage hands and operators will be permitted to work in houses employing non-union musicians.

The Theatrical Federation is deeply interested and its President, Harry Williams, is keeping close tab on the proposed scale matter to date.

The managers have made certain concessions an even in the film houses, with one local exception, the asked for increase has been granted.

The action at Wednesday's meeting of musicians was unanimous that the committee obtain some sort of a concession on the vaudeville houses. Subsequently the committee was entrusted with sufficient power to take final action for the union.

The vaudeville houses are willing to pay \$35 while they have been asked \$40 weekly.

STRIKE ON IN PHILLY.

Philadelphia, July 25. The threatened strike of musicians, ordered by Philadelphia Local 77, occurred this week, all the union musicians in the various theatres, except the picture houses, walking out. Having a week's notice as per an agreement reached some weeks ago, the managers of all the houses were prepared and their shows went on without interruption, about 75 musicians being brought over from New York to fill the places of the strikers.

No acts of violence were reported, and up to the middle of the week the managers had the situation well in hand.

The Managers' Association held a meeting last Friday and decided to stand their ground after offering liberal inducements to keep the musicians in their places. The Cross Keys and Globe, which it was thought would not be included in the strike order, were effected along with the other houses and the managers of these two theatres are now working with the other managers against the musicians' demands.

At Keith's Chestnut Street theatre there was almost a full orchestra in for the first show Monday and the show ran through without a hitch. One or two of the smaller houses reported some trouble for the first day, owing to the non-arrival of some musicians who were obtained from New York, but by Wednesday all the managers reported as being satisfied and waiting for the next move on the part of the musicians.

FILM AT H. O. H.

Commencing Aug. 12 Manager Bob O'Donnell of the Harlem Opera House (Keith's) will add a special feature film to the regular program for each half of the week, making the selection in the open market.

It will be a departure for the opera house, which hitherto has played "program pictures." It also adds to the weekly cost of the entertainment, but will place the opera house in a position to give battle on the diversified program with the opposition houses of the vicinity now doing the same thing.

BANKS WINTER PLAYING.

Chicago, July 25. The veteran showman, Banks Winter, has returned to the stage, playing Jim Bradford in "Dew Drop Inn," now running here.

Mr. Winter assumed the role after several had vainly tried it and he has gotten it over. It is some years since Winter publicly appeared. For several seasons he devoted his entire attention to the successful exploitation of his daughter, Winona Winter, in the profession.

MARDO PLACED.

Boston, July 25. Fred Mardo, the booking representative here for Marcus Loew, until last week, has taken charge of the Boston Booking Office at 176 Tremont street, where he will book the houses and parks on the B. B. O's. books.

The Loew local booking office has been discontinued. It was never profitable. Victor J. Moore will be the Loew general representative here but there will be no Loew bookings hereafter from this point.

"SENATOR" SUSPECTED.

"Senator" Francis Murphy, who has been erroneously led to believe he vies with Paul Swan for the facial beauty honors of the profession, ran afoul of the constabulary in Atlantic City last week when two alert officials mistook the German comic for an active spy.

Murphy has been working at the Pier and was returning to New York when he was apprehended, searched, cross-examined and rather roughly handled. He finally produced convincing evidence of his professional connections.

DRAFT'S SLIGHT EFFECT.

(Continued from Page 3).

der, W. N. Hartford, S. D. Van Ness, Ed. Allen, J. C. Kelly, Seattle, Wash.

Bob Stanley (Bob and Keith Stanley); R. R. Livingston, house manager, Orpheum; John Brown, Paul Barnes, Conrad McCarger, electrician, Lyric theatre; H. W. Wilkins, asst. treasurer, Lincoln, Neb.

H. T. Bradner, manager, Harry Randall, treasurer and G. A. Roberts, Ononta theatre, New York.

Fred Cruise, chief usher; Walter Melvin, assistant chief usher; Tom Abbott, electrician; Walter Pritchard, and Jack Keiley, motion picture operators, Strand, New York.

Eugene Lowry, Raymond Russell, Harry J. Ryan, Felix Schoedsack, Hal Roach, G. W. Stout, W. H. Henry, Victor Fleming, Chas. Shenk, Chas. Parrot, Len Powers, Reinald Morely, Oscar Schoen, Arthur Wenzel, Clair D. Witt, Chas. Ray, John Helfrich, Demetrio Ortiz, Peter Jerome Ringens, Harry E. Simpson, Oscar W. Wilson and John Grob, H. Green, R. A. Wagner (Hippodrome, St. Paul); Earl Bell, electrician (Palace, Schenectady, N. Y.); Jack Conway (Variety); Henry Catalina (Catalina and O'Brien); Morris Perlmutter (Denham Orchestra, Denver, Colo.).

2d Thousand.

Joe Laurie (Laurie and Bronson); L. T. Duton, G. A. Heitz, W. Paquette, F. Kyle, Fred Levin (Savoy, Atlanta); Jim Hanton (Strand Film Co, Atlanta); Louis Cohen (S. A. Lynch Enterprises, Atlanta); W. L. Brandenberg, H. E. Helouis, W. T. Yarbrough (Pathe Film Co., Atlanta); F. Traium, Jack Simpson, T. C. Blakeman, W. M. Davis (Paramount Film Co., Atlanta); Harry Hall, Robt. Semril (Consolidated Film Co., Atlanta); Lew G. Garnes, Walter Le Roy, Van Fossen, Moses W. Dolinsky, Verne Fitzpatrick, Boyd Agin, Harry Rose (Bluebird Film Co., Atlanta); George Page (Variety); A. C. Tyson (Hippodrome, St. Paul); Wm. Cradler (Orpheum, St. Paul); Mike Mahon, Geo. Anderson (Princess, St. Paul); Thomas H. Lindsay, J. M. Ovando (Palace, St. Paul); Louis Simmons, electrician (Proctor's, Schenectady, N. Y.); Lawrence Hagar.

3d Thousand and Upward.

T. R. Barhan, H. A. Fecke, J. L. Webb, Sam Denbrow, Jr., B. J. Wolfson, J. W. Thomas, O. L. Freeman, F. L. Evas, S. W. Grow, F. C. Groover, Geo. A. Hughes, Albert Walker, E. D. Paulk, Julius Cancazetti (Quero Troupe); Harry Walker, W. Kennedy (Newark, O.). John Collins, Peter J. Mackay (San Francisco); Eddie B. Collis Youngstown, O.; Henry Waterson, Jr. (Waterson, Berlin and Snyder); Joe Young, Dell Chain (Hufford and Chain); Horace Herring (Lyric theatre, Atlanta); D. R. Croonwell, W. A. Wentz, R. S. Robinson, Ed. Sedgewick, Guy Price (Los Angeles); Leroy Stone, Hampton Del Ruth, F. McGraw Willis, H. H. Gates, L. L. Lancaster, E. R. Hewitt, Irvin Willat, H. W. Hoadley, N. C. Watt, O. R. McDiarmid, R. A. Walsh, H. Wulze, E. F. Bishop, A. Gage, Jack Ford, H. L. Kerr, Jack Fowler, Carl J. Walker, C. G. Gano, Arthur Pearson, R. E. Hodge, Bob Stanley (Bob and Beth Stanley, Harris Circuit); R. H. Marshall, E. Baker, F. B. Schroeder, F. B. Borsage, M. L. Webb, Neal Burns, Ben Cosen, Clark Irvin, Harold L. Lloyd, Eyre Powell, Ed. Kennedy, A. Forrest, Harry McCoy, Ed. Hearn, Harry Pollard, Emory Johnson, Slim Somerville, Elmo Lincoln, C. M. Franklin, Francis McDonald, Leo Maloney, Reggie Morris, L. F. Reynolds, Crane Wilbur, G. A. Beranger, C. W. Dorian, Clyde Hopkins, J. Mower, Wm. Musgrave, A. A. Franklin, Jack Holloway, Craig Hutchinson, James O'Shea, Jack Pickford, W. H. Ruggels, Wm. Scott, Bobbie Vernon, Wm. Hinkley, Ph. McCullough, Raymond Nye, Chas. Spencer Chaplin, Lloyd V.

Hamilton, R. Griffith, Wm. Gilbert. Henry Kaufman (Clayton Maranville); Leo Ryan, Edward Skeleton, Herbert Wittwer, J. Mulhauser, Rex Firestone, Morris Cramer, James Leddy, Charles Sieger, Mel Levey, Ray Burke, George Morgan, John McCormick (Enlisted Naval Reserve); Bobby Wallace, Charles Pincus, Jimmy Carroll, Billy Mortimer, Harry Pooley, Jack Wise, Reece Gardner, Will Hayes, George Stanford, Morton Ellis, Louis Hyman, Theo. Greenfield, Robert Kiernan (previously enlisted Field Artillery); Ward Morris, George Allen, Leon Rosebrook, Ben Muller, Phil Weinstein, Pete McDermott, Will West, Claude Roberts (San Francisco). John J. O'Connor (Variety); John McKee, H. J. Linney, Roy Langvey, Will Dell (Dell and Shirley); A. L. Court, John Nerman B. Siegel, C. I. Parker, G. W. Aller, Jr.; Henry Hitsch, Tom M. Goldrick, Sam P. Brooxhall, Perry Stropm.

THE DRAFT IN CHICAGO.

Chicago, July 25.

The majority of artists here and on the road were not aware of whether they had been drafted or not, since they had registered in New York and did not know their serial number.

Sam Tichman, the W. V. M. A. booker, was chosen for the first call, while Dick Hoffman, also a booker, is on the second call.

Among those called are Sam White and Lou Clayton, the dancing team with "The Show of Wonders."

An incomplete survey of the theatrical field here developed the fact that very few were selected for first call in the military draft, the first thousand numbers. It was discovered that among the legitimate attractions but two shows held men within the age limit, several in "The Show of Wonders" and two in "Turn to the Right." Sydney Phillips and several chorus men did not know their numbers. Frank McCoy, of "Turn to the Right," is over the one thousand mark and another member of the company is unaware of his number.

Among the vaudeville agents Sammy Tichman appears to be the only one subject to first call, he being drawn number 672. Dick Hoffman drew 1544. Hyman Shallman was over two thousand and his brother drew past three thousand. Mike Levy, of Lew Cantor's office, and Sam Kramer, of the Sternad office, were well over five thousand, while Cal Griffis, of the Orpheum Circuit, drew over seven thousand. Irving Yates drew past 2500.

With the stage hands a great many seemed to have escaped early call, although in the case of McVickers, Marty O'Connor drew 343 and three of the crew were bunched just over the thousand mark. A number of stage hands here have signified their intention of trying for the signal corps, as many are practical electricians. At the Great Northern Hippodrome five of the crew were called, they being Joe Leahy, Pat Brennan, Mike McFader, George Brown and Wm. Tyson, but their numbers range from over two thousand to over seven thousand. There were three other known cases of first call, being Lewis Glick, of the Cort theatre; Maurice Kaplan, stage manager of the Indiana theatre, and Al Gordon, props, Palace.

Others drawn but not in the first thousand were Fred Bachman, Herbert Green, Ed Peterson, James Daly, Roy Bell, Roy Abbot, Harry Bransky, Wilbur Goddard and Miles Ferb (Four Casters), William Jacobs, I. Halperin (Variety), Lou Goldberg, Ben Lewis, Al Beilin, Harry Forster, W. P. Trumbull, Frank Berger and P. P. O'Day.

IN THE SERVICE.

The following list of men from all branches of the profession, who have enlisted in the service, was issued by

Eleanor Gates of the Stage Women's War Relief:

Adams, Baxter
Anderson, Geo Wash-
ington
Arnold, S. J. (Tex.)
Atwell, Lione
Barker, William
Barlow, Reginald
Bartlett, Eddie (Man-
age)
Bell, Robin T.
Bentham, M. B.
Blundell, M.
Bodenheimer, Sydney
Boysen, Harry
Budd, Harry
Buddle, Henry B.
Broadhurst, Basil
Brooks, Harvey R.
Brown, Van O.
Bruce, Albert
Buchanan, Thompson
Calvin, Leonard W.
(Bob Young)
Calvitt, Gordon
Canman, Louis P.
Carter, Frank
Chadwick, Cryell
Chaplin, Lee
Claggett, S. R.
Colby, Arthur
Collins, Sandy
Connell, John
Consoloy, L. L.
Cooper, L. M.
Crisp, Jack
Croft, John
Curtis, Bert Lee
Daley, Harry L.
Danton, Harry
Davis, Hal
Dayton, Edward
Dempsey, Paul
Diemer, Paul
Drew, S. Rankin
Dunning, Phillip
Edmunds, Jos.
Edwards, William
Einstein, Larry
Eisenburg, Lew
Elliot, Cary
Ellis, Ward Ray
Englike, Richard
Eta, J. D.
Fanning, John
Farley, Arthur
Farley, Will F.
Farrell, Frank
Farrington, Clifford
Fernando, Fred
Femi, Tony
Field, S.
Fish, George F.
Foote, John Talnter
Flynn, Dann
Flynn, Packy (Grady
Lynn)
Giegerlich, Leonard A.
A.
Gorden, Paul
Gorden, Willie
Goss, Joseph C.
Graham, Stephen
Granger, Percy
Gray, L. M.
Greene, Eddie
Grossman, Al
Grossman, Jack
Hall, C. Porter
Halpin, Max
Hamilton, Duke
Hammer, Louis
Hanley, C. Vernon
Harcourt, George
Hardy, W. H.
Hartzel, Alfred
Harks, Wells
High, Louis
Hill, George
Hodgson, Ray
Holsa, B.
Houston, Jack
Howell, Leroy
Hughes, Joe
Izant, Robert
Jackson, Alfred
James, Louis
Jeffers, S. Wicker-
sham, Jr.
Johnson, George C.
Kelly, Thomas E.
Kemp, Harold
Kendall, Guy
Kwitshoff, Ed., Jr.
Labell, Cliff
Laurence, Charles
Lazar, L. (Mazapa)
Lazar, Pierre
Littlefield, Lucien
Levy, Joe
Locke, Ralph

London, Jack (Vaude-
ville)
Lott, J. W.
Lucas, H. P.
McDonald, Mack
McFarland, Denman
McKee, Frank
McKeekin, Malloy
McLeod, James (Irish)
R.
Mahony, E. W.
Mallor, George
Marion, Sid
Martin, Fred
Mayer, Norman J.
Meth, Max Emil
Michaels, Zeno
Miller, Monroe P.
Miner, H. Clay
Molant, Bert
Molloy, Jack
Moore, Ray
Moore, Charles
Moran, Jack
Morey, N. L.
Morrisey, William E.
Murray, George
Neff, Guy Harry
Neville, Harry
Nickson, Chas. (Billy)
O'Hara, Slater
Pachwa, Frank
Pauley, Charles
Pauli, Harry
Pemberton, Henry W.
Pannynen, Seth
Peters, F.
Phelen, Joe
Phillips, Charles
Pope, H. G.
Pugh, William B.
Quinn, Leonard
Ranf, Henry
Redmond, Lee
Reichard, Kenneth J.
Relly, W. J.
Reush, Walter
Rice, Ben
Robinson, James
Robinson, Lee
Robinson, Robert B.
Robson, Stuart
Rockwell, Irving
Russell, Herbert H. G.
(Schluter)
Ryan, Allen
Savage, H. O.
Schafer, H.
Schank, Wright
Schoene, Paul
Schwalbe, Edwin
Schwartz, Jack M.
Senior, William
Sever, Lester
Sexton, Charles
Seymour, Orley
Shinn, George H.
Sofranski, George
Sousa, John Phillip
Sproule, B.
Standford, Tony B.
Stembridge, Hap
Stratton, Chester
Sullivan, John K.
Sullivan, Jack
Swain, W. I.
Tartte, Thomas C.
Thomas, Carl
Thomas, Clifford
Tomes, F. A.
Tomes, Ralph J.
Toy, Barney
Tucker, Richard
Turnbull, Hector
Vermilye, Harold
Violette, U. J.
Wagner, Fred
Walker, Ray R.
Walker, Harold B.
(Skater)
Welch, John
Weston, Sammy
Weyman, Bruce
Whalen, James
Wharton, Lee Rich-
mond
Wheeler, Al. F., Jr.
Whitefield, Mitchell
Wilcox, Roy C.
Willis, Macon
Wilson, Walter B.
Windsor, Strafford
Wood, Grant
Woolfenden, William
Young, James Herbert
(Heiler)
Zabner, Bert
Zimmerman, Charles
X. (Park mgr., Col.)

Tague in Washington and was also VARIETY's representative in that city.

C. Carroll Clucas, last season fa-
tured with "The Thoroughbreds," has
been promoted to corporal with the
81st Co., Marine Corps station, at the
Marine Barracks on Paris Island, So.
Carolina. July 18 a vaudeville show
was given with Clucas as the head-
liner of the bill.

Two of the sons of Sam McKee ex-
pect to receive commissions at Platts-
burgh within the next fortnight. They
are Frank McKee and Sam McKee, Jr.
The third son, John McKee, is within
the draft limit.

Jack "Slim" White is with the 7th
Field Artillery with Battery C and lo-
cated at Camp Wilson, Tex. He passed
an examination as expert gunner and
has obtained a leave to play the Strand,
San Antonio, for a week.

Leo Gish has left the act, "At Seal
Beach," and enlisted as a signal quar-
termaster, having been assigned to the
U. S. S. "Minnesota." Mail will reach
him care of the postmaster, New York
City, with name of ship mentioned.

The two sons of W. E. Whittle, the
ventroquist, Harry and Lloyd, have
enlisted in the Naval R serves at New-
port, R. I. The former will be attached
to the hospital division while Lloyd
will be in the machinist's corps.

"Shadow" Ford, formerly a member
of the White Rats directorate, has en-
listed in the army and will be an or-
derly to the colonel of the 69th Regi-
ment. Ford's right name is Albert
George Finn.

William Honing, son of late Tony
Honing, of Honing's theatrical hotel,
Cincinnati, has enlisted in the Marine
Corps and will become a member of
the publicity staff in New York.

Dick and Al Curtis, the former a
violinist and the latter a pianist, both
formerly under Bart McHugh's man-
agement, have enlisted in the New
Jersey National Guard.

Vernon Stewart, of Washington, a
hotel man well known professionally,
has joined the cavalry and will be sta-
tioned at Camp McClellan, Aniston,
Ala.

Stuart Phister, son of the late Mont-
gomery Phister, dramatic critic, has
enlisted in the 1st Ohio Field Artillery,
assigned to Battery F.

Linwood Curtis, assistant manager
of Keith's, Boston, has signed as chief
yeoman in the second class service of
the Naval Reserves.

Larry Phillips, of the Chicago local
of I. A. T. S. E., has joined the Quar-
termaster's department in that city as
a motor driver.

Jack Onri, the juggler, enlisted in the
71st Regiment this week and left im-
mediately for Liberty, N. Y. He was
assigned to Co. A.

Carl Helm, former husband of Claire
Rochester, is a member of the Second
Officers' Training Camp at Plattsburg.

Ralph and Kenneth Stuart, sons of
Ralph Stuart, the leading man, have
enlisted in the Marine Corps.

J. Howard Cooper is in command of
a motor patrol boat on the Great Lakes.

BILLY GOULD, CENSUS TAKER.

Billy Gould was appointed official
census collector for the theatrical pro-
fession this week, his appointment be-
ing verified at the state department in
Albany. Gould will supervise the reg-
istry census for the profession, his
duty being to enroll all members of
the craft who claim the State of New
York as their permanent residence.

Because of the nomadic existence of
professionals the State authorities
have found it extremely difficult to
confirm registrants and their per-
manent addresses. Gould will procure
the permanent addresses of all profes-
sionals in every branch of the trade as
well as musicians, stage crews, etc.,
doing this mostly through the aid of
the agencies. He will probably have a
number of assistants who are familiar
with theatricals to aid him in compil-
ing his many lists.

Harry Goodman, formerly with the
chorus of a number of musical shows,
has enlisted with the 72d Seaforth
Highlanders and at present is located
at Hastings Park, Vancouver, B. C.
The regiment will start for France
within the next few weeks. His recruit-
ing and identification number is No.
2030250.

Charles L. Winston, formerly man-
ager of Keith's Boston theatre, Bos-
ton, enlisted last week in Washington,
in the army, as a private. He leaves
shortly for France. Mr. Winston was
secretary to Congressman Peter F.

BURLESQUE MEN DETERMINED TO DROP ROAD ELECTRICIAN

American Circuit Head Says the Managers Were United On New Ruling. No Application to Carry Third Man Yet Received. New Phases.

Auent the discussion on the recent burlesque determination no electrician could be carried by the burlesque companies on either circuit, President George Peck, of the American Burlesque Circuit, was of the opinion Monday not a single company on the American wheel would carry an electrician next season.

He says 90 per cent. of the producing managers of both burlesque circuits were at the recent meeting which voted on the electrician question and that while a few were there to voice the feeling that they should carry an electrician that when the vote came it was unanimous.

The American Circuit, according to President Peck, is in no position to grant any special dispensations to any manager who desires to carry an electrician. Peck says the managers have gone on record unanimously as being opposed to carrying an electrician and that their vote to a man for his services not being wanted ended the question at present.

Peck has already notified each house manager on the American Circuit what the producing managers have voted to do and has asked each manager to lend every aid possible to insure the best illumination and brilliancy possible.

Peck says there will be no "dark scenes" and that the chorus will be seen to just as much advantage as heretofore and that there will be sufficient house illumination to satisfy everybody and especially the audience.

Of the regular burlesque shows only two carry water tanks, George Belfrage's "Hip, Hooray Girls" on the Columbia and Strouse & Franklyn's "The Buccaneers." While the special lights are not considered necessary the shows will carry the tanks just the same.

There was talk that using electric dynamos to pump water into the tanks would be considered an electric effect, but this is not so regarded by the company managers. The filling of the tanks will be made some way without violating the Alliance laws.

Belfrage when asked Monday afternoon if he was going to carry an electrician replied he wasn't, but would carry three men, the third member of his road crew being an assistant carpenter. Belfrage carried three men last year and had planned to carry five this year.

Up to Wednesday no applications had been received at the New York headquarters of the Columbia Circuit for the right to carry an electrician next season. However, only a few of the Columbia shows swung into rehearsal action this week, with the majority getting under preliminary way next week.

OLD STANDBYS GOING?

When asked about the promiscuous use of the old burlesque standbys "hell" and "damn" on the American Circuit next season Secretary Jennings said they would be tabooed, according to previously official instructions, but that an occasional use might be tolerated where they were not worked overtime and with apparent offensive intent.

The Columbia Circuit is directly opposed to the flaunted usage of the

oaths, yet some of the companies may swing them into play as long as the house managers en route do not call a halt.

AGAINST OPPOSITION.

Chicago, July 25. Evidently realizing that the Star and Garter will possibly face stronger opposition with American Wheel shows in at the Empire than the stock burlesque policy last season at the Haymarket, Col. Bill Roche, the Hyde & Behman manager, has already started in on a novel advertising campaign.

He recently purchased a pair of dappled chestnut Shetland stallions, "Grenda" and "Fly Echo" by name, from the stock farm of Theodore Simpson at Elmhurst, Ill. The ponies will draw a circus wagon, driven by an attractive girl and literature regarding the house and its attractions is being given out.

The Star and Garter is claiming more women patrons than almost any other house on the circuit. The house opens Saturday.

MEETING NOT NECESSARY.

The heads of the Columbia and American burlesque circuits expected to hold a conference last week with the United Managers' Protective Association relative to defining some sort of action as to the proposed increase of the New York musical union insofar as it affected burlesque, but the managers were notified that the meeting was canceled when it was learned that the requested increase did not affect the regular schedules of the burlesque companies on their local week stands.

"LIBERTY GIRLS" NOW.

Jack Rippel has out an independent burlesque and musical comedy entitled "Liberty Maids." Owing to another company also using that title he has decided to call his company "The Liberty Girls" hereafter.

Cost \$25,000 to Fix Columbia, Chicago.

Frank A. Parry, the new manager of the Columbia, which opens Aug. 4, has announced the decorations, new lighting scheme and alterations done while the house was dark this summer, have been completed at an outlay of \$25,000.

The opening attraction will be "The Behman Show."

Barney Fagan Staging Sim's Numbers.

Barney Fagan has been engaged by Sim Williams to stage the new numbers for the "Girls From Joyland."



SOUTHERN GOLFERS

Snapshot by Walter Brower of Ike Smith and Hank Jasper, resting near his home at Pebbleford, Ky., after a strenuous game of golf, says Mr. Brower.

AMERICAN CENSORS.

The American Burlesque Circuit will be duly censored next season insofar as "official sanction" is concerned. A "board of censorship" has been announced by President Peck. It will start work about the second week in September.

In addition to President Peck heading the censoring directorate the other members will be William V. Jennings, secretary and treasurer of the Circuit, and Charles M. Baker, one of the producing managers. This board, in addition to passing judgment on all the shows, viewing most of them on their first appearance in Brooklyn and New York, will also tour the circuit and give the houses personal inspection.

The censorship committee will place considerable reliance on each producing manager to put on a show that will pass official muster, and all house managers will be expected to make his regular report from week to week.

Inasmuch as no censorship board was in existence last year on the Columbia Circuit it is not likely that one will be specially created this season.

Last season one man was sent out by the Columbia heads to look at certain shows and suggest changes, but aided by reports of house managers, otherwise the producing managers, censored their own shows.

The Columbia officials reserve the right at any time to order certain alterations in shows or instruct their operating managers to cut dialogue or "bits."

CONCESSIONS FOR EMPIRE.

Chicago, July 25. The obtaining of a franchise for American Wheel shows at the Empire this season by I. Herk was only accomplished after concessions were made, it developed here. Strong opposition was registered by road managers, it being remembered that hardly a show enjoyed a profit there when the Empire was in the wheel before. To mollify the various managers it has been decided to route the shows from the Engelwood uptown to the Empire. Thus no traveling expenses are entailed and an extra week is added. The only expense incurred is the baggage haul, a matter of \$20. Herk does not expect to make money for the first season at the Empire, yet every attempt to do so will be made. Wrestling, a Friday night feature (so successful at the Haymarket, across the street, where stock burlesque was given last season) will be an Empire feature. Art H. Moeller will be house manager, although Robert Shoenecker was mentioned for the post in error last week. The house opens Aug. 12.

FILLING IN OPEN TIME.

The American Burlesque Circuit has arranged for the circuit shows to play Sunday afternoon and night performances at the Grand, Terre Haute, upon closing the regular engagement the preceding Saturday in Indianapolis.

The remainder of the week following the T. H. date can either be a "lay off" or filled in at the booking option of the road manager. The American heads have decided that, inasmuch as the Buckingham, Louisville, has been dropped from the circuit and the route must not have three open weeks, the shows will play the Grand, Trenton, the last three days, with the first half booking connection yet to be made. This week will fill in the open one for the new season between the Penn Circuit and Baltimore.

TOO MANY "NANCES"?

Chicago, July 25. The problem of what to do about German or Dutch comics in burlesque this season is being solved by a number of individuals who have been seen up to now in Teutonic characterizations, they having switched to "nances." This may result in an unwelcome number of such roles. Some are expected to switch dialects to Yiddish and burnt cork will no doubt be more in evidence.

MAUDIE HEATH DEAD.

Maudie Heath, leading woman of Arthur Pearson's "Step Lively Girls" on the Columbia Circuit, fell from the window of her room on the seventh floor of the Palace Hotel about midnight Tuesday.

The sound of the impact of the body when it reached the pavement in the alley on the side of the building was heard by the night clerk of the hotel and an ambulance promptly responded to a hurry call to the Polyclinic Hospital. Miss Heath, although unconscious, was still alive when the ambulance arrived, but she died before the hospital was reached.

Miss Heath had attended a rehearsal of her company during the day and had spent the evening with some friends. It is thought that upon her return to the hotel she raised a window, the sill of which was very low, and lost her balance or was overcome by dizziness. Miss Heath's husband, Louis Epstein, who had left the day before for Scranton, Pa., where he is the manager of a theatre, was notified by telephone and arrived in New York early Wednesday morning.

Mr. and Mrs. Epstein were married about two years ago, and were among the most popular people of burlesque and show business generally. Before joining the "Step Lively Girls" last season Miss Heath was soubrette of the "American Beauties." Previously she was with Morton and Moore in "The Merry Whirl."

The body will be cremated, according to Miss Heath's frequently expressed wish.

PENN WEEK FILLED IN.

Official announcement of a change in the Penn Circuit bookings for the shows on the American Burlesque Circuit was made this week by President George Peck.

On account of the Mishler theatre, Altoona, dropping from the burlesque week (having arranged to play the traveling legitimate attractions) the Penn week has been rearranged by Mr. Peck as follows:

Monday, Opera House, Newcastle;
Tuesday, Lyceum, Beaver Falls;
Wednesday, Cambria, Johnstown;
Thursday, Orpheum, Harrisburg;
Friday, Orpheum, York;
Saturday, Rajah, Reading, Pa.

President Peck is endeavoring to fill in the week following the Penn Circuit dates, but has Monday, Tuesday and Wednesday following Reading to fill, the remainder of the week being played at the Grand, Trenton, N. J.

From Trenton the American shows will proceed to their regularly scheduled Philadelphia engagement.

MAREA MARKWARD DROWNED.

Max Spiegel has received word that Marea Markward, formerly with one of his companies and of late with "Blue Paradise," was drowned at Camp Srea, Diamond Lake, Ill., July 20.

Miss Markward had been spending the summer with her mother in a cottage near the lake. Her body has been recovered and sent to St. Mary's, Kan., for burial.

BURLESQUE OUTING.

The first annual affair given by the recently organized Burlesque Club was held Sunday at Witzel's Grove, College Point, L. I., and was attended by over 125 members and guests of the society.

A shore dinner was the main attraction, with a number of games added to enliven proceedings. A baseball game between managers and artists was played. Foot races, match races and eccentric races of all descriptions were staged, with after-dinner speeches closing the entertainment, the speakers including President Henry Jacobs, Jean Bedini, George Peck, Wm. S. Campbell, Tom Dinkins, Lew Talbot, Jack McNamara and William Harms.

VARIETY

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Vol. XLVII. No. 9

The Casino, Brooklyn, is enlarging its seating capacity for next season.

Irving Berlin left this week for Paul Smith's Camp for a three weeks' stay.

Dan C. Curry will manage "The Wanderer" the coming season.

Syd Chaplin and his wife left for Lake Placid this week. Mrs. Chaplin is recovering from a recent operation.

John Kolvoord, Jr., assistant to S. K. Hodgdon in the United Booking Offices, is on his vacation.

Dolph Meyers, of the A. B. C. agency in Chicago, was in New York this week, his first visit east in some time.

Jack O'Mally has organized a musical tab to play an indefinite engagement at the Empire, West Va.

Jack Dingwall has written a new song, "I'd Rather Be a Hero's Widow Than a Slacker's Wife."

"That Day," by Louis Anspacher, is to be produced in a Broadway theatre in October.

Harry Padden, the right-hand booking bower of Danny Simmons' in the Moss offices, is enjoying a vacation.

George Soule Spencer is to locate a permanent stock company at New London, Conn., opening this fall.

Dorothy Reutter, private secretary to Jos. M. Schenck in the Loew Circuit booking offices, is on her vacation.

Moe Schenck, of the Loew Office, is vacationing at Rockaway for two weeks.

Mrs. Mark Luescher's annual benefit for the Southport, Conn., Fire Department, is to take place Aug. 10.

The proposed production of "Ragtime a la Carte" will be abandoned by its producer, Jesse Weil, who has war and the draft as very good alibis.

Dodson L. Mitchell has retired from the cast rehearsing "Bottled Bugs," which has been renamed "Who's Looney Now?"

John Wilstach, press publicist, has a story, "Charity with the Curse Off," dealing with a picture theme that has been accepted by Munsey's.

Selwyn & Co.'s new theatre on west 42d street, now in course of construction, is expected to be completed by Jan. 1 next.

B. D. Berg has released Ralph Whitehead, whom he had under contract for a number of years. He was lately with "The Hoosier Girl" act.

Edwin T. Emery and not Edward Emery, as reported last week, is to

stage the production of "Good-bye, Boys" for William Sherry.

Frank Milton collected \$1,000 from the Standard Oil Company for being knocked over in Los Angeles last week by a motor cycle belonging to the company.

Arthur Hopkins' "The Deluge" will open at the Hudson, first showing in Bridgeport to eliminate the rough edges. The cast includes Henry Dixey, Conway Tearle, Bert Leslie and Pauline Lord.

William Ellwood, the cartoonist and father of "The Dingbats" of comic section fame, has been appointed house manager of the Majestic, Marianna, Ark.

Beginning Aug. 12 all acts that are booked at Myer's Lake Park Casino, Canton, O., will open on Sunday and close Saturday. The park will end its season on Sept. 1.

William Fleming, who formerly managed the Logan Square, Chicago, was on Broadway Tuesday afternoon. Fleming is now contracting with one of the circuses now playing eastern territory.

Fred Meek departed for Chicago Tuesday to handle the management of the Arthur Hammerstein company of "When You're in Love," which opens its Chicago engagement at the Garrick.

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.

Martin Van Bergen will head the Rolfe & Maddock "America First" next season, replacing Bruce Weyman, who has enlisted. Bert Sheridan will again direct the orchestra for the company.

Bernard Kelly, of the Charles Barton office staff, will not take to the road next season with one of the Barton shows, but will remain in New York as Barton's personal representative.

Edna Earl Andrews, starring in Ethel Clifton's sketch, "Saint and Sinner," is not Edna Earle Linden. Miss Andrews and the "Saint and Sinner" sketch is to open on the Pantages on Aug. 5.

Alice Nielsen returned to New York Wednesday and rehearsals of "Kitty Darlin'," the musical romance founded on the original production of "Sweet Kitty Bellairs," will be placed into rehearsal today.

Maud Fulton will retire from the stage at the expiration of the coming season when she concludes her scheduled tour to the coast in the title role of her own play, "The Brat," and will confine her future efforts to playwriting.

Otto Hauerbach returned to New York this week to be on hand for the preliminary details of "Up in the Air," the musical version of "The Aviator," which Cohan & Harris are to produce. Mr. Hauerbach supplied the book for the piece.

Jack Leroy, who formerly managed theatres in Covington, Cincinnati and

Newport and is now a producer, is organizing a new company out of Toledo which will play the south and southwest. With the company will be his wife, Helen Wright.

Among some of the managerial changes in countryside houses is that of Louis Haase to handle the K. & E. house in Atlanta, replacing Homer George, who is conducting auto races in that southern point at present. Haase was formerly in Seattle, managing a house there.

Arrangements have been made for traveling combinations to play the Plattsburgh theatre, Plattsburgh, N. Y., where the army officers' training company is in full sway, the first show very likely playing early in September. Sig Wachter is reported as being named by the Webers' New York offices to attend to the local management.

Claude Robinson, who operates the Robinson Grand, Clarksburg, West Va., and his brother, Rube Robinson, who has the billposting plant in Wheeling, and also theatrical interests, came into New York in the former's auto last week. Claude lined up some attractions for the new season while Rube got some new quotations on paper.

J. C. Mack, wife and son, Raymond Loftus, sailed on the "Venturia" July 17 for Australia, where he will present "Mother Goose" for the Rickards Cir-

cuit. He will probably play it for about 12 weeks, with various pieces following after the termination of that time. The balance of his cast he intends recruiting over there. Ruth Budd and Billy Foster and wife sailed on the same boat.

Frank S. Colburn, song publisher, monologist and long distance pedestrian, who recently left New York for a hike to the Coast, has completed 400 miles of his trip to date. July 18 he reached Williamsport, Pa., where he delivered a patriotic lecture between acts at the Vallamont theatre, of the Chester Wallace Players. He also appeared as an "extra" at the Lincolnway theatre, Gettysburg, Pa., July 6. He is billed as "Uncle Sam" at the houses en route.

When Frank Weisberg died in Chicago last year his interests in the "Star & Garter Show," which Wiesberg originally organized in partnership with Gilbert M. (Broncho Billy) Anderson, were bequeathed to his wife, I. Weingarten, Chicago, had obtained a half share when Weisberg was living. Weingarten will again direct the show next season. Mrs. Weisberg's interests are looked after by the Sol & Fred Lowenthal law offices of Chicago.

Will (Mush) Rawls, of Rawls and Von Kauffman, who recently wound up a vaudeville tour at Kansas City, has gone to Seattle to give his suit against one of the biggest railroads in the northwest for \$50,000 damages personal attention. Rawls received injuries in a Pullman car fracas last year that almost ended his life. Two negro porters attacked him with razors when Rawls acted as peacemaker in a fight which a number of vaudevillians

were having with the porters. Rawls is disfigured for life. Miss Von Kauffman (Mrs. Rawls) continued her way to the Rawls home at Muskegon, Mich., where she will be joined later by her husband.

Margie Newton expects to return to the stage as a single turn in vaudeville in about three weeks. The importance of Miss Newton's return is her complete recovery of health, after an operation by Dr. Max Thorex of Chicago, who, says Miss Newton, saved her right foot after numerous specialists had pronounced the amputation of the limb her only salvation. Miss Newton is accordingly grateful and describes Dr. Thorex as "the most wonderful surgeon in the world." The foot was infected during the Wheeling flood some years ago. Miss Newton spent two years in bed in the Allegheny Mountains, with nothing but the mountains to look at, before consulting Dr. Thorex. She left his care in May, last year, to regain her strength in the Adirondacks.

Out-of-town managers have been gumshoeing into New York and out as the summer rolls along. Late arrivals include William Sheetz, manager, Vendome, Nashville, who is conferring with the local K. & E. offices. His house opens in early September. William H. Moxon, who manages the Orpheum, Nashville, and goes back there next fall (the house again playing International Circuit attractions), is in New York for the summer. His theatre opens Labor Day. Fred Weis, who manages the Overholser, Oklahoma City, reached Broadway last Saturday for a visit with his father, Albert Weis and family. Sydney Weis, another son of Albert's, who runs the Grand, San Antonio, left Chicago last Friday for his southern home. The Grand will play the Emma Bunting stock all season and when traveling legit hits San Antonio Miss Bunting will play the off dates at Austin, Texas.

The labor interests of the theatrical profession have been sounded on its attitude toward the permanent establishment of the Red Cross Institute for Crippled Soldiers and Sailors, and at an informal meeting held July 20 at 105 E. 22d street, with Ed. T. DeVine, acting director, in charge, representatives present from different labor bodies, expressed approval of the plan. Hugh Frayne, the New York representative of the American Federation of Labor, was present, as was also President Charles C. Shay, Assistant International President Charles Crickmore and Organizer James Lemke, of the I. A. T. S. E. During the meeting each addressed the assemblage and said such an institute was no doubt a good thing. In Canada when such an institute was established a number of mistakes were made and the American organization proposes to avoid Canada's errors. The institute plans to help educate crippled men of the war learn a line of work that will enable them to make a livelihood which has been made all the more difficult and vexatious through the injuries received during the war. The Alliance is willing to do its part. It believes, however, that the Institute should be controlled by the Federal government instead of by the state. The Trade and Labor Congress of Canada will meet in Toronto, Sept. 17. The I. A. T. S. E. will send representation. President Charles C. Shay will name the delegation sometime next month.

Harry Burton, former manager of the Orpheum, Des Moines, and later attached to the Vaudeville Managers' Protective Association, is devoting his current time to the manufacture of a new salve said to contain unusual healing qualities for cuts, burns and bruises. Burton proposes to cooperate with some New York Commercial club and send 10,000 boxes of the ointment abroad for usage in the military and naval hospitals.

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 Fred Stone production is to open at the Globe Oct. 17.

George M. Cohan has agreed to appear with the Lights on their summer cruise.

Arthur Hopkins is to present "The Deluge" at the Hudson Aug. 20.

A. H. Woods has renamed "Call a Taxi," which in the future will be known as "Welcome, Stranger."

Willard Mack is to become a vaudeville manager and will present Richard Carle in an act entitled "What Made You Crazy?" next season.

"The Jackknife Man," by Lee Wilson Dodd, is to be produced by the Estate of Henry B. Harris.

Albert de Courville, the English producer, arrived in town last week. He will remain on this side for about three weeks.

"Turn to the Right" celebrated its 400th performance at the Gaiety theatre on Monday night.

Francis Wilson may return to the stage next season in a play which he himself is writing.

Charles Hopkins is to present "The Kite" as the attraction at the Punch and Judy theatre for the coming season.

The Producers' Holding Corporation, a new concern, is to produce Edward Everett Hale's story, "The Man Without a Country," on Aug. 20.

"The 13th Chair" passed its 300th performance on Tuesday night. "The Man Who Came Back" will celebrate its 400th performance tonight.

"The Wanderer" is to reopen at the Manhattan Aug. 20 for five weeks. "Experience" will be revived there for four weeks beginning Oct. 18 and will be followed by "Chu Chin Chow."

J. Fred Zimmerman, Jr., has renamed Frank Craven's play, originally called "Needles and Pins," to "This Way Out." It will have its initial performance at Long Branch Aug. 20.

Arthur Hopkins has obtained the lease of the theatre now in the course of construction on the site adjoining the Booth theatre on West 45th street. He will take possession Sept. 1.

The entire company for the new Hippodrome production have been called for rehearsal. The principals are using the stage of the playhouse, while the chorus is being drilled at the 71st Regiment armory.

The Shuberts have christened the Lieut. Walter S. Poague play, formerly known as "Bottle Bugs," "Who's Looney Now." The piece will have its initial presentation in Washington.

"The Lasso," a new play by Victor Mapes, will have its initial New York production at the Lyceum Aug. 13. In the cast will be Shelly Hull, Phoebe Foster, Edward Abeles, Helen Westley, Beatrice Noyes and Charles A. Stevenson.

Klaw & Erlanger and George C. Tyler will have the management of Mrs. Minnie Madden Fiske next season. They will present her in a play by Catherine Chisholm Cushing entitled "The Belle." The piece is to open out of town on Oct. 8.

Joe Howard filed a petition in bankruptcy last week. Liabilities as \$127,238 with no assets. This is his third bankruptcy. Among the creditors are the Shuberts, \$5,000; Alex Ray, \$5,000; Flora Stern, \$12,000; Mabel McCane, \$5,000; and Sophie Tucker, \$1,000.

Joseph Montrose, general western manager for Oliver Morosco, tendered his resignation this week. It was immediately accepted. He will become the general western representative for Klaw & Erlanger and have offices in Los Angeles.

"Here Comes the Bride" is to be presented in Stamford Aug. 9. George Parsons and William Danforth have been engaged for the production, which is to be made by Klaw & Erlanger in association with Edgar J. McGilgan.

Rehearsals began Tuesday of "The Eyes of Youth" which A. H. Woods is producing in conjunction with the Shuberts and which is to be offered at the Maxine Elliott theatre next month. In the cast are Marjorie Rambeau,

Macey Harlan, Donald Gallagher, Charles Abbe, Fay Wallace and Walter Horton.

Julius Cahn is to return to show business after a retirement of a number of years. He states that he will devote himself to every branch of the theatrical business with the exception of booking. Cahn at one time held the bookings for all the legitimate theatres in New England and was also the publisher of Cahn's Theatrical Guide.

Nelville A. J. Bevan, operatic singer known as Bevan, was divorced in San Francisco last week by Mrs. Estella Bevan, who obtained a decree on the grounds of cruelty through Bevan refusing to permit her to enter their home upon returning from a visit to the east. An allowance of \$15 a week was granted, she claiming her husband earned about \$75.

Edward B. Perkins has issued a formal announcement of his plans for the as yet unnamed musical extravaganza which he is to produce. The book is by Val Crawford, a protégé of the late C. M. S. McLeellan, the lyrics are by Schuyler Greene and the music by Silvio Hein. The piece is to be produced out of town in September and is due to arrive at one of the K. & E. houses in New York in October. L. B. O'Shaughnessy, who for the past two seasons was with Charles Dillingham, will be the company manager.

For the 'steenth time Eddie Foy was arraigned in court regarding the stage appearance of his children Monday afternoon. The scene of his latest court appearance was the Coney Island Court before Magistrate McGuire. The reason for his appearance was because of the fact that the permit that he had secured for the appearance of three of his youngsters, who are under 16 years of age, at the Brighton theatre expired on Saturday night and the Children's Society had the arrest made because they contended that the performances played on Sunday were without a permit and therefore illegal.

ENGAGEMENTS.

Joe Geisler and Jack Lee, formerly of Duffy, Geisler and Lewis (Pete Clark's "Oh, Girl!"). Felix Krems (William Harris, Jr., forces). William H. Thompson ("Getting Married"). Otto Kruger ("Here Comes the Bride").

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.

Classic Film Corp.—N. Y. Tel. Co., \$68.00.

Nat. Allied Amusement Corp.—P. R. Dolt, \$1,039.91.

Unity Sales Corp.—Ringer & Co., \$673.59.

Harry B. Smith—Brooker & Schneider, Inc., \$46.72.

Wharton, Inc.—C. V. Nichols (costs), \$90.97.

Bay Ridge Theatre Corp.—Marcus Loew Booking Agency, \$546.34.

Fred. Fischer or Fred. Fisher—M. Aron, \$71.11.

Frazee Realty Co. and Harry H. Frazee—Union Estates Co., \$21,048.44.

Lee Morrison and C. W. Daniels Amus. Co., Inc.—Punch & Judy Theatre Co., Inc., \$22.50 (costs).

Satisfied Judgments.

Florence Ziegfeld, Jr.—Juergens & Anderson Co., \$273.41 (Feb. 25/13).

Florenz Ziegfeld—"Joseph," \$376.71 (Sept. 22/11).

Amelia Bingham—N. Y. Appraisal Co., Inc., \$218.41 (March 26/17).

Bankruptcy Petitions.

Joseph E. Howard (voluntary), liabilities \$127,238; no assets.

WOMAN P. A. AND MANAGER.

May Dowling of the Elliott, Comstock & Gest offices, has achieved the distinction of being the first woman in the history of the American stage to hold the dual positions of publicity promoter and company manager for one of the larger musical comedy attractions.

Miss Dowling will manage and act as press agent for the Chicago company of "Oh Boy," which is to inaugurate the E. C. & G. regime at the La Salle, Chicago, Aug. 21. Nat Royster is the house manager for the firm.

SHOWS OPENING.

Stamford, Conn., July 25. Victor Mapes' play, "The Lasso," opened on Saturday night to \$1,360, considered a record for the house. Standing room was at a premium. The piece is at Long Branch and Asbury Park this week and is scheduled to open the Lyceum, New York, Aug. 13.

Atlantic City, July 25. Elliott, Comstock & Gest's "Oh, Boy," which is to go to Boston for an unlimited run at the Wilbur there, opened Monday, getting a little over \$1,300 gross.

"Leave It to Jane" is to open at Atlantic City next week prior to coming to New York.

"The Chatterbox," a four-act comedy melodrama by Bayard Vellier, which William Harris, Jr., is producing, is to have its initial performance at the Stamford theatre, Stamford, tomorrow night. In the cast are Fay Bainter, Felix Krems, Walter Walker, Dorothy Abbott, Mable Mortimer, Francis Gillan, James P. Hagen, Adrin Rosley, Crosby Little, Isabel Goodwin, Ray Brown, Desmond Gallagher, Wilton Lewis and Kenneth Miner. The production was staged by Priestly Morrison.

The first company of "Fair and Warmer" will open its season at Des Moines, Ia., Aug. 27. Saul Tepper will be the company manager.

"Leave It to Jane" opens at Atlantic City Monday and plays the following week at Long Branch and Asbury Park, coming to the Longacre, New York, Aug. 4. The company leaves tomorrow afternoon by special train. The cast includes Edith Hallor, Georgia O'Ramey, Dan Collyer, Oscar Shaw, Anna Orr and Frederick Graham.

BEN HARRIS AFTER DAMAGES.

Atlantic City, July 25. The report here is that Ben Harris intends suing someone for damages and the rumor says it is the Shuberts, through the latter failing to take over the Cort after Harris had arranged for them to do so.

The Cort was to have opened Monday as a Shubert house with "Love o' Mike," in opposition to the Apollo, which plays the Klaw & Erlanger attractions, and is directed by Samuel Nixon, of Philadelphia.

John Cort sub-leased the Cort to a Mr. Read, who, it is said, agreed with Harris to turn the house over to him, Harris carrying the agreement to the Shuberts who stated they would assume it, with the understanding Harris was to receive 25 per cent. from the theatre's net profits and draw a weekly salary as manager.

Just what blocked the deal is unknown, but it is surmised there was some "opposition" interference, to avoid, Atlantic City opposition that would have followed the move. It had been previously reported the Shuberts were not altogether pleased with the idea of K. & E. hogging the Apollo dates, leaving the Shuberts to look out for themselves elsewhere or take a local date when "available."

Mr. Read continues in charge of the Cort.

BRADY, K. & E. PRESS MAN.

James Jay Brady is to succeed Clarence Hyde as the general press representative for Klaw & Erlanger. Mr. Brady will assume active charge of the department, Aug. 1, when Mr. Hyde's resignation becomes effective. The latter is to enter the producing field on his own account.

J. J. Brady is one of the best liked and known press agent showmen in the country. He was in the circus field for years and later was with "Ben Hur," after which he managed the Colonial, Chicago, for Klaw & Erlanger and then came to New York to manage the Cohan theatre. Last season he was the business manager for "Pollyanna."

CENTURY DATE ANNOUNCED.

The opening date of the new Century production was announced this week by Charles Dillingham and Flo Ziegfeld, Jr., as Sept. 24.

Among the principals mentioned are Raymond Hitchcock and Lew Fields. The announcement mentions Mr. Hitchcock is under a signed contract and it is understood the Century management is prepared to resort to the courts by virtue of its Hitchcock agreement if the latter fails to report. Hitchcock is now the star of his own show, "Hitchy Koo" at the Cohan & Harris theatre, where it is having a phenomenal run and turning in a large profit to the management. Hitchcock has been reported as denying he was under written contract to the Century management. The Century is reputed to hold a very brief form of agreement with Hitchcock, mentioning he shall play so many weeks for so much money, giving but little leeway for the lawyers.

For the new Century show Joseph Urban will attend to the artistic side, besides redecorating the theatre. Ned Wayburn will be general stage director, and Raphael Kirchner again look after costume designs.

Guy Bolton and P. G. Wodehouse will prepare the book of the play. No mention is made in the statement of the song writers for the show, leaving it to be informed the numbers will be selected at random. There are to be 24 speaking parts.

The preliminary statement suggests the new Century production will be on even a larger scale than last year's under the same management, which brought about the first successful season in the way of profit the Century had had since it opened as a Temple of Art.

EQUITABLE CONTRACT FINISHED.

The equitable contract for the legitimate players of the profession, agreeable to both the Actors' Equity Association and the United Managers' Protective Association, is expected to be ratified within the next fortnight by the Executive Council of the Association and then given out publicly.

The committees from the Actors' Equity and the Managers' Association have completed their work on the new contract, and the form has been submitted to the Association for final adoption. There is a belief no more conferences or consideration of the form will be necessary.

The committee from the Actors' Equity comprises Francis Wilson, George Arliss, Edwin Arden, John Cope, Frank Gilmore, Grant Stewart. The Association committee was composed of Marc Klaw, Lee Shubert, Sam Harris, Alf. Hayman, Henry W. Savage.

STOCKS CLOSING.

Portland, Me., July 25. The Sidney Toler stock at the Jefferson abruptly ended Saturday, due to warm weather and strong opposition. The company and the plays presented were very favorably thought of.

The Jefferson will remain closed until the opening of the new season. Mr. Toler is spending a few days at his summer home at Cape Cottage before leaving for New York.

Providence, July 25.

The Lyric Light Opera Company at the Providence opera house, managed by Ernest Royster, closed Saturday, presenting "Mlle. Modiste" for its tenth week here. It is the record run for any musical stock organization that has ever played the city.

WAITING ERLANGER'S RETURN

At the Klaw & Erlanger office the report is that everything will remain at a standstill there until the return of Erlanger, at present on the Pacific Coast.

WOODS' FOREIGN INVASION FOLLOWING WAR'S ENDING

A. H. Woods Has Passage Engaged on First Voyage of "Olympic" After Trouble Ends. Will Deluge London With Woods' American Play Successes. Already Has 'Em Picked.

A. H. Woods is quietly laying plans for the extension of his field of theatrical operations to an extent that will make him a factor in English legitimate, producing on a scale calculated to make him a world factor in the amusement business.

The only thing that interferes with his putting his foreign ventures into immediate operation is the war, and he has fully made up his mind to invade London the moment the present situation has been cleared.

Woods has filed his application with the White Star Line for accommodations on the "Olympic" for the very first sailing of that ocean greyhound after peace has been declared. He will embark for Liverpool with a trunk full of manuscripts of successful American plays and produce them in London as fast as they can be put on.

Among the pieces he will start off with in London are "Cheating Cheaters," "The 13th Chair," "Fair and Warmer," "Common Clay," "Business Before Pleasure" (the new Potash & Perlmutter production), "Peter Ibbetson," "Parlor, Bedroom and Bath."

It is Woods' intention to spend six months of each year in London, traveling back and forth very much as the late Charles Frohman conducted his business, only on a more extensive scale so far as the British ventures are concerned.

In order to put the plan into full operation it will be necessary, he figures, to control the time at not less than three London playhouses.

Woods has arranged for the metropolitan premiers of three of his first crop of productions for the season. "Mary's Ankle" opens at the Bijou Aug. 6; Wilton Lackaye in "The Inner Man" goes to the Lyric Aug. 7, and "Business Before Pleasure" at the Eltinge Aug. 15.

"OH! SO HAPPY" IN DOUBT.

Chicago, July 25.

"Oh, So Happy," the musical farce of joint production by Jack M. Welch and Ralph Herz, was unfortunate in opening at Powers' last week in the midst of the first hot spell of the summer. Most of the papers spoke well of the piece, but one reviewer "passed it up," devoting just two sentences to his ideas saying: "Oh, So Happy" opened at Powers' Theatre last night. Fortunately for the audience, the evening was cool." The critic was all wrong about the weather.

The show having opened here "cold" is in need of fixing and for that purpose the clever Benrimo remains in town. The first night showed a slowness of action not native to farce but given a break in the weather it has a good chance, for its lines are especially appealing to the feminine, and the cast is excellent. There are some first nighters not impressed with the piece, yet it is pointed out that "Madame Sherry" when it opened here under the name of "Jane" was also not looked on as a success.

Two tasteful sets are employed, both constructed here by Benrimo from six bare pieces taken from storage.

The musical numbers, of which there are about a dozen, hold several which should become popular, with "Eenie Weenie" the most tuneful, sung by Audrey Maple and Burrell Barbaresco. Elizabeth Murray did splendidly with

a rag number, "Sailing on the Henry Clay," while Frank Lalor and Louise Kelly got considerable from "I Like It."

Last Sunday's ads carried a line characteristic of Jack Welch, it being addressed to the dramatic critic and reading, "We are grateful to you." This also appeared in the paper which allotted the show two lines in the review.

DUQUESNE STILL AT \$1.

Pittsburgh, July 25.

The Duquesne will again feature the \$1 top policy next season. It was the program of admission inaugurated by John Cort when assuming the direction of the theatre last season, and made Pittsburgh, theatrically, look like a metropolitan centre, with its runs of legitimate attractions for over one week at the house.

Bob Evans continues as the Duquesne manager.

FRISCO'S GARRICK STOCK.

San Francisco, July 27.

The insistent rumors anent the Garrick playing musical comedy stock was settled when Monte Carter decided to enter with his company, opening Aug. 5 for an indefinite stay. Carter will play weekly shows at popular prices. The house is now under the Harry Lefkowitz direction.

The Garrick is situated next door to Bert Levey's Princess, which makes pretty close opposition, although the Princess right now is doing a very good business.

"SUITE PLAY" LOOKS GOOD.

A. H. Woods feels very much elated over the preliminary try-out of "Parlor, Bedroom and Bath," which played to an excellent week at Atlantic City, opening to \$665 and closing to \$1,649.

John Westley, who played the principal male role, has been replaced by John Cumberland.

DIVORCE DISMISSED.

Cincinnati, July 25.

Judge Charles W. Hoffman, in the Court of Domestic Relations, yesterday dismissed the divorce suit brought by Harriet McMillan Kelly, 2840 Observatory avenue, Cincinnati, against Louis Kelly, an actor, on the ground that the charges she made during the hearing had not been made in the court petition.

She introduced letters addressed to "My Darling Maxine," and purporting to have been written by Kelly. She said she was but 17 years old when they eloped and were married, December 17, 1912. She left Kelly one year ago.

LA SALLE NOT IN POOL.

Chicago, July 25.

The report that the La Salle will be in the pool of legitimate houses here when it reopens next month, is erroneous.

Nor is it one of the Shubert string, being designed to play Elliot, Comstock & Gest attractions solely.

Billie Burke's Play in Sept.

Billie Burke, who returns to the stage under the direction of Arthur Hopkins in an unnamed, as yet, Clare Kummer play, will open at Wilmington, Del., Sept. 14.

SHOWS IN CHICAGO.

Chicago, July 25.

The first spell of real summer weather, with a high percentage of humidity during the past week, naturally affected the box offices of all five legitimate attractions running.

"The Show of Wonders," however, is comparatively holding up in spite of the temperature. It will leave the Palace Aug. 26, unless a reversal to the remarkable business enjoyed earlier occurs, in which case the date would be extended. In all events it is a good deal ahead in point of receipts, of the two preceding Winter Garden shows, which were summer attractions at the Palace.

"Turn to the Right," now in its 28th week and sure of breaking all season's records for shows of its class, continues so well that no time has been set for its leaving. "Captain Kidd, Jr." was to replace it with the new season, but now the Smith and Golden show is spoken of as staying until as late as October.

It was not definitely known early this week whether "Seven Chances" would leave the Cort at the end of next week or not, as business continues good there also. Morosco's "Upstairs and Down" is booked in for Aug. 4, but that producer isn't particular about opening at that time, it is reported, he preferring a later date.

"Dew Drop Inn" will stay two more weeks. Little is heard about the show and business is low.

"Oh, So Happy," Jack Welch's musical farce, is in its second week at Powers' and is noted in detail elsewhere. "You're in Love" reopens the Garrick tomorrow (Saturday) and is expected to remain until some time in September, when "The 13th Chair" arrives.

"Seven Chances," because of continued excellent business, is to remain at the Cort for another three weeks at least. Oliver Morosco having agreed to set the opening date back for "Upstairs and Down" until Aug. 18.

SHOWS IN LOS ANGELES.

Los Angeles, July 25.

"The Boomerang" is doing a nice business in its second week at the Mason.

STOCK AT KEITH'S BRONX?

It is rumored the Bronx (Bronx), which Ed. Keough tried to make pay with International Circuit attractions last season, reverts to the B. F. Keith interests Aug. 1 and a stock policy is contemplated for next season.

MOROSCO'S NEW PLAYS.

Los Angeles, July 25.

Oliver Morosco has three new plays in rehearsal here besides "What Next," which is scheduled to take to the road next Sunday. The new ones include "Pamela," which will bring out Eleanor Painter, "That Day" with Bertha Mann, and "Just a Suggestion," with Charles Riggles.

STAGING "GEN. POST."

Frederick Latham is to stage the production of "General Post" for Charles B. Dillingham, by an arrangement with Jos. Weber. The cast for the piece was completed this week.

LARGE JUDGMENT.

The Union Estates Co. this week secured a judgment against the H. H. Frazee Realty Co. and H. H. Frazee for \$21,948.44.

This is said to be the aftermath of the original construction of the Longacre theatre by Frazee, who was unable to carry the deal through and took in the Pinkus Bros.

Truax and Bennett in "Idea."

Ernest Truax and Richard Bennett have been added to "The Very Idea," which comes to the Astor early in August.

MORE WAR LEVIES?

The producing managers of New York as well as the theatre owners, managers and operatives have new cause for alarm this week when the news was flashed from Washington that Secretary of the Treasury McAdoo had asked Congress to grant a new war credit of \$5,000,000,000 and that as a result of this late request the Senate Finance Committee Tuesday had voted to hold up the \$1,670,000,000 war revenue bill.

According to McAdoo's statement to a committee (specially appointed) at least a part of the five billion budget must be met by immediate taxation. This means that if McAdoo's request is granted there must be an addition of new levies to the tax bill.

In the further completion and addition of new levies the theatrical interests seem inclined to the belief that they will be more directly affected than heretofore although the final arrangement of the War Bill had not been made, it being about two-thirds finished.

If the new McAdoo request is granted it looks as though Attorney Ligon Johnson, of the United Managers' Protective Association, may have another series of visits to Washington. However, the managers are not crossing any bridges until they come to them, but they are using every effort to keep amusements from being taxed to death.

DEAD CRITIC'S BENEFIT.

Los Angeles, July 25.

Hundreds were turned away from the Mason Sunday night, where a benefit performance was staged for the late Maitland Davies, dramatic critic and one time singer.

The best known stars of the stage and film appeared, among them Charlie Chaplin, Julian Eltinge, Tyrone Power, Jack Gardner, Richard Choyinski, Kathleen Clifford, Blanche Ring, Chas. Winninger, Leo Carrillo, Du For Boys, Flannigan and Edwards, Frank King, Theda Bara, who entertained from a box, Mme. Helen Thurner, Harry McCoy, Crane Wilbur, Bill Hart, Brick and Dome, Thos. Jefferson, Randall and Mayers, Elsa Ruegger, Louise Glaum, Dainty Marie, Douglas Fairbanks, Cecil DeMille and Chasslin, and Bara.

This is conceded to be the largest performance from the stage angle ever held west of Chicago. The total receipts for the performance proper were more than \$2,700, with subscriptions swelling the fund to \$4,000. Charles Murray supervised the stage, while Guy Price, dramatic editor of the "Herald," directed the benefit.

The musicians and stage crew donated to the fund, which establishes a rather unique precedent in that end in Los Angeles. Even the ushers paid admittance. Grace Traverse and Bessie Barriscale sold flowers, getting \$75.

BOSTON'S PARK SQ. BOOKINGS.

Boston, July 25.

The season at the Park Square theatre opens Aug. 20 with "Canary Cottage" as the attraction. Five shows are booked for the house for the coming season and it is believed this will fill out the entire season there.

Following "Canary Cottage" (remaining four weeks), "Good Gracious Annabel" will play four weeks, then "Lilac Time" will begin an indefinite engagement, to be followed by "A Successful Calamity" in February, and "Upstairs and Down" is looked upon to finish the season.

SHEEHAN CASE OFF.

Mrs. Kay Laurell Sheehan, who several weeks ago filed an action for separation, has withdrawn her suit.

Her attorneys, Pierce & Sheehan, made application to the court to discontinue the action.

AMONG THE WOMEN

BY "PATSY" SMITH

The American shows this summer sort of run from the sublime to the ridiculous as it were. One week the bill is thoroughly uninteresting and the next the whole company is good. Such is the case this week—with Pam Lawrence's dimpled knees the special attraction. Pam is billed as the "Darling of Burlesque," but it wouldn't take much to make her the darling of some Broadway show. Her first dress of turquoise blue is hardly worth mentioning compared with the others, except that it looks well with her red brown hair. Full red velvet bloomers made with wide side pockets outlined with real birds' wings, a tiny girdle bodice and a flat diamond-shaped top piece of the red velvet looked mighty cunning even when she was singing a naughty song. When she appeared in the last dress, her partner remarked, "If the song don't go, the dress will"—and that's what carried the song. The skirt of soft blue taffeta is very short with a rushing of the same material at bottom. Gold lace bloomers are held in at the knee with blue garters and an enormous blue bow flops becomingly over her pretty head. Last, but not least, she wears socks with her dresses, showing the dimpled knees.

The two girls in the Woods Musical Trio wear long curls and white satin dresses with the apparently necessary military touch of gold braid and brass buttons, most musical acts affect. The girls are too tall for short waisted dresses and should wear girdles or sashes to break the long line. Flo Boyard (Jim and Flo Boyard) wears kakhi kooli made Russian style trimmed with apple green, and a rolled sport sailor.

Miss Ashton (Harvey and Ashton) is handicapped by a partner who thinks he is funny and so a lot of time is wasted. She is also handicapped at the opening by a most outlandish looking tall white hat with a bunch of ostrich feathers at the back—which may be meant for comedy. A fresh looking white satin coat trimmed with white ostrich feathers just misses being smart. A black tulle trimmed with jet, and a gold lace and pink dress with blue ribbon and tulle suggestions, are both good looking. The two women in the Winston, Hoffman and De Mar act wear brilliant gowns of cerise sequins and net and gold cloth and lace. For an Egyptian song, the smaller one appears in Oriental dress and attempts an Oriental dance. She makes another change to a white lace and net frock for the finishing number.

The "Girl in the Mask" (sketch) since she is allowed to throw open the velvet fur trimmed coat she is wearing in the presumably warm dressing room, after her presumably warm dance, should wear something attractive and give the expectant audience a good look. She flashes a lot of black fringe trimming on what looks more like an acrobat's body dress than a coach dress. The attractive face, tights and ballet shoes, showing above and below the coat, are more promising than the realization. Even a jay town wouldn't stand for that make-up—it's a sure thing Cincinnati wouldn't. Stafford and Ivy do not open with any novelty but they finish with a truly beautiful American dance autopsy. The man as the Chief, coming over the Great Waters, standing historically posed in his birch bark canoe, makes a fine picture. As he steps ashore he is greeted by an Indian maid—Miss Ivy—in buckskin dress. She dances with him and at the finish is carried away in true cave man style by the stalwart Indian.

The Sherlock Sisters, with Paisley Noon, at the Fifth Avenue, display a showy wardrobe. The Chinese coats

of dark silk embroidered in blue, red and gold are modernized by the addition of a flounce bottom, making them look like a one-piece dress. The gaudy headgear they wear is strictly authentic, being the sort of thing chink ladies wear on full dress occasions. With dresses of white ruffled net, edged with gold thread, they wore the crownless sheer capelines seemingly so popular with sister acts—wide satin ribbon falling from either side of them. For a solo number one of the girls wore a dress of lovely silver lace with side cascades of pink silk silver brocade. Their last dresses were entirely different as to material but made the same. The blue green gown hung badly. They had wide net sleeves that continued into the skirt like wings, embroidered in brilliants and colored stones, making quite a flash. Dorothy Jackson (Jackson and Wahl) opens in a sensible summery flesh pink taffeta coat without a vestige of trimming—just a smart roll collar of same material. A white lace cape wired up and fastened on her hair is worn over the pretty white net green spangled dress seen at the American recently. This dress has been immensely improved by the draping of a handsome sash of opalesques, which falls over one shoulder and down across the front of skirt—the end finished with an ornament of brilliants.

Sylvia Clark has sort of jumped out of the frying pan into the fire, as it were, if she thinks Billy Gibson is going to be of any more help to her act than Al Gerard. She is carrying the entire load on her own shoulders. With some regular clothes (she is wearing an ordinary pink gingham—that it would take at least a Bayes to make good in) she will eventually be able to put a good single over. Mazie King, in her new dancing act, is first a Holland maid. A booklet on one side of the stage opens announcing "Hans loves her lips and turned-up nose, but Gretchel is always on her toes." For "Canibal Land," where the book announces, "the maids are sweet enough to eat," her costume should tone in more with the forest drop, like the boy's—it looks too brilliant, too white, too spic and span. In the Barnyard Romeo number Mazie is a fancy white leghorn and struts about in her dance with all the bravado of a thoroughbred exclusive chicken.

The flights of Elsie Janis in vaudeville, if only for a brief period, are always hailed with joy and it was anything but pleasing Monday to hear her tell an admiring expectant public that she had been so busy playing tennis she had not had time to prepare an act. Only for "Fred" (Frederick Daab, conductor) she would not have been able to give them as much as she did, etc. In another unpretty speech she "hoped the audience was not as hot as she was." Inasmuch as Miss Janis is being amply paid by the Palace management and the public are paying the price of admission to see her, an excuse is not a reason for an unprepared offering. Besides, no apologies were necessary, as for this particular dash in the two-a-day she certainly picked a sure applause getter—using all patriotic popular songs for her well known mimicry of well known celebrities. Narrow gold braid on belt and sleeves and piquet edging in gold thread decorated a graceful dancing frock of golden brown tulle over orange satin. For her Will Rogers imitation she takes off her top skirt, showing her underskirts are split, and ties the draperies with a string at each knee, making temporary "pants."

Despite that Emma Carus came back with practically the same act and wardrobe as used last season, she

cinched all arguments as to her popularity with the Broadwayites that frequent the Palace. An iridescent dress with side panels of silver, and a large picture hat that was worn last season for the opening, but with the black net dancing frock trimmed with jet, she should have worn black shoes and stockings. Where has Larry Comer's personality gone? He seems to have become such an adoring audience for Miss Carus that it is sunk in the act somewhere—he sure had it when he started out.

The principals in "Dance Fantasies," particularly Florence McNally, showed considerable nervousness at their opening Monday, but the costumes, setting and novel dance numbers excused opening day mishaps. Pierrot et L'Oiseau is the most showy number. Miss McNally wears a pink satin over pink and turquoise blue ballet skirts—tiny wings of ostrich feathers in pink and blue and an ostrich feather headress carries out the bird effect. Alice Marion Stewart still wears "her brother's trousers," her own white silk shirt waist and talks about a wizzlewoff and other more or less nonsensical things.

One of the most decorative sets seen at the Palace is the silk draped set used by Dorothy Shoemaker and Co. The black design in the gold silk emphasizes the black brass trimmed doors, mantle and black oriental furniture used. Miss Shoemaker wears a rose velvet trailing evening wrap over a rose and gold brocade evening gown. The wrap has one wide sleeve trimmed with seal and the evening gown has also an original touch in its sleeves. The sleeves are of wire gold net, falling at least five inches below the finger tips, bands of brilliants every five or six inches apart adorn them and the bottom is finished with a shirred band of chiffon or georgette. It takes a graceful woman to handle a sleeve of this kind effectively—and Miss Shoemaker wears it very well.

The Misses Campbell were pictures in their pastel tinted gowns. One wore orchid silk and tulle with elaborate silk trimming on skirt, loose net zouave and sleeves. The other in silver embroidered net over flesh pink had a novel little drapery of turquoise blue at the side of skirt, near the bottom. Both girls wore charming capelines. The art of these girls lies in their pretty mannerisms and frankly unassuming professionalism. Burdella Patterson's pink fleshings and demure little smile held the audience in nicely.

The Lee children (Kathryn, age 7, and Janie, 4) are as cute off the stage as they are on, whether "appearing in person" with a picture they have starred (such as "The Two Imps") or simply in a film. They are daughters of Irene Lee, who was in vaudeville some years ago (Irene Lee and Her Candy Kids). The Lee kidlets seem destined to be the big juvenile picture favorites of the near future. They are nearly that now, in approximate value for popularity with their elder competitors in filmdom. The children were first brought out by Herbert Brenon, when he was directing the initial Kellerman special feature. Mrs. Brenon is extremely fond of the Lee girls and knowing their mother intimately, often takes the youngsters for an outing or a ride. The Brenons have a bright and only son, Cyril, 10 years old. Cyril is now playing a boy's role in the "Romanoffs" massive screen production his father is at present directing. Cyril often inwardly resents the affection between his mother and the little Lees, much to the amusement of his parents and their friends, so they were not surprised the other day to learn how Cyril had "trimmed" Kathryn and Janie. Mrs. Brenon had the three children out for the afternoon. Leaving them in an ice cream palace near the home of the Lees, Mrs. Brenon ordered ice cream for the three of them, then left, telling Cyril to go home in the machine. When the ice cream arrived and before the Lee

kidlets could attack it, Cyril said to them: "You both are going to catch it when you get home. I bet your mother is waiting on the stoop for you." The Lee children, always obedient and nicely behaved, immediately forsook their ice cream to rush home, to see if their mother was angry (which she was not), whereupon Cyril proceeded to eat the three dishes of ice cream himself.

Mary Pickford falls back on her kid comedy in "The Little American" and steps out of her character. Her dressing is a little better than usual, but she is never at her best in modern clothes. A glaring absurdity is the dressing for the ball-room scene on board the "Veritania" (torpedoed a la "Lusitania"). In a stateroom, far from like my lady's houdoir, she is seen making the finishing touches to her toilet. Over a fussy evening gown she throws a full length elaborate ermine cloak and makes her entrance down the main stairway of the salon. The wrap is discarded as soon as she reaches the centre of the room, and handed to another passenger, not even a steward. This may be picture license. Another fiction is the idea of an American girl being made a "Lady" through the death of a foreign aunt. A flowered summer dress with wide bret and peplum finish at waist; the flounce skirt fastened on a yoke by a deep heading is the best looking gown she wears.

It is a matter of conjecture whether Jimmy Hussey, who is at the Royal this week, is trying to teach Edna Burton, the girl in his act, to smile or to act. He seemed to be rehearsing her in something while she was on the stage, but it was not quite clear what. She wore a gray silk suit—collars and cuffs—and facing of her wide gray hat of rose silk. Nina Nesbit, who plays Alice in "The Night Boat," is new since the act opened last season. In a black satin peg top dress and widow's bonnet she was very alluring—far more so than in the pink brocade evening frock she wore on the boat. Marguerite Farrell, in her attractive, exclusive wardrobe and songs, just seems to hit you right these hot days. She works as if she cares not a fig whether it rains or snows. Agnes Cain-Brown, in her good looking brown leather dress and mole leather leggings, had everything her own way in "The Wail of an Eskimo," being the only skirt in the act, in fact the only skirt in the last half of the show.

A story just leaked out this week of how a brother of one of a well known sister act, went up to play a small town not far from New York and came back after rehearsal with blood in his eye. The resident manager, an egotistical bluffer, a fair sample of the kind of man women have to buck against in some of the small towns, referred to the aforesaid sister act in a conversation with the brother (not knowing he was such) in terms of the greatest disrespect. After the relationship was made known to the boastful idiot (whom the girls probably had a bowing acquaintance with), the brother being wise enough not to get in trouble in another state, came on to New York and his sister started proceedings for defamation of character. It is to be hoped the case will be pushed, as an example should be made of the pig who, with or without the truth to back him up, makes a blatant boast of his conquests.

"Shells and Shivers," a comedy on shot and shell, seems a very improper film to show just now with us already entered into the great conflict. Not even the introduction in the cast of a pretty blonde who undresses in a tent before a candle light makes it excusable.

CABARETS

Healy's May-November Farm at Hartsdale is "the" place for the long-distance drivers around New York who want a nice, cool ride and the prettiest open air road house spot near New York to wind up the drive at. The lawn at Healy's has been lately decorated with two Japanese pagodas and it greatly enhances the effect. Besides are many tables, for those who prefer to sit outside. The pagodas were hastily constructed to mark the celebration held recently at the Farm by about 100 Cincinnati Elks. It improved the looks so much Tom Healy ordered the retention of the light structures. In the elaborately furnished interior of the Farmhouse is the Ragador Five orchestra (formerly at the Garden). It is fully satisfying the patrons for the dance music, besides which the boys manage to extract considerable fun for the innocent entertainment of the diners. In the group are Mooney Le Maire, Charles Holdsworth, Lee Pryor, Samuel Brown, Herman Bergen. Hearing the music at Healy's Farm, seeing the well lighted house and lawn with the guests and waiters moving about suggests a large house party on a big estate.

Although few people in the east know it, John R. Thompson, the restaurant man, came close to being mixed up in vaudeville activities and to date retains his theatrical holdings in Chicago, which, however, embrace more picture holdings than anything else. Some years ago Thompson had some big ideas that failed to bear fruit as quickly as he desired, with a result that a constant changing of policies of his houses brought him down to the realization that the most money at that time was in the exhibition of pictures. Now Thompson's theatre holdings are the Logan Square (west side), Pastime (Madison street) and the Kozy (Clark between Monroe and Madison), with the L. S. not bringing him a dime but with the Pastime and Kozy turning in the real returns. The management of the Pastime and Kozy is handled by Edward Barrett, who is personally responsible for the success attained by both houses with their picture policies. Thompson has found the Logan Square a white elephant, despite different attempts to put the house in the winning column.

The Brighton (Beach) Hotel restaurant, where the Andre-Sherri Revue, with Harry and Eva Puck featured, was being given, closed Sunday night after a tumultuous time in the hotel during the day. An arrest was made among the hotel people interested, one charging another with assault. The revue people are reported still having salary due them. There was a story the Andre-Sherri revue management, to protect itself, attempted to take over the restaurant receipts and this brought about more confusion. The hotel rooms still had guests the early part of this week, when it was expected some arrangement would be made to run the Brighton the remainder of the summer. The Brighton Beach Music Hall, just adjoining the hotel, also closed Sunday night. It had been playing a picture policy.

Charles Dillingham and Florenz Zeigfeld, Jr., have decided to open the Century and the Coconut Grove etc., of the Central Park west amusement place on the same night. The reason for the postponement of the roof opening is the necessity of making alterations which will cost \$18,000 so as to enable the establishment to secure a license for the serving of liquor. The objection to a license was entered by

the Ethical Culture School and one of the arguments brought to bear on the society that controls the school was the fact that those interested in the conduct of the Century and Coconut Grove had subscribed almost \$200,000 during the last year to various Jewish charities.

With an elaborate and high-class musical entertainment the new Roman Garden restaurant, at 305 East Fordham road, near Kingsbridge road (Bronx), opened July 21. The Roman Garden is backed by John LaSpina, a prominent builder and the former manager of the exclusive Italian National Guard in West 48th street. His manager on the Fordham road is Carlos Cosmetti, the "spaghetti-making expert," who is also chief chef. Table d'hôte and a la carte prevail, with a special price of a dollar for dinner, served from 5:30 to 9:30 p. m. The Garden offers cabaret and dancing, with music by an augmented orchestra, as side features.

John Horgan, assistant manager of the Hotel Statler, Cleveland, O., will be the new manager of the Hotel Sinton, Cincinnati. Horgan is a Cincinnati boy and was formerly chief clerk at the Sinton. He is an ex-actor, having appeared in musical comedy; with Primrose and Dockstader and at Palm Beach and other Florida resorts. He is a tenor soloist. W. J. Fleming is succeeded as manager of the Sinton by him. Fleming retired on account of ill health.

Coney Island had its biggest day last Sunday, the crowd starting to arrive by daybreak Sunday morning and not entirely leaving until daybreak Monday. A traffic breakdown for two hours delayed return home goers. The beach was packed all day. One bathing house catering to an exclusive trade is reported having charged and received \$5 a room in its bath houses.

A vaudevillian started something in the Palmer House, Chicago, Turkish baths last week, when he shoved the man next to him over a third man, who was asleep. The latter awoke and severely beat the one pushed, who was taken away to the hospital for repairs. Meanwhile the cause of the trouble seemed slumber, snoring loudly but with one eye open.

Castles-by-the-Sea at Long Beach, is doing all the restaurant business of the resort. The Trouville and Nassau have to depend upon the week-end rush, while the Castles place gets a fair play throughout the week. Al Jockey's orchestra is at Castles.

Doraldina leaves the College Inn, Chicago, next week, completing at that time a stay of ten weeks. She returns to the Shuberts, to whom she is under contract. It is expected that the dancer will be starred in one of the new Shubert musical shows.

Val Blatz, the Milwaukee brewer, has turned his entire plant into a candy factory, the sweetmeats being on sale now in the middle west under his name, the same having been the brand of his brew.

A two weeks' show started at River-view, Chicago, this week. Twenty picked models, displaying costumes ranging from bathing suits to evening wear. The show is managed by Ethel Bart.

Chicago is to be treated to the joy of "Automat" restaurants. One of the "dip of death" places is being built on

Dearborn street, across the alleyway from the Cort theatre. The other is around the corner on Randolph street.

Joan Sawyer opened Wednesday at the West End Shore Club (Long Branch) as the dance specialist and soloist there.

The municipal record at Long Beach showed that last Sunday was the biggest Sunday the resort has had in its history.

Lubowska and her Fine Arts Ballet are at the Garden Pier, Atlantic City.

NEW ACTS.

St. Claire Sisters, formerly Five Antwerp Girls.

Doris Hardy will be the leading lady in Lewis & Gordon's new sketch, "The Unexpected," by Aaron Hoffman, in which Heney Keane will be featured.

Leo Edwards and Nat Osborne (doing business as a producing firm) have in readiness Sidney and Townley with nine people; Leonore Kerwin, in songs with Daniel Wolf, pianist; Prince Illma and four people.

Frank Gardner and Co. (formerly Gardner and Vincent), in "The Aviators." This is his "Over and Under" seen early last season in New York, but has been revised and military effects added.

Conroy and LeMaire, in "Enlist Now," written by themselves, three people, two scenes.

Dixie Norton (formerly of Norton Girls) and Coral Melnotte (formerly of Melnotte Twins), sister act.

Jim Henry's "What Adam Missed."

Next season Lady Agnese will enlarge her colleen act to carry ten girls, reproducing the vehicle in the form of a miniature musical comedy. The additional girls will be brought direct from Ireland, a new act being in preparation now.

Carl Serrano and Hettie Deamm, musical. (Alf Wilton.)

Eddie Buzzell and Peggy Parker. Mr. Buzzell was formerly of Buzzell and Little (Lewis & Gordon).

Tommy Hyde's new version of "The Honey Boys at Home." Chester Foust, Manuel Romaine and a boy soprano from Seattle, named Needham (aged 16). Hyde will also appear in the act.

Togan and Geneva, new act, carrying special scenery, with dialog written by Jean Havez.

Ed. Gallagher and Jack Kearney in "The Slacker." (Alf. T. Wilton.)

IN AND OUT.

Claire Rochester did not open at Keith's, Atlantic City, Monday, objecting to her billing. The bill ran without a substitute.

Whiting and Burt left Henderson's after the Monday night performance, claiming their billing did not suit.

Britt Wood did not open at Henderson's this week, as billed. Morris Golden, the violinist, played Monday matinee. Wood's place was replaced for the night show by Fox and Ingraham.

General Pisano objected to alleged dressing room impositions at the Prospect, Brooklyn, last week and left the bill.

MARRIAGES.

Fred W. Norbeck (New York Comedy Four—straight) to Florence Norma Waterman (professional), at Brooklyn, N. Y., July 22.

Lillian Steele to Herbert Hofmann, April 10. The groom is a member of Miss Steele's three-act in vaudeville.

Lester Jefferies, son of Norman Jefferies, the Philadelphia showman, to a young woman of that city.

Millie Vale, one of the colleens, connected with the Lady Agnese Colleen act, was secretly married last January to Horace Montague, the news reaching Lady Agnese this week. The bride is from County Kerry while Montague is an Englishman. Immediately after the ceremony Montague joined the Canadian colors and is now abroad.

ILL AND INJURED.

Mae Nelson (formerly Radcliffe and Nelson) is in Philadelphia recovering from an operation.

Mary L. Floyd (Mrs. John C. Dickens) is confined in the Peter Bent Hospital at Worcester, Mass., where she will shortly undergo a serious operation.

Rube Goldie is seriously ill at the City Hospital, Newark, N. J.

Mark Levy went under a slight operation Tuesday. His brother, Joe, secured a leave for two weeks from military duty and watched Mark's bookings while the latter was away from his office.

Louis Cohn (Charles K. Harris offices) bumped his left hand against a nail on an office chair and blood poisoning resulted. The member has been in bad shape for the past week.

Charles Bragy, of the Hurtig & Seamon's advance agents' staff, is recovering from pleuro-pneumonia.

Steven Gillett (Walker's "Musical Bugs") is recovering from the effects of a recent injury in Apollo, Pa., when he was struck by an automobile.

James Francis Nash, aged 12, who has been reared by his uncle, J. J. Nash, of the A. B. C., since an infant, was operated upon for appendicitis at a Chicago hospital Saturday. Peritonitis had set in, but the lad was regarded as having a good chance to recover early this week.

Dorothy Manning (Manning and Lee) sprained her ankle while on a vacation in Detroit last week.

Joe Goodman has been at the American Hospital, Chicago, for the past eight weeks and it is expected that he will not be discharged for another month. Goodman was with "A Telephone Tangle" and sustained a fractured jaw, the result of being kicked. He was assaulted in Chicago's black belt.

Jeff Callan, resident manager of Proctor's 23d Street, is ill at his home in Brooklyn, his post being held by Harry Swift, the utility manager of the Keith forces and former manager of the Harlem O. H.

Myrtle Young has gone to Saranac Lake, N. Y., to recover from a nervous breakdown. Miss Young's act left the Proctor's, Yonkers, bill Monday through her illness.

Jack Foley, formerly of the Kinkaid Kilties, has been removed from his home to the Belmont Hospital, Worcester, Mass., suffering from tuberculosis. Foley's chances of recovery are said to be very good. He was admitted to the Worcester hospital through the efforts of Lady Aberdeen and Lady Agnese.

Beth Mayo was badly bruised about the head and shoulders Tuesday evening when a machine in which she was riding, driven by Frankie James, collided with a funeral procession. The accident occurred near the Delancey Street bridge, both girls being on their way to Brooklyn theatres. The shaft of a coach pierced the wind shield of the auto. Miss James was not injured.

The William B. Friedlander, Inc., offices received a wire Wednesday stating James McLean, manager of "The Naughty Princess," was very ill with typhoid in the Oglethorpe Sanitarium, Savannah, Ga. His wife, with Friedlander's "Suffragette Revue," also playing the South, has gone to his bedside. Jim is a son of Ted McLean, in New York.

Gwendoline Vincent, who married Jac Mac (Kennedy and Mac) in Bridgeport July 5, is a patient at St. Vincent's Hospital there, recovering from an operation for appendicitis, which developed four days after she was married.

BIRTHS.

Mr. and Mrs. Norman Phillips, at their home at Baldwin Harbor, L. I., son.

Mr. and Mrs. Sam B. Wilson (Vera Walton), at Rutherford, N. J., July 14, son.

BILLS NEXT WEEK (JULY 30)

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. M. A." Western Vaudeville Manager Association (Chicago); "P." Pantages Circuit; "Loe." Marcus Loe 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)
Elsie Janis
Girl with 1,000 Eyes
Rooney & Bent
"For Pitty's Sake"
Herman Wasserman
Al & Fanny Steadman
Primrose &
Dream Fantasies
Kanazawa Japs
ROYAL (ubo)
(Midsummer Carnival)
Conroy & Le Maire
Willie Weston
Gibson & Clark
McCarthy & Faye
C & A Wilkens
St. Claire Sisters
Breen Family
3 Landers
RIVERSIDE (ubo)
Rice Elmer & T
Lorraine & Pritchard
Burt & Johnson Co
Golet Harris & M
Dolly Sis
S & N Kouns
Lowrie & Bronson
Everett's Monks
AMERICAN (loew)
White & Stepper
Clair & Inez
Delmore Angel Co
Howard & Capman
Milady's Gown
Chas Klasse
Greater Duty
Chas Mack
Polzin Bros
2d half
I & D Cabrey
Howard & Pelletier
Morley & Jazz Band
Plott
Mr & Mrs S Payne
Hanlon & Clifton
(Three to fill)
LINCOLN (loew)
Primrose Dancers
Louise Mayo
Lambert & Briscoe
Chauncey Monroe Co
Wood Melville & P
Carl & Francis
2d half
Stanley & Burns
Jesson & Jesson
"How It Happened"
Mack & Lee
Milady's Gown
7TH AVE (loew)
Stanley & Burns
Rob & Robertson
Lenore Simonsen
May & Billy Earl
Hooper & Burkhardt
Naynon's Birds
2d half
Kimball & Kenneth
Schwartz & Clifford
Congressman Kitty
N Y Comedy 4
Giffraim & Girls
GREENEY (loew)
Dolly & Calame
Stone & Clear
Amoros & Jeanette
Meyer Harris Co
Lew Wilson
Dawson Lanigan & C
2d half
Polzin Bros
Claire & Inez
Hanlon & Clifton
"Her Bit Co"
Bill Pruitt
Fred LaReine Co
DELANEY (loew)
Jack & Foris
I & D Cabrey
Murphy & Delmar
Gillmore & Payton
Sam Harris
5 Melody Maids
2d half
3 Phelan Bros
Hooper Burkhardt
Dawson Lanigan C
Wood Melville & P
Bruno Kramer 3
(Two to fill)
NATIONAL (loew)
N S Kellogg
Bill Pruitt
Jessel & Merlin
Rucker & Winfred
Bruno Kramer 3
2d half
Primrose Dancers
Amoros & Jeanette
Chauncey Monroe Co
Clarence Wilbur
Burke & Broderick
ORPHEUM (loew)
Kimball & Kenneth
Jim & Flo Bogard
Howard & Mack
Congressman Kitty
Henry Frey
Giffraim & Girls

Albany, N. Y.
PROCTOR'S (ubo)
The Pawells
Edna Richardson
Arthur Hall Co
Nat Wills
F & A Asaire
2d half
Montague & Wells
Harry Ellis
Lord Roberts
Benny & Woods
Variety De Dance
Atlanta, Ga.
LYRIC (ubo)
(Birmingham split)
1st half
The Halkings
Leavitt & Lockwood
Julie Ring & Co
Little Miss Helen
Guilan & Newell
Atlantic City, N. J.
KEITH'S (ubo)
(Two to fill)
Eddie Foy Co
Wilfred Clark Co
Aveling & Lloyd
Bronson & Baldwin
Rene Florigny
Morin Sisters
Burdette Pearson
Bakersfield, Cal.
HIP (a & b)
(29-30)
Van Perre & Van P
Minstrel Mimsa
Dot Marshall
(1-2)
Newport & Strik
Smilette Sisters
Selbie & Little
(3-4)
Pauline Saxon
Monte Carlo 6
Dae & Neville

The Professionals' Original Home

CONTINENTAL HOTEL

LOS ANGELES AND SAN FRANCISCO
Shanley and Furness ("Fifty-Fifty")

Billings, Mont.
BABCOCK (ah-wva)
(2)
(Same bill playing
Lewiston 3)
Leonard & Wright
Eddie Vine
5 Immigrants
Jansen
(5)
Banvard Sisters
Gilbert & Usher
Mary Ellsbury
Juvenile Trio
Binghamton, N. Y.
STONE O H (ubo)
3 Darling Sis
Henrietta Byron
"Tale of a Coat"
2d half
3 Theodores
Herbert & Nugent
Caeser Rivoli
Birmingham, Ala.
LYRIC (ubo)
(Atlanta split)
1st half
Loren Cross 3
Ald F Bent
20th Century Whirl
Boston
KEITH'S (ubo)
Killurra Band
Ed Morton
M Montgomery Co
C Campbell
Linda & Host
Nora Baye 2d
Nora Baye 2d
Nora Baye 2d
BOSTON (ubo)
Leonard
Scott & Marke
Hentley Chalmers Co
Rigel & Bender
Roy & Arthur
ORPHEUM (loew)
LaToya's Models
"The Own Bed Co"
Greenley & Drayton
Grey & Byron
The Randall
(Two to fill)
Del Grado 4
Foley & LaTour
Edward Lynch Co
Lanigan & Jones
Song & Dance Rev
Moss & Frye
Stafford & Ivy
ST JAMES (loew)
Moore White & B
Fraser Bunce & H

Cincinnati
KEITH'S (ubo)
Kipp & Kippy
Maude Ryan
John Sparks Co
Dooley & Nelson
Walter Baker Co
(Week 23)
Sprague & McNece
Sinking Parson
Burns & Lynn
Black & White Rev
Bob Quigley Co
Cleveland
HIP (bo)
La Vall & Sis
Mahoney & Rogers
Hendrix Belle Isle
Wm Ebbs
Billy Reeves Co
Gallarini & Son
Sprague & McNece
2 Little Days
(Week 23)
Kipp & Kippy
Thornton & T
"Girl from Milwaukee"
Love In Suburbs
Green Miller & G
In the Trenches
Walter Baker Co
Columbus
KEITH'S (ubo)
Ward & Useless
Any Lesser
Regal & Mack
2 Little Days
Ed Dowling
"In the Trenches"
(Week 23)
Skating Girls
Weiser & Reiser
J G Sparks Co
Burns & Foran
Brooklyn Kenton
Pipifax & Panlo
Dayton
KEITH'S (ubo)
Pipifax & Panlo
Ethel M Barker
Burke & Burke
Thos P Dunne
Little Miss Flirt
(Week 23)
Ward & Useless
Amy Lesser
Regal & Mack
Trovato
"Garden of Mirth"
Denver
PANTAGES (p)
Bevan Flint Co
Quence Dunedin
"Joyce O'Neil"
Harlan Knights Co
Al Golem Tr
Detroit
TEMPLE (ubo)
Band Box Revue
Chad Kenna
Brenny's Models
Spencer Charters Co
Brent Hayes
Ernie & Ernie
Fern R & Fern
MILES (abc)
Turner & Grace
Lyndon & Emerson
3 Burns Sisters
Lawrence Crane Co
Peerless Trio
Conway & Fields
Duluth
GRAND (wva)
(30-1)
(Same bill playing
Virginia, Minn. 3-5)
Ellis & Ellsworth
Peggy Worth
Strand 3
Princeton 4
(2d half 2-4)
Allen & Allen
Mendel Cascar & G
Irving & Ward
7 Dixie Boys
E. St. Louis, Ill.
ERBEN'S (wva)
Bernard & Morit
Roelae Ascher
Clark & Francis
3 Falcons
2d half
Lee Stoddard
Morris & Heasley
Arthur Rigby
Gordon Bros & K
Edmonton
PANTAGES (p)
"Girl from Starland"
Chester Gruber
"Everyman's Sister"
Vand & Van
"Miss America"
Fall River, Mass.
BIJOU (loew)
Del Gardo 4
Foley & LaTour
Edward Lynch Co
Moss & Frye
Song & Dance Rev
2d half
LaToya's Models
Greenley & Drayton
"Own Bed Co"
Grev & Byron
The Randall
Fargo, N. D.
GRAND (ubo)
"Intelligence"
Walter DeGripin
Hildebrand DeLong
Perley & Lincoln

2d half
"Chin-Chin"
Fred Zobedie Co
Mary Mansfield
Walters & Walters
(One to fill)
Fort William, Can.
ORPHEUM (wva)
(30-31)
(Same bill playing
Winnipeg 2-4)
Washington 3
Sparks All Co
Austin & Bailey
Degnon & Clifton
(3-4)
Miller & Leander
Marie Fu Four Co
Billy Beard
Blanche Alford Girls
Grand Forks, N. D.
GRAND (wva)
2d half 2-4)
Venetian 4
Holliday & Willmette
LaFette Mercedes
Grand Rapids
RAMONA (ubo)
Mang & Snyder
Garman Girls
Grew-Pates Co
Nina Halperin
Nina Payne Co
(One to fill)
Great Falls, Mont.
PANTAGES (p)
(31-1)
(Same bill playing
Anaconda 2)
Bert Wheeler
Jonny Small
Owen McGlveney
Al Wohlman
"Oh Doctor"
Hartford, Conn.
POLIS (ubo)
Harry Batchelor
Stewart & Olive
Dolce Sisters
Howard Langford
Allied Sons D
2d half
Judge & Gale
Hallen & Goss
Lytell & Vokes
Tancan Bros
Garden Belles
PALACE (ubo)
Yaratky Duo
Goodey & Denton
Tilford
Handers Millie
Princess Deer Co
2d half
J & J Burns
Frank & Roelae Mack
Burlington Four
Howard & Worden
Wyatt's Lads & Las
Hoboken, N. J.
LYRIC (loew)
3 Ginger Girls
Mel Page Co
Nolan & Nolan
(Two to fill)
Brown & Demont
Howard & Hurst
Anna Kent
Elke Trio
(One to fill)
Indianapolis
KEITH'S (ubo)
Burns & Lynn
Thornton & Thornton
Black & White Rev
Sinking Parson
Velde Trio
Johnstown, Pa.
MAJESTIC (ubo)
(Pittsburgh split)
1st half
Adelaide & Hazel
The Headliners
Johnny Singer & Sis
Sully, Rogers & Sully
(One to fill)
Kansas City, Mo.
PANTAGES (p)
(Sunday opening)
Azard Bros
Wilton Sis
Barber Thatcher Co
Roch & McCurdy
"Girl from A'dam"
Harry Sydel
Lewiston, Mont.
JUDITH (ah-wva)
(31)
(Same bill playing
Gt Falls 2)
(Same bill playing
Helena 3)
Wolkast & Grille
Simms & Warfield
Harry Dixon
Gibson Girls
Christie & Griffin
Bachman's Kids
Los Angeles
ORPHEUM
(Sunday opening)
Trixie Friganza
Santos & Hayes
Orville Stamm
Clark & Hamilton
"Vacuum Cleaners"
Three Vagrants
Long & Ward
Cal Boys Band
PANTAGES (p)
D'Armour & Douglas
Will & Mary Rogers
Alexandra
Wm Shilling Co

HOWATSON and SWAYBELL

"A Case of Pickles" LAUGH BROKERS

Newark, N. J.
LYRIC (ubo)
2d half (20-28)
Leipzig
B Johnson Co
Ethel M Barker
New Haven, Conn.
BIJOU (ubo)
Elliott & West
The Politician
Ti Ling Sing
Bliss & Georgia Kids
2d half
Wolford Dogs
Harmond & White
Brown & Taylor
Tilford
New London, Conn.
LYCEUM (ubo)
2d half (20-28)
Neckleson
Senna & Weber
Rubie Simms
Newport, R. I.
O H (ubo)
Lightning Weston
Johnny Singer & Sis
Kitaro Japs
Marlon Harris
Moore & Gerald
Crawford & Broderick
Lilne's Dancers
New Rochelle, N. Y.
LOEW
Delight Stewart & H
Aly Lewis
(One to fill)
2d half
Kennedy & Kramer
Jan Rubini
(One to fill)
Norfolk, Va.
ACADEMY (ubo)
(Richmond split)
1st half
Mack & Maybelle
Drw & Wallace
"Spirit of 1776"
Lozar & Dale
Weber & Redford
N. Yakima, Wash.
EMPIRE (ah-wva)
(20-30)
(Same bill playing
Tacoma 2-4)
3 Keeley's
Musical Walsh
Sperry & Rae
Clifford Hippie Co
Stein Hume & T
Leon's Ponies
Oakland
PANTAGES (p)
Alberto
Mile Blanco Co
Ed F Reynard
Dorothy Vaughan
Will Morrissey
"Honeymoon Isle"
Ogden
PANTAGES (p)
(2-4)
Pederson Bros
Kijiyama
Stephens & Hollister
Olson & Johnson
"6 Peaches & a ear"
Pasadena, N. J.
PLAYHOUSE (ubo)
2d half (20-28)
La Mart Bros
Billy Barlow
Inman Wilson Co
Arlis Shaw
Norwood & White
Philadelphia
KEITH'S (ubo)
Albertina Rasch Co
Nonette
Herbert Clifton
Mullen & Coogan
Mr & Mrs Mel-Bourne
Ward & Cullen
Witt & Winter
5 of Clubs
Pittsburgh
HARRIS (ubo)
Sema & Weber
Fisher & Gilmore
Guy Bartlet 3
Beryl Girls
E Kelly Forrest
Calvin Circus
SHERIDAN SQ (ubo)
Edw Marshall
Will Oakland Co
Pistel & Cushing
The Gladiators
(One to fill)
Pittsfield, Mass.
MAJESTIC (ubo)
2d half (20-28)
Garden Belles
(Around the Compass"
Pontiac, Mich.
OAKLAND (abo)
1st half (30-1)
Zeda & Hoot
Adroit & Burton
Lyceum 4
Guy Trio
Cecil Paquin Co
Rowe Bros
Portland, Ore.
PANTAGES (p)
Howard Kibel & H
Miss Hamlet
Lella Shaw Co
Swaine's Animals
Koltz & Nash
HIPP (ah-wva)
(20-1)
Bedford & Gardner
Murray & Love
Newell & Most
Musical Harvards
Joy Reilly
Lapo & Benjamin
Providence, R. I.
EMERY (loew)
Fred Rogers
Langlan & Jones
Ward & Curry
Claudia Coleman
Stafford & Ivy
(One to fill)
2d half
Moore White & B
Frazer Bunce & H
Lilane Cererra
Jirook & Powers
The Nightons
(One to fill)
Richmond, Va.
BIJOU (ubo)
(Norfolk split)
1st half
Lala Selbini
Morgan & Armstrong
Ward & Curry
(Two to fill)
Rosnoke, Va.
ROANOKE (ubo)
Klass
Sheedy & Holt
Rice & Werner
Johnson Bros & J
Royal Hussar 6
2d half
"The Naughty Prin-
cess"
Sacramento
EMPERESS (a & b)
(Sunday opening)
Sherwood & Sherwood
Melville & Milne
Nestor's Sweethearts
Harry Rudolph
Ed & Lottie Ford
2d half
Curtis Canine
Nair & Nair

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Jewellers to the Profession

Allice Nelson Co
Bessie LaCount
Emily Darrell Co
Willie Bros

Salem, Mass.
FEDERAL (ubo)
Savannah & Ga
McCloud & Carp
Toots Paka Co
2d half
Lerner & Ward
Collins & Hart
Linne's Dancers

Salt Lake
PANTAGES (p)
Adler's Bears
Minnie Allen
Fong Choy
Willie Hale & Bro
Ryan & Rayfield

San Diego
PANTAGES (p)
Zertho's Dogs
Antrim & Vale
The Romanas
Schooler & Dickinson
Singer's Midgits
Stagpool & Spider
HIP (a & b)
Musical Lunds
Ives Farnsworth & W
Leon & Adline Sis
Rambler Sisters
Florence Dux

Ives Farnsworth & W
Bagley & Howland
John West
Mistral Misses
(Two to fill)

San Francisco
ORPHEUM
(Sunday opening)
Julia Arthur
Princessa Kama Duo
Motor Boating
Countess Nardin
Harry Carroll
Hugh Herbert Co
El Cleve & O'Connor
Rubeville

PANTAGES (p)
(Sunday opening)
Gillespie Girls
"Magazine Girls"
Ed Blondell Co
Miller & Lyle
Gerard's Monkeys
HIP (a & b)
(Sunday opening)
Edna Reese Co
Harry Watkins
"Echoes of Bway"
Don Robert Co
Daisy Harcourt

CASINO (a & b)
(Sunday opening)
Julia Edwards
Permane
Story & Clark
Fields Keane & W
4 Roaders
Arthur La Vine
McFarlands

San Jose, Cal.
VICTORY (ab-wva)
(2d-31)
(Same bill playing
Oakland 1-4)
Julia Edwards
The McFarlands
Storey & Clark
Arthur La Vine
Daisy Harcourt
Roeder's Inventions
Santa Barbara, Cal.
PORTOLA (a & b)
(2-4)
Wm Morris Co
Rambler Sisters
Adolpho

St. Louis
FRST PK (orph)
(Sunday opening)
Keller & Wilder
Harry Clarke
Mack & Williams
The Brads
Cydling Brunettes
PARK (wva)
Strength Bros
Frish Howard & T
Kudge Morton Trio
Arthur Rigby
Herbert's Seals
2d half
Bernard & Merit
Park & Francis
Althoff Sisters
Wright & Earle
SKYDOM (wva)
The Little Johns
Craig & Wade
Gordon Bros & K
Rosalie Ascher
Frish Howard & T
Sebastian Merrill Co

St. Paul
HIP (abc)
Lincoln of U S A
Mary Mansfield
Millie Stevens Co
"Chin-Chin"
(One to fill)
2d half
Walter Dealin
Salata & Sinners
Norman & Jean Wms
Hildebrandt & DeLong
Lane & Clay
PALACE (wva)
Allen & Allen
Mendel Casner & G
7 Dixie Boys

Irving & Ward
(One to fill)
2d half
Hill & Gullida
Jack Dredner
Batts' Musical Rev
Wells & Rose
Burglars' Union
Schneetady, N. Y.
PROCTOR'S (ubo)
McDonald 3
Hugh Blaney
"Love in Suburbs"
Conett Shepard & D
Bostock's School
2d half
Musical Hunters
Edna Richardson
Louis Simon Co
Lorenberg Sis Co
Sig Frans Tr

Seranton, Pa.
POLI'S (ubo)
Wonder Act
Cabillit Romaine
Silver & Duval
Jackson & Wall
Boys in Blue
2d half
Rogers & Wood
George Reeves
Melani Five
McLoughlin & Nevins
Jack Alfred Co

Seattle, Wash.
PANTAGES (p)
Kane & Herman
Nelson & Nelson
"Birth of a Rose"
Absara Tr
Godfrey & Henderson
HIP (ab-wva)
(9-1)
(Same bill playing
Portland, Ore. 2-4)
J & I Melva
Chuck Hays
Faber & Taylor
Chas Rodgers Co
Louis London
8 Black Dots

Spokane, Wash.
PANTAGES (p)
Curson Sisters
Moran & Welser
Devine & Williams
Harry Coleman
"Futuristic Revue"
HIP (ab-wva)
(2d-31)
Hiatt & Geer
Granstaff & Davis
J & G Mesara
1917 Revue
B J Moore
Ambler Bros
(1-4)
Odoone
Clifton & Kramer
Azaela & Dolores
Mdm Marlon
Morgan Fields & S
Strasser's Animals
4 Roaders

Superior, Wia.
PALACE (wva)
Miller & Leonard
Marie DuFour Co
Billy Broad
Blanche Alford Girls
2d half
Alexander 3
Fields & Wells
Tetuan Arabs
(One to fill)

Syracuse, N. Y.
TEMPLE (ubo)
Musical Hunters
Arnold & Taylor
Lorenberg Sis Co
Lord Roberts
Harry Ellis
Sig Frans Tr
2d half
McDonald Trio
Hugh Blaney
"Love in Suburbs"
Corbett Shepard & D
Bostock's School

Tacoma, Wash.
PANTAGES (p)
Julian Hall
The Gascoignes
"Women"
Lucy Lucier 3
"Wanted—a Wife"
REGENT (ab-wva)
(2d-1)
(Same bill playing
Seattle 2-4)
Tokayo Tr
Alex Duo
Pay & Lewis
Brigands
2 Blondys
Huko Lutgens

Toledo, O.
KEITH'S (ubo)
Billy Kinkaid
Burns & Foran
C Chaloner Co
Whitney & Wilson
Sasha Plotoff
(Week 23)
Celina Circus
Earl Sunshine
Dream of Orient
Murphy & Barry
"Laake Types"
Toronto
HIP
Clayton Conrad
Parise Duo
Margaret Ford
Liberty Belles
Tom Kyle Co
Frawley & West

Troy, N. Y.
PROCTOR'S (ubo)
Moutambo & Wells
Clinton & Wells
Benny & Woods
Variety De Dance
(One to fill)
2d half
The Pawells
Arnold & Taylor
A Havel Co
Nai Willis
F & A Astaire
Vancouver, B. C.
PANTAGES (p)
The Lamplins
Smith & McGuire
Abrams & Johns
"Mimic World"
Joe Roberts

Victoria, B. C.
PANTAGES (p)
Holmes & LeVero
"Breath of Old Va"
Morris & Allen
Movie Girl
Rio & Helmar
Walla Walla, Wash
LIBERTY (ab-wva)
(2d-30)
(Same bill playing
N Yakima 314)
Woodward & Morrissey
Leo Pillier
Juvenile Kings
Jack Cae
Swiss Canines
Kane & Wagner

Winnipeg
PANTAGES (p)
Dumitrescu Tr
Lane & Harper
"Evening at Home"
Neil McKinley
"Oh You Devil"
STRAUD (wva)
1st half (30-1)
Clark Sisters
Venetian 4
Holliday & Whitette
LaPetite Mercedes
Worcester, Mass.
POLI'S (ubo)
Judge & Gale
F & R Mack
Lytell & Vokes
Howard & Worden

Wyatts Lads & Las
2d half
Harry Bachelor
Stewart & Olive
Dolce Sisters
Howard Langford
"Sons of Desert"
PLAZA (ubo)
La Palerica & Co
Hallen & Goss
Wheeler & Potter
Taneen Bros
Myri & Delmar
2d half
Elliott & West
Goodell & Denton
Work & Ower
Valerie Sisters
Bliss & Georgia Kids

Yonkers, N. Y.
PROCTOR'S (ubo)
Leo Zarrell 2
Hilton & Lazar
Louis Simone Co
Grace Ellsworth
8 Hobbs
2d half
Clinton & Rooney
Bernie & Baker
Helen Page Co
Al Herman
Ziegler Sis & Band

Paris
CASINO DE PARIS
Coleman & Alexandra
Jack Birchley
The Magleys
Borneo-Gardiner
Carroll & Antonio
6 Waschoff
Wards Brothers
Dufosse
Sus Valroger
Siema
Manuelle
ALRAMBRA
The Marbas
Eldid
Jack Birchley
Siminoff 3
Siema
3 A-Ya-Me
Sacco Dotto
Sus Valroger
Les Salvaggio
Doddock
Leonard Co

OBITUARY.

Frank X. Barrett, age 65, died July 25 at the German Deaconess Hospital, Cincinnati. He and his brother (Lawrence Barrett) were famous delineators of Shakespearean characters about 30 years ago. The body laid in state at Damon Castle Hall, Cincinnati, Tuesday, and the funeral arrangements were supervised by the Knights of Pythias, Red Men, Daughters of America and the Junior Order of the United American Mechanics.

Harry Belmont, of The Creightons and Belmont and formerly of the Crane Bros. and Belmont of "Mudtown Minstrel" fame, died July 21 at Oneonta, N. Y., of stomach trouble. He was buried Tuesday, July 24. A wife survives, but she was not located in time to attend the interment. Belmont created the opposite role to Dan Sherman in "The Jay Circus."

In Memory of
Our Little Sister and Pal
DELL WALKER
Who left us July 22, 1915
To be a little angel in Heaven
JOHN CANTWELL
and
RETA WALKER

Pearl Meredith, of the Meredith Sisters, one of the best known colored (sister) acts in vaudeville, died at Glendale, Cal., July 16, after a lingering illness with tuberculosis. The team had not been active for a full year. The remains were shipped to Chicago for cremation.

Mrs. Josephine Sheehan, wife of John J. Sheehan, assistant manager of the Empire theatre, Brooklyn, died July 19 at her home. Formerly well known in vaudeville, she and her husband appeared under the team name of Sheehan and Ackwood.

Innes L. Townsend, age 48, stepfather to F. Ray Comstock, died July 19, following an operation at Dr. Stern's Sanitarium on West End avenue. He was stricken with appendi-

citis early that evening and operated on at midnight.

Harry Maxwell, age 67, who died last week, was buried in the plot at the Actor's Fund Home on Staten Island Monday. He is survived by his wife and one son.

IN MEMORY
of my dear husband
JOE NATHAN
who departed Feb. 21, 1917.
His loving widow
DOROTHY DAHL

Charles J. Reinhardt, aged 59, a member of the Keith theatre orchestra, Cincinnati, for the past 15 years, died at his home there July 22 after a long illness.

IN MEMORY
Of My Dear
MOTHER
Who Died July 20th, 1915
BILLY HAWTHORNE

E. Grove Lawrence, husband of Clara Lerony Lawrence, died April 18 at St. Louis.

Arthur Stanford, age 39, died July 21 at St. Luke's Hospital, New Bedford, Mass., after an operation.

Max André, a French producer, died while en route to the Argentine, with the Brulé comedy troupe.

SPORTS.

Pete Mack returned to New York this week, all swollen up. Pete, in his day, was an admitted good ball player, in fact a great player. While west on a vacation, also mixing up a little business with it, Pete's services on second base were in such demand around Chicago the semi-pro teams there commenced bidding for him. In this way Pete collected \$425 in three weeks for ball playing. He's entitled to be a little uppish under the circumstances, although he hasn't come back as fully as he wants you to believe. But at that one would never pick Pete for an old-timer until he removes his hat when the grey locks become his feature attraction.

The "Hitchy Koo" and "Follies" companies will play ball Aug. 5 at Great Neck, L. I. The Hitchcock show issued the challenge, whereupon a team was organized among the "Follies" crowd. Now that it is organized the "Follies" want to play all the good nines, including the Loew team and the Varietys.

Will "Mush" Rawls, as secretary and treasurer of the Theatrical Colony Yacht Club at Muskegon, Mich., has sent in a report that the regatta which had been postponed July 11 because of rain was successfully run July 14. The star events were a speed boat race and a nine-mile handicap for semi-speed craft. The first was won by "The Dixie," run by Dave Parsons, the only other entry being "The Skipper." Nicholas Allegretti's "Miladi" was to have been entered, but the owner could not get in from New York. He telegraphed a challenge to the winner. In the nine-mile handicap "Paddywhack," owned by Nicholas Schuler, took first, while "Flash" won second and the cup for the fastest time around the course. John Landman's "Glenora" took third in the event. The Outboard motorboat event went to Silvia Galli with Jack Gardner second and Ray Miller third. The one-cylinder handicap was won by William J. Morrell, with Bill Rawls second and I. Nedeau third. There were a number of rowing races. In the men's event G. Senecal was first, Ralph Nelson second. The ladies' race was won by

Mildred Millard, with Nina Shannon and Ethel Clarke second and third. After the water races were field events: Fat man's race, won by George Pearl, with his brother, Louis, second. The fat ladies' event, Ella Rawls, first; Elsa Weeks, second. The old man's race was won by Jack Gardner, with William Rawls, second. Both were "ringers" and out of their class. The slim ladies' race was won by Florence Bollier, with Josie Gook second. The finale was a tug of war, with the "slims" against the "fats," and the "slims" pulled the heavyweights all over the place. The winning team was captained by Dicky Gardner, the losers by Billy Rawls.

The Loew office baseball team beat the Lights Sunday, on the Lights' grounds, at Freeport, 2-1. It was one of the best games, from a playing view, ever indulged in by theatrical people, but considerable feeling was engendered between the nines, each accusing the other of engaging "ringers." The Loew people also claimed the Lights did not carry out previous arrangements regarding transportation and left the field very much dissatisfied. The feature of the game was the pitching of Sammy Smith for the Loews, he seating 15 Lights. The catching of Billy Grady for the Lights was another feature. But one stolen base was recorded against Grady, who also sent in his club's only tally with a smashing double to left.

Loew.
Spring, 2d b.
Schenck, 1st b.
Bowdin, 3d b.
Page, s. s.
Harry Shea, c. f.
Meltzer, l. f.
Judge, r. f.
Tobin, c.
Smith, p.

Lights.
Grady, c.
Basch, p.
Kaufman, 1st b.
O'Brien, 2d b.
Billy Murray, s. s.
Jeff Davis, 3d b.
Whiting, l. f.
R. Cummings, c. f.
Beck, r. f.

The Loews last Friday gave the Varietys a beating at the Olympio Field, 9-6. Tomorrow the Loews play a nine of colored actors on the Olympic grounds, 135th street and Lenox avenue. It is supposed to be strictly colored actors, although there are a large number of colored professional ball players in the neighborhood.

LION DUTY.

Charles Dillingham is having a slight set-to with the Federal authorities over the duty to be paid to the Government on the importation into this country of a number of lions, which compose the act known as Maack's Lions, brought to New York for the "Big Show" at the Hippodrome last season. The lions appeared only in the opening performance. The contract called for their passage to this country and an engagement of 25 weeks at \$1,000 weekly. At the time of entry into the United States the act was bonded with the Custom's authorities. This bond has since run out.

At the Hippodrome the lions were held and fed for a number of weeks until vaudeville time was secured for them. The Dillingham office bond carried the turn on this side. Now that the bond has run out it was figured that the act might be returned abroad and the bond released. But the declaration of war between the United States and Germany held this up, and Maack refused to sail for a Spanish port, although tentative arrangements were completed for the act to leave this week.

In the contract which Maack held with the Hippodrome it was stipulated the Hip should pay the duty for admission to this country, and as he wishes to remain on this side indefinitely he is holding the former managers to the original contract, which stipulated "duty" and not "bonding." The act is booked to open in Chicago at the Majestic Aug. 6, with the Orpheum Circuit to follow.

It is figured at present that the single performance which the lion act gave at the Hippodrome cost the management \$37,000 all told.

NEW ACTS NEXT WEEK

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

Herman Wasserman, Palace.
Dream Fantasies, Palace.
Gibson and Clark, Royal.
Chas. and Adelaide Wilkens, Royal.

Elsie Janis.
Imitations.
18 Mins.; Interior.
Palace.

There still remains but one Elsie Janis, who is all alone. What is more, she had the rare good sense to confine her imitations to 15 minutes, and when a violently and well-earned encore was demanded, contributed three more minutes of dancing. Miss Janis has dug up a new way of giving imitations of the familiar theatrical stars she has mimicked for years. It has probably occurred to a number of people that she ought to secure some new stars. But if one has made any study of imitations it will be speedily discovered that before a person can be imitated he or she must have some marked characteristic that should be slightly exaggerated. Miss Janis opens with a few brief words in song, declaring that we are living in a wonderful age, that war songs are the rage, etc., and proceeds to give impersonations of stage luminaries as they would sing the prevailing patriotic ditties. First she does Ethel Barrymore in "Mrs. McChesney," taking the melody of one of the popular recruiting songs, in which Miss Barrymore states in recitative form that she has given her boy as a recruit and that "there isn't any more." To a separate popular patriotic melody she in turn imitates Sam Bernard, Eddie Foy, Laurette Taylor (in her recruiting speech from "Out There" in cockney dialect), Raymond Hitchcock, Nora Bayes singing George M. Cohan's "Over There" and then as the author of it, George M. Cohan, would sing it (with the inevitable American flag). Then the Will Rogers monolog and lariat dance. The only imitation in which she failed was that of Nora Bayes, for the reason, as before stated, that Miss Bayes has no very marked characteristics that can be readily exaggerated. The curtain was then dropped and raised several times before Miss Janis did a dainty little dance with cartwheels and toe stepping. After which came flowers and a sweet little, girlish speech of thanks. *Jolo.*

Coudray and Roberts.
Talks and Songs.
13 Mins.; Two (Special Set).
23d Street.

A flirtation skit with Donald Roberts essaying a young hunter, Peggy Coudray playing a small town girl part. The entrance is nicely arranged with a routine of talk and song succeeding, Roberts getting the best results with his solo work. The skit seems constructed around the popular number "I'm Falling in Love with Someone" with the accompanying dialog measured to fit. Miss Coudray looks good, works well in the talk sections, but Roberts naturally eclipses her in the vocal end. The act is long on appearance and could be better balanced with some strength added in the talk. The singing will carry them through, but the skit is not sufficiently strong to bid for big time attention at present. *Wynn.*

Lloyd and McArdle.
Singing and Dancing.
2 Mins.; One.
Jefferson.

Man and woman. Open with conversational duet and dance. He a mouse song and dance; she a ballad; he ast, intricate stepping. Double dance. Small timers. *Jolo.*

Adelaide and Hughes.
Dances.
31 Mins.; Full Stage (Special Set).
Henderson's.

The new Adelaide and Hughes dancing production comprises a gorgeous combination of clever creations in costumes, colors, scenic effects and dances, coming close to a complete eclipse of anything ever previously staged by the same couple. The initial favorable impression is planted with the curtain view, the stage being artistically dressed in a rather novel set, the permanent "tormentors" being hidden entirely through the presence of a large Pierrot and Pierette "wing" at either end of the stage. A black backing provides the contrast for the vari-colored clothes introduced in the production and incidentally this wardrobe surpasses in elegance and color-blend anything vaudeville has ever seen in a similar turn. The series of dances are consistently arranged and their connections are followed through programmed verses which, while meaningless to the average auditor, give the affair a constructive tone that has an inside value. The dances are all new, of the typical Adelaide-Hughes type, the best liked being a solo dance by J. J. Hughes in Indian garb and the double Chinese number utilized for the finale. A mannikin dance with Mr. Hughes as a toy soldier and Adelaide as a doll fits in snugly, is nicely timed and excellently staged. All told, it's a mighty pleasing half-hour entertainment arranged to please everyone in general. Looking back over the past achievements of this combination, vaudeville must duly credit them for their creative ability which is closely seconded by their terpsichorean rhythm and grace. Their popularity as a vaudeville team has been well earned and their latest production will undoubtedly be accepted with as much, if not more, enthusiasm as any of their former efforts. *Wynn.*

Burnham and Buchanan.
Songs and Talk.
10 Mins.; One.
City.

A new "sister" combination, Eunice Burnham, once with Charles Irwin, and Lee Buchanan, formerly the girl in the Dyer and Fay trio. The women were dressed in summerish attire and at the City registered favorably. Miss Burnham presides at the piano and inasmuch as she has not reduced her former stage avoirdupois, sings a song about being plump, on the final line admitting she is not plump but fat. The talk is secondary to the songs, with some of the patter exchange joshing Miss Burnham about her size. Miss Burnham has a pleasing personality, an ingratiating smile and a sweet voice which harmonizes advantageously with Miss Buchanan's. The latter holds her own and of the turn nicely in looks and sings most effectively. Becoming more familiar with each other's stage style, this new team will make rapid improvement. Good entertainers. *Mark.*

Carl and Francis.
Musical and Acrobatic.
10 Mins.; One (6); Full (4).
American Roof.

Two clever acrobats who want to show their versatility and therefore have added banjo playing. It would be better had they clung to acrobatics solely and let the musical end of the program be taken care of by those who can play, for as it is at present their act is neither fish nor flesh. They open with the banjo and toward the end of a selection one of the men goes off key. This brings an argument between the duo and they decide to go back to the old act, which consists of a number of hand to hand tricks in "one" and the final raising of the curtain for a couple of closing tricks, of these a foot to foot catch is the best offered and the hit of the act. *Fred.*

Dorothy Shoemaker and Co. (3).
"Supper for Two" (Dramatic).
14 Mins.; Interior (Special Set).
Palace.

With a gorgeous and effective interior special setting, Dorothy Shoemaker and Co. offer a playlet entitled "Supper for Two," written by Percival Wilde. It runs 14 minutes, the first 12 taken up with conversation that must lead to but one conclusion. Therefore the only reason for listening is to learn just how the husband is going to win out over the man who is endeavoring to lure his wife away from him. Sketch opens with husband returning home at 11 P. M. Wife not yet back from theatre where she attended with "villain." She is very much interested in the other man and husband begins to suspect. He pretends he is called away on the midnight train for Boston, but in reality hides in room off. Enter other man who is to have supper with the wife. Hearing that husband has been called away, he discusses with wife the desirability of an affair, which husband overhears. Finally the other man, by sheer will power, hypnotizes the wife into kissing him, the door slams, a shot is heard. Heavy rushes into the room off and returns saying husband had killed himself. Villain is afraid of the scandal and thinks only of himself. Wife, on the contrary, thinks of the suffering she caused her husband, upbraids villain and winds up by saying: "I loathe you." Villain leaves and husband enters, explaining that if the revolver hadn't been loaded with blank cartridges he would have been dead. The supper for two, previously ordered, is to be eaten by man and wife. Not only is the plot very theatrical and unnatural, but the lines are bombastic and all four members of the cast, which includes a butler, are very stagey. In actual life a husband who found his wife in such a situation, in his own house, would throw the man out and her with him. The whole thing is wrong from every viewpoint excepting the scenery. *Jolo.*

"The Girl in the Mask" (4).
Sketch.
20 Mins.; Full Stage (Special).
American Roof.

A comedy dramatic sketch presented by four people that has small time possibilities. The characters are a society dancer who has been employed as a couch performer with a burlesque troupe; the manager of the show, an anti-vice crusader and a cop. The scene is the dressing room of the burlesque theatre after the "Girl with the Mask" has finished the first show. The manager is offering her a contract when the copper and the president of the Anti-Vice Society appear with a warrant for her arrest. She turns the tables on the crusader by claiming to be his niece, and he, fearing the publicity that would attend the arrest of his own niece, at his command refuses to press the charge. The girl wasn't his niece at all but happened to have the story of his life at first hand from the real girl. It is a simple little offering that has comedy and which will go nicely with small time audiences. *Fred.*

Paisley Noon and Sherlock Sisters.
Songs and Dances.
13 Mins.; Two (2); One (11).
Fifth Avenue.

A singing and dancing trio just a little different from the usual run of acts with a boy and two girls. The opening is weak, but as the act goes along it strengthens and closes strong. The turn was placed at a disadvantage opening the bill and this may account for considerable. A ballad by one of the girls is travestied by the sister for a laugh and the three put the closing number over with a strong dancing finish that makes the act qualify for big time honors on almost any bill. The girls look cute, dress nicely and Noon's eccentric stepping make the trio a happy combination. *Fred.*

"One June Day" (3).
Rural Playlet.
13 Mins.; Full Stage.
23d Street.

Two men and a girl constitute the cast in this playlet which carries a mass of pointless, laughless dialog aiming at a climax practically foretold in full in the opening paragraphs of the "book." The scene, an extremely pretty one for such a useless vehicle, shows the exterior of a country home. The girl apparently lives there. The young man is the owner of a balky auto which conveniently floundered in the immediate neighborhood. They have fallen in love. The village constable occasionally wanders on with a line or two which interrupts the monotony of the duolog, but unfortunately does not eradicate it. They eventually, after much talk on the subject, decide they were made for one another. Curtain. The set is attractive and might be used for something worth while. "One June Day" isn't. *Wynn.*

Harvey and Ashton.
Comedy, Songs and Piano.
19 Mins.; One.
American Roof.

The Harvey of this team is Elsie Harvey, who proves herself a mighty good performer. Her partner is an exceedingly clever comedian and pianist and the turn that the two are offering should develop into a standard next to closing act for the better small time bills. On the American bill they were the only act that scored any kind of a hit in the first half of the show. They open with a brief bit of talk followed by "Don't Lean Against the Bell," very well put over. The man's piano playing, which follows, is a strong point and the double nut stuff after this sends the act along nicely. "Don't Be a Slacker," the closing song, with Miss Harvey in a Red Cross nurse uniform, provides the final punch for the act. There is a need for just a little more comedy in the half way section of the act and then it is set. *Fred.*

Fields and Miner.
Talks and Songs.
15 Mins.; One.
23d Street.

Hebrew comedian and "straight" with the conventional line of cross-fire talk and songs. The dialog carries a complete line of "chestnuts" all borrowed from burlesque shows and vaudeville specialties and every one of last season's vintage. They conclude with the Matthews-Ashley parodylog system of song, the comic reaching for border comedy with a grass dress for a Hawaiian number. It brought some laughs. Both boys have possibilities, but need a new line of material. They are simply kidding themselves along the small time route with this arrangement. *Wynn.*

Stafford and Ivy.
Dancers.
12 Mins.; One (2); Full (10).
American Roof.

This team is offering two interpretative dances, carrying a special setting for the closing dance in full stage. The opening number in one is rather weak, and will bring laughs from small time audiences, but the full stage portion is well worked out. In the latter the man comes floating in on the scene as an Indian chief in a canoe, the girl is the squaw, the routine of stepping interests. It is a fair closer for small time. *Fred.*

Nicholson Trio.
Instrumental.
15 Mins.; One.
Jefferson.

Three men, one in kilts and another in Eton suit, for comedy, third man a straight. Considerable comedy business and chatter, but the act's strongest asset is the good playing of the men. Saxophones and cornets, with routine running from imitating other instruments to grand opera selections. Very good three-a-dayers. *Jolo.*

Jimmie Hussey and Co. (2).
"In the Shadows" (Talk and Comedy).
 20 Mins.; One.
 Royal.

According to the program "In the Shadows" was to have had four persons, including Jimmie Hussey, the cast carded as follows: The Girl, Edna Burton; Stage Manager, Eddie Hickey; Billy Harris, William Worsley; Nathan Cohen, Jimmie Hussey. At the Royal Monday night Hussey, a young man, and a comely miss, appeared in "one," using a "drop" belonging to the theatre. There was no talk or semblance of any action pertaining to the "shadows" or the stage as the billing implied. The orchestra did play "In the Shadows" for an opening but that was all. Hussey in long auto duster, wearing cap and carrying raucous auto horn, appeared, following the young woman, with a holdup being staged, with play for comedy through Hussey's remarks to the girl. A policeman entered and the talk showed the autoist and copper were "in" on the sticking up of passers-by. After the girl had made an exit, to remain offstage permanently, Hussey and the bluecoated "straight" took up a section of the former Hussey and Boyle crossfire about the hunt, etcetera. There were songs, the policeman flashing a corking good voice, singing a patriotic number, followed in turn by a comedy song by Hussey, which also dealt with the present war crisis. Its lyrical try for comedy suggestion caused intermittent laughter. The turn closed with Hussey and partner in a combined vocal effort, with Hussey using some facial twists and contortions and apparently trying to hit top tenor on the number. The "Isadore" number, done by the men, was easily the hit, but not sufficient to put the act in the hit niche. Third at the Royal the Hussey act didn't strike the bull's eye of laughter Monday night. The opening patter, wherein the autoist holds up the girl, landed barely a ripple. The Hussey act on its Royal performance missed. *Mark.*

Pam Lawrence and Francis Donegan.
Songs and Dances.
 25 Mins.; One (5); Full (10); One (10).
 American Roof.

What the reason is for billing Pam Lawrence, who was formerly starred with the "Puss Puss" burlesque show, all over the place and only giving Francis Donegan a passing mention, is difficult to fathom. It would have been reasonable had the order of things been reversed, for in the act the work of the boy so far overshadows that of Miss Lawrence there is no comparison. Miss Lawrence has a smile and a pair of dimpled knees, but that about lets her out. The boy resembles one of the dancers who worked in "The World Dancers" and his work is really remarkable, but it is not only with his stepping that he stands out; he has poise, can wear clothes and puts over a song nicely in a talking fashion. The way he handles lines makes him well worth while watching for the future. Miss Lawrence has a couple of double numbers with him that get over, but her single attempt fell flat Monday night. She is a cute appearing sort of person and her costumes accentuate the cuteness. Opening the second part of the show the act was a distinct hit on the strength of the stepping that the boy does. *Fred.*

La Emma.
Trapeze.
 9 Mins.; Full Stage.
 Jefferson.

Girl on trapeze with woman assistant. Opens with teeth hold while she disrobes to tights, then to trapeze. Balances on one foot, then knees, on chin, on feet as trapeze swings sideways, on one knee back and forth. Finishes with posturings on perpendicular rope a la Dainty Marie. Small time act. *Jolo.*

Kenneth Gratton and Co. (2).
"The End of a Perfect Day" (Comedy).
 13 Mins.; Interior.
 Jefferson.

A very clever farcical sketch, with but one of three players good enough to give proper interpretation of it. This refers to the man who plays the brother, and if he isn't the star, he ought to be. Wife weeping. Enter brother, having been sent for by her. She wants to return to mother after six weeks of marriage, because hubby swore at her and laughed when she became angry. This sort of thing had been going on since the ceremony and brother is growing tired of making peace. Wife goes off to pack. Husband enters with infant. Woman had given it to him to hold and didn't return. Husband says he'll raise child and brother offers to share the expense. Re-enter wife and complicated explaining. Brother off to get food for infant. Wife wants to take child with her to mother—"He needs a mother's love." Husband won't give up child. Finally, "All right, he's yours; go." Wife: "I'll not be driven from my home." They make up and promise never to quarrel again. Brother returns and they order him out of the house. She: "You've driven my brother away." He follows. Lights down to indicate lapse of time. Husband and brother return home late at night, intoxicated. Brother goes to sleep on couch. Husband goes to his room, finds infant occupying his bed, throws brother-in-law off couch and sprawls upon it. Finish a little stronger than it sounds in the telling, but still a trifle weak for remainder of the act. Laughable three-a-day sketch. *Jolo.*

Billy Gibson and Sylvia Clarke.
Songs and Dances.
 14 Mins.; One.
 Fifth Avenue.

With Billy Gibson as a partner Sylvia Clarke is not appearing to her best advantage, because Mr. Gibson is not a rough enough comedian to offset her style of work. Both members are clever in their stage work, but they must grow suited to one another. The act as it stands at present lacks a certain spontaneity of action because Mr. Gibson is not of the flip type of comedian. The opening is commonplace enough, a sidewalk flirtation, followed by a few lines of double conversation, an idea that has long since been worked to death on the small time. As for the balance it is just numbers interlarded with some dialog, with Miss Clarke walking off with the honors on the strength of her comedy. It is not an act that would be class for big time, though both of the team certainly of big time calibre when supplied with the right vehicle. Mr. Gibson was of Gibson and Guinan; Miss Clarke of Clarke and Gerard. *Fred.*

Jim and Flo Boyard.
Comedy and Songs.
 11 Mins.; One (Special).
 American Roof.

Looks like one of those acts hastily thrown together for a trip around the small time between seasons. Neither of the members has much voice, although the girl does manage to get one number over in fairly good shape. The tendency on the part of both to mouth their lines or to talk against the drop makes it almost impossible for the audience to get their attempts at comedy. Just a fair small time turn for an early spot. *Fred.*

Kitora Brothers (3).
Risicists.
 8 Mins.; Full.
 Fifth Avenue.

A decidedly different routine of risley tricks with the water bowl swinging trick is what this trio of Japanese performers offer. The risley work is so novel that it will make the act an ideal opening or closing turn on any bill of class. *Fred.*

"The Recruit" (3).
Dramatic.
Harlem Opera House.

"The Recruit" is a war sketch and probably written by a Hebrew, since it brings into the light a phase of divided Jewish opinion on enlisting, although one side, the mother's, is not uncommon among any nationality. As a recruiting aid it might have had some weight before the draft, but with that in effect, the playlet remains merely an attempt to convey the loyalty of the American Hebrew, native born or naturalized, over the footlights. Whether that is necessary or praiseworthy may be safely left to those who view it, but the idea can do no harm, although the chances are that this sketch, well played as it is by carefully selected types, can not graduate beyond the small time, for there isn't enough to it for bigger things, and it totally lacks a punch. The characters are a middle-aged husband and wife, with a son of enlistment age. The father came here from Russia, where he was obliged to serve in the Czar's service, against his will, having seen his mother and father brutally beaten by the Cossacks for not freely giving him to them, they, after the beating, forcibly taking him away. With one of the several red fire lines in the playlet, he tells how he turned to America for liberty, that he succeeded here and wants his son, though the only one, to fight for his country. The mothers says there are enough, David is her only child and why should they want her boy. David himself happens along about that time, listens to the argument, refuses to side and says he will give his folks 10 minutes to make up their minds while he goes outside. The parents are still arguing as David returns, in khaki, saying he could not resist the call of the flag and had enlisted two weeks before. The mother looks him over and her only comment is to the father, "Benjamin, doesn't David look nifty?", with another red fire speech for the curtain. The characters as casted and played will have as much to do with the success of the sketch as the piece itself. It can be used in houses having a Jewish clientele of any size. Aside from that, it is just an ordinary war sketch of no particular merit. *Sim.*

Janet Martine and Co. (1).
Songs.
 15 Mins.; One (Special Drop).
 Jefferson.

Grand piano, with male accompanist. Soubret appears through black velvet curtain and announces she will endeavor to entertain, apologizing for her French accent. Sings "Oh, Johnny." Removes coat and gives an impersonation of an Apache, commencing with French song, pantomiming indicating the gendarmes are on his track, so he hides the watch he stole. (Refers to the gendarmes as "La Police" for fear audience won't understand). Off for costume change and pianist, not a foreigner, does excellent imitation of a chicken by the aid of ventriloquism. She returns in short soubret skirt and sings "What Do You Want to Make Those Eyes at Me For." pianist joining in a la Jimmy Tate-Clarice Mayne. Piano solo while woman changes to an idealized Jeanne D'Arc costume to sing "Joan of Arc." Woman has a good voice, pleasing appearance and some talent. About as good as some of those imported soubrets from France in the old Koster & Bial days. Pianist a better performer than he is an accompanist. The act is hardly big time. *Jolo.*

Henderson's Hold Over Feature Act.
 Adelaide and Hughes have been held over for next week at Henderson's, where the pair are appearing this week in a new series of dances. This is the first act held over for an additional week at the Coney Island house this season.

Mazie King and Co. (1).
Toe Dancing.
 12 Mins.; Full Stage.
 Fifth Avenue.

Miss King with a man assisting her is presenting a series of four dances that are at once artistic and interesting. Each introduced in a novel fashion by a little story book placed at one side of the stage in one. The first has a little jingle regarding Hans and Gretle in Holland, he loved her mouth and upturned nose and she was always on her toes. Then the velvet drop at the back parts and Miss King and her assistant are discovered in Dutch costume in which they offer a little flirtation dance which is very pretty. The second story was about the Cannibal Isles and a number befitting the setting is given. The third was Chinese done by the boy and finally Miss King impersonates the barnyard Romeo on her toes. The act is a very charming terpsichorean sight offering and the pictures at the opening of each of the dances fit wonderfully and lend value to the turn. The whole arrangement makes the act well worth while. *Fred.*

Three Jeanettes.
Animal Act.
 8 Mins.; Full Stage.
 Jefferson.

Two men dressed as clowns open with a little tumbling. Woman enters in small pony cart, driving a large dog made up as a pony, with monkey at back as footman and accompanied by several small dogs. Dogs, monkey and pigeons all trained to do stunts, all working "en rapport." Good routine. Plenty of comedy. Corking act to close a big small time show and well worth playing on a small big time program. *Jolo.*

FIFTH AVENUE.

In spite of the sweltering atmospheric conditions Tuesday night the Fifth Avenue held a very good house all things considered, but the audience was more or less apathetic. The show, an exceedingly good one from the playing standpoint, ran through nicely, but no terrific hits were scored. The usual eight acts, two film comedies and the news weekly completing the bill.

Paisley Noon and the Sherlock Sisters (New Acts) opened the show and after just about passing with the initial number managed to build up as they went along and scored on a lively dancing finish. Lew Hawkins, the black face monologist who held the second spot, managed to extract some laughs, but a great many of his points went right over and laid there.

Jackson and Wahl, in the third spot, have a novelty in the manner of introducing their piano and singing act. The turn, under conditions prevailing, managed to do nicely. The Bison City Four, with their rough comedy and vocalizing, went through their routine and as though the weather were nice and cool and the audience came out of its shells for a few minutes and laughed at the slapstick. The Hearst-Pathe Weekly pulled applause on its cartoon "America Never Forgets."

Ashley and Allman started off what might be termed the second half of the show, the laughs coming slow, but the singing of Allman putting the heartiest round of applause up to this point. The comedy lyric of Ashley, which followed, was also well received. The boys could have gotten away with another number easily, but just kept on bowing.

Mazie King and Company (New Acts), with a novelty dance offering, was liked. Billy Gibson and Sylvia Clarke (New Acts) had to battle with the fans and the audience walking out, but once started they did prove to the audience's liking.

The Kitora Brothers (New Acts) showed something different in the way of risley work and held the audience to the last. A Keystone comedy was the closer. *Fred.*

\$5,000 SALARY LIST.

Unless other arrangements are made in the booking office the opening date of the "Chin Chin" show, headed by Doyle and Dixon, will be Sept. 1 at Stamford, Conn., the show taking up a long consecutive route from that date on.

According to present statistics in the Dillingham offices this show is going to start off with a weekly salary list that hits the \$5,000 mark.

PALACE.

One of the best variety shows ever seen anywhere is at the Palace this week. It is an ideal hot weather entertainment, full of comedy, with but a brief dramatic sketch for variation. The house was packed Monday night, about one-third of the attendance coming late, undoubtedly attracted by the headliner, Elsie Janis (New Acts).

Opening with Pathe Weekly, the first vaudeville is Daise Fantasies, which consists of four artistic dances by Stewart Gerhart and Florence McNally. They worked so hard in the heat the audience appreciated their efforts by giving them prolonged applause at the conclusion, much more so than is usually accorded an opening act at that house. Donahue and Stewart-Jack Stewart and Alice Marlon—in "nut" chatter and eccentric stepping, followed with another very big hit. Donahue is a wonderful eccentric dancer and both are funny. Dorothy Shoemaker and Co. (New Acts).

Duffy and Ingils are held over from last week and went as strongly as the previous Monday. The gallery in a good way that room with their nonsensical instrumental diacords. Emma Carus and Larry Comer plant their crossfire incisively by facing the audience every time they put over a wheeze. Miss Carus had a new song, the words of which she was still unfamiliar with. She also has a new Irish ditty, employing the familiar bits of characterizing with which she has scored frequently in the past. Coming next is a comedy song to the melody of "Pinafore" and other classic and popular music. They dance together at the finish, eventuating into Emma falling "dead." For an encore Miss Carus did a patriotic number. They were a riot.

The Misses Campbell opened the second half with plantation and other songs, remaining on for 10 minutes without a break and quitting strongly without attempting to take an encore. Very entertaining and classy pair of girls, who pleased immensely. Bennett and Richards, blackface comedians, have a unique opening in the dark that suggests, as does also the programming, a heavy dramatic sketch. When the lights are flashed the appearance of the two men in blackface is good for a big laugh. After which they go into a cooling routine of "foolishness" and eccentric dancing. As delineations of coon types the pair are excellent.

Miss Janis was followed by Burdella Patterson in a series of poses with slides projected upon her fleshings. The woman is much more artistic than the majority of such acts, in that she puts expression in her face for the respective pictures and her posing is keeping with the ideas the slides are designed to convey. Jolo.

HENDERSON'S.

Business at Henderson's was not particularly good Monday night, the oppressive heat of the day probably accounting for the lack of indoor patronage for the Island's outdoor attractions were worked to a capacity limit. And the show was only entertaining in spots, the absence of comedy being conspicuous. The comedians prevailed but not sufficient to offset the other ingredient and the program suffered accordingly. Enthusiasm was at low ebb through the show, another sign which might be accredited to the heat.

Adelaide and Hughes (New Acts) top-lined the program with their latest dancing arrangement, holding a central spot on the bill and running 31 minutes, they gathered in top honors with no outside contenders. The show, starting at 8:30, introduced in the opening spot the Fantino Troupe, a quartet of acrobats who combine ring and bar work with some exceptional strength feats in which the teeth were utilized to their utmost extent. A woman does the majority of heavy work from a top bar. One of the striking stunts was a series of revolutions on the horizontal bar with the two men balancing the rod in their teeth. It's sufficiently good in its own line to open or close any of the modern big time bills.

Fox and Ingraham were second, replacing Britt Wood, who failed to appear. The pair have vocal and musical ability, but should brush up their repertoire for the coming season. The two closing numbers could be replaced to advantage. The closing medley is nicely arranged and fits well, but otherwise a new routine is advisable. They scored strictly on ability and might have fared far better with new numbers.

Howard and Fields were third with their dining car specialty in which the vocal department stands out as the main asset. The Swede characterization by Oscar Lee, used for an encore, was quite the best part, although the harmony is tuned nicely and brings results.

Harry Green and Co. in "The Cherry Tree" found a responsive audience for the comedy contained in the skit and not a point escaped without carrying away a laugh. It broke up the monotony of the "straight" work and gave them the hit of the second night. Whiting and Bump were fourth with the act of the delivery found a handicap here. Miss Burt, under ordinary circumstances, a guaranteed hit with her solos, failed to register beyond the few front rows and the double sneezing suffered accordingly. This combination does not fit in a Henderson bill for the requirements for their brand of entertainment including quietness and the Bowers walk with its "chitch" merchants in the act.

Following the headliners came Kelly and Galvin, who also added some value through comedy lines. The laughs were continuous through their repertoire of "gab" and they closed a hit by a safe margin. The Five of Clubs a turn that deserves credit for its

staging kept everyone seated for the finale and were frequently interrupted by a volley of applause. They were as good as anything on the bill, insofar as applause goes the group work earning especial commendation. Wyn.

ROYAL.

Topheavy with songs and noticeably shy on comedy, the Royal bill was hopelessly against Monday night. The applause was absent and it remained for the act well up on the bill to haul down the hit of the evening. The show also suffered through one of its expected comedy hits falling down and with five acts out of the seven using songs it can be readily surmised what a mighty heavy tail the Royal kite had. It never had a chance to balance as it passed in review.

The audience was only a half-audience as far as the Royal bill was concerned. The real alibi up the Broadway road, the heat.

Manager Eagan was missing from his managerial haunts and operating the house during his absence was H. C. Peirce. 'Twas reported at the close of the show that Jimmy Hussey, who was offering a new act, had been requested to put on his old act during the remainder of the Royal engagement, and that a rearrangement of the bill was also being planned.

The Great Johnson opened. Not "great," but an act that proved interesting through the man's ability to perform on the swinging trapeze while doubled into a knot. Good act of its kind. Marguerite Farrell was second. Rather a hard spot for her apparently, yet she did fairly well with it. No changes from former appearances in the New York houses.

The first bang-up hit was recorded when Golet, Harris and Morey showed. A lot of pepper, plus personality and a willingness to cut loose on a hot night, with vocal harmony that was surefire, the results were never in doubt. Act should have been further down, as nothing else came within a stone's throw of the score it registered. The audience brought the boys back for several encores and had them working overtime. Much the routine is of the sort that enabled the trio to keep the snap-tempo in the right groove.

"The Night Boat" rocked in spots, with the scene on the boat pulling the act out of the mire, the finale in particular causing laughter. The players all worked hard and succeeded in keeping the comedy above par. After intermission appeared Moore and Gerald, a male combination of dancing and acrobatic specialties, who persisted in trying the song thing. The younger of the men also attempted a number that had been worked as a corking double number by members of the Golet, Harris and Morey trio. Seemed suicidal, but the boy was loudly applauded just the same. Perhaps it sounded like a different song.

Jimmy Hussey and Co. in fourth position (New Acts). Harry Gerard and Co. closed the show. Mark.

BRIGHTON THEATRE.

The bill and the 14th Regiment completely filled the Brighton theatre Monday night. The audience looked like a military camp on visiting day. And the soldier boys with their girls liked the show, one of the best all-around and laid out bills the Brighton has had this season.

Belle Baker is the big card, and that her drawing power at the beach is of no mean proportions was attested to by the reception for her. It seemed also as if the expectation of seeing Belle Baker, which was accountable for the business perhaps, affected somewhat the applause rewards for the remaining turns. Miss Baker running ahead of all of them, with Santly and Norton second and Morton and Glass third. These three turns were bunched together in the second half, Santly and Norton first, Morton and Glass next with Miss Baker next to closing. In the first part Harry Langdon and Co. in "Johnny's New Car" got off the best and stayed in front, although something happened to Mr. Langdon's lights at the finish, and apparently interrupted a return bow, for the house wanted more of him. Mullen and Concan in that section also got some laughs, while A. Robins, opening the second part, with his "Walking Music Store" was one of the evening hit contenders.

Miss Baker opened extremely well with her "Baker" song, written by that cleverest of women lyrical and specialty writers, Blanche Merrill. She next did a new Yiddish number, "Solomon," that depends upon a couple of lines near the finish and isn't strong enough up to that point, although the "point" brought a howl, following that with the Italian number that has a very broad "Hell" in it and is a corker. The point song was a corker, going into "Joan of Arc" for center boys. It was just suited to the position, also giving her every vocal chance she wanted and the "Joan" song registered very big. Following was a new Hawaiian number with more points and an unusually inappropriate lyric for the stage regarding Hawaiian women, since the stage has welcomed those women, especially of late, but the song and act were the number over with a bang. Miss Baker's following song was also new, a ballad parody, starting and ending with "Sweet Sixteen," bringing in several other popular ballad airs meantime. Belle closing to insistent applause with "Nathan" that never grows old as she does it, although conflicting here with "Solomon." It was 11:25 when Miss Baker finished, the late hour causing the comedian to open the second act between herself and Santly and Norton. The show started at 8:30. It contained a couple over the customary number of turns on the program.

The disappointment were the Kouns Sisters, closing the first half, and the fault was solely

the girls' vaudeville inexperience. They did nicely enough in an applause way, gauged only by the hit, but when the show should have done, because the sisters seemingly knew not what the closing spot of the first half meant, and arranged their routine for the spot as though in another position. They were interfered with by the house starting to move when it thought their act had ended, and the applause also died down for this reason, when upon the girls returned to sing a slow one time ballad, which, under the circumstances, could not get any more than it did. The audience appreciated, however, the high grade of the Kouns act. There is nothing better in its line in vaudeville or elsewhere, for these girls have everything all other similar turns have tried for and plenty no other act of its kind could get. They have youth, appearance, voice, presence and training, a remarkable combination to find in vaudeville and vaudeville had better hold on to them. Their "Echo" song guarantees them anywhere and the higher class the patronage the more the Kouns girls will be liked. If comparisons were the basis of salary altogether in the varieties, there are one or two other acts composed in the same manner who would be relegated immediately to small time when analyzed alongside the Kouns. There is a most attractive vaudeville number and one of the very, very few concert turns that can endure upon the vaudeville stage.

"1917-1950" remains the Morton-Glass act, with its bright repartee and good dancing besides singing. Paul Morton is always revising the dialog and it was bound for the mark of approval it found even in its position, a tough one. Santly and Norton after they got started, which did not take them long, went right through to a clean-up and a stop-the-show finish. The boys stuck in a little of everything and it, all got over. That seems to be their best specialty, "getting it over," and they can do it. "Stick a Little Green in the old Red, White and Blue" was about their biggest, while a new gag they introduced proved a riot of laughter. It was about a Hebrew's wish if ordered to the front line trenches. They have a new Frenchy "La La" number that hardly seems worth the effort expended upon it. Also there is another "Dixie" song, "Mother Dixie and You," that seems pretty late now in the "Dixie" line and can't command attention probably for that reason.

The show was opened by Mae Aubrey and Estelle Riche, who have in their black and white closing number something that might have carried them along to a bigger ending in a better spot. They ran through the opening position fairly, however, followed by the Caltes Brothers, who might speed up the opening, although the entire act is short, through the fast dancing later included in it. They did very big so far, McCarty and Faye, in the third position, also scored unmistakably, getting their most toward the ending.

The Brighton bill has plenty of comedy this week and much of it in the singing turns or variety acts. The show should draw record business with a weather break, for to the Brighton public, the corking performance from curtain to curtain, Scranton, Bell and Scranton, on the wire and doing acrobatics, finishing the program. Sime.

AMERICAN ROOF.

Slow moving show the first half, lacking in "pep." The first half of the bill held but one turn that managed to get as much as a ripple of applause from the audience, and it wasn't an audience that was sweltering in heat either, for there was a delightful breeze blowing from the beach at the time the show opened and to end, so much so that the tempo completely cooled it was too cool for business. There was about half a house present when Anthony Briglow started off his tribe of musicians at 8:25, and there were but few late comers.

The Woods Musical Trio opened the show with xylophones, after which the two girls offered a violin double. The finish was entirely by brass with one of the girls handling the drums. The trio play well enough, but there is something lacking as to finish to the numbers. There isn't that snap at the close of each selection that compels applause. Showmanship is needed. Jim and Flo Boyar (New Acts), in the second position, tried and tried again with their comedy. The house failed to get many of their points through not understanding clearly the remarks.

Carl and Francis (New Acts), in a combination musical and acrobatic offering, scored on the strength of one trick only, a foot to foot catch. Harvey and Ashton (New Acts) were the only act in this section to score at all. Winston, Hoffman and DeMar seem to be another version of the Winston, Rosell and DeMar act. It had a hard spot, close that first part.

When there was that looked anything like a hit came after the intermission, where the show ran in the order of Pam Lawrence and Francis Donegan (New Acts), "The Girl in the Mask" (New Acts), Lew Wilson, who scored the hit of the show, and Stafford and Ivy (New Acts), who closed.

Wilson cleaned up for a bill that was particularly well, but proved that he is a very clever entertainer for small time of the same nut type. The piano accordion and the steel guitar at the close sent him over in great shape with the audience.

A current Hearst-Pathé finished off the show. Fred.

HARLEM O. H.

The first half bill Tuesday night played to half a house, which was good attendance in face of the weather. The opera house looks

inviting in its summery dress, and now has Bob O'Donnell in charge of it. Mr. O'Donnell's first managerial venture. Young and enterprising, the chances are Mr. O'Donnell will find promotion through his new berth, for he is energetic enough to command attention wherever placed.

It was rather a good show for hot times. The hit came in the next-to-closing spot, Bob O'Donnell, brothers, who looked almost as well as they said, and these two boys certainly can put vocal numbers over the plate. They are clean-cut young fellows and with their appearance, besides voices and air of class about them and their work, just about take the lead of all male two-singing acts.

A dash turn on the bill was "Bon Voyage," a girl act with nine people, six of whom are choristers. There is some dialog not previously done to death, although a couple of sure-fire old boys creep in, and there is a comedian who makes himself liked, besides a good easy-working juvenile. The burlesque leader does fairly, and the choristers about the same. The act can do on small big or big small time because it has action and flash, particularly the latter. The story is supposed to take the group around the world, in the revue way, and the story's thread is carried to the finish. The rapid changing of scenes and costumes, though there is nothing elaborate about either, is what mostly holds up the turn.

The show was opened by the O'Neill Twins, two young girls, who did well enough in the spot on a warm night, but the girls might help themselves in several ways. The most important is enunciation. No one knows what they are singing about, when they sing. The shorter of the two sisters could make up for an impersonation of Frances White and get away with it very nicely. If they reach the point where they can afford to imitate one of Miss White's dresses, they can at the same time improve their entire wardrobe. These girls could develop into a corking good little and young sister act if properly directed.

Next were Cantwell and Walker with Johnny Cantwell's kidding carrying over the turn without any trouble at all. Mr. Cantwell will find himself some day, for he is there as a performer, able to do comedy or straight, besides singing and dancing. "The Recruit" (New Acts) was a sketch. Following were a comic film and an illustrated song, then "Bon Voyage" with the Millers after, and Barlow's Circus closing the show. Sime.

CITY.

Show at the City the first half lightweight. Hot weather and a slump in the attendance probably responsible for a cheaper show being booked in the acts running mostly to songs and routines in "one." There was nothing heavy on the bill except a few makeups.

The audience didn't wax very enthusiastic over the show, although several turns received more applause than others. The biggest laugh came when one act, man and woman, used the following: Woman—"Don't you like to look at a pretty ankle?" Man—"I don't like to look at a pretty ankle to look at a ham sandwich?" The 2nd the Burnham and Chanam (New Acts) turn appeared. Next were Harrison and Roberts in the mail-carrier act formerly done by Harry Cooper. The man doing the Hebrew letter carrier in the Irish neighborhood did very well, but bottles up his personality in his serious endeavor to get too much out of it. The straight sign.

Jimmy Flynn was next. Several songs ahead didn't feaze him. This young man, who has seen active service in the "song-plugging trenches" and has quite a repertoire of topical numbers, mostly of the ballad variety, sang sweetly and effectively. Has a good voice of a musical tone. Jimmy had several new songs and made an excellent impression.

Hallen and Rose (names assumed for the City date) were Harry (Dutch) Ward and Miss Pryor, and their comedy proved more amusing than anything that had preceded them. That ankle-sandwich query of theirs got the biggest laugh of the show. A little wriggle by Miss Pryor on the closing number was also surefire.

Helen Smith and Co., which appeared to be Mrs. Arthur Kappeln playing the principal feminine role, offered a farcical sketch, crude of structure, far-fetched but intended for laughmaking purposes only, that seemed to please them at the City. "Miss Smith" as the woman, who thinks her husband is dead, is quarrelling with her new lifemate, gets in hot water when the supposed dead hubby comes to life, being a boobishly-made up gink with a Swedish accent. The former lion tamer she has her huddles growling and roaring at each other off stage. Curtain falls as Ole, supposed to commit suicide in the wings, returns and ejaculates to query: "Did you kill yourself?" "No, I mislead." Goettler and Cox returned to the City within a month, but offered several numbers that were not included in their former routine. The boys said the "Milk and Honey" medley for the finish, and the popularity applause was there.

Leddy and Leddy closed the show. Sometimes it appears to be Lockhart and Leddy and then again the Lockhart Brothers. No doubt a member from each of the other turns in the present Leddy and Leddy combination. Comedy makeups. Ground acrobatics. One man has a funny slide, over a table that is not in the other fellow's routine. Sime. A travesty on a Hawaiian dance was used as a closing "bit" and received both laughter and applause. The picture feature was "The Upper Crust," with Gall Kane as the principal figure. Mark.

LEAGUE BOLTERS STAY OUT DESPITE FEDERAL PERSUASION

Seceding Convention Delegates Plan Separate and Permanent Organization. President's Plea For Film Unity Goes Unheeded. Bolters Pan Ochs. Elect Temporary Officers.

Chicago, July 25.

Those exhibitors who bolted the convention of the Motion Picture Exhibitors' League of America at the Coliseum on Wednesday of last week hastily formed their own league, holding a meeting next day at the Hotel Morrison and adopting the name of the American Exhibitors' Association.

Leading this opposition association were at least three candidates who opposed Lee Ochs and several "politicians," besides trade paper interests opposed to the Exhibitors' Trade Review. That these men should have bolted after the speech and stirring appeal for unity on the part of William A. Brady, caused surprise, and that they should actually split from the League, after listening to representatives of the Government give an inkling of President Wilson's plan to use the "screen of the country" for its instructions to the people and teachings of world democracy, was a keen disappointment to those men of the National Association of the Motion Picture Industry, who also lend their voices for unity.

The most disappointed of all was William A. Brady, who returned to the convention hall after midnight (the election session was not over until 3 A. M.), and found that the seceders had apparently preferred politics to patriotism, incidentally retarding Governmental plans.

The split quickly reached Washington, probably via George Creel, who has charge of the screen propaganda.

On Friday a telegram addressed to the new association and said to have been signed by the President was received. It requested the bolters to disband and return to the League, this being no time for a split. It ended by saying that those who failed to do so must be considered slackers.

In his stirring speech to the convention Mr. Brady vehemently denied he had come to play politics, saying that anyone who said that was a liar and daring them to speak thus to his face. In impassioned manner he told of his love for the industry, shouting that he had worked for it "unselfishly for the last twelve months, so help me God." Yet the Ochs opponents gave little heed.

At the American's meeting Jake Wells was decided on for temporary president, there being present some fifty or sixty exhibitors, some of them however being emissaries from the League. J. J. Andrews of Indiana at first presided, but when a persistent bolter got up to object to a detail of organization, Wells immediately proceeded to "sit" all over him, and that went for all who were minded to splash oratory. It was claimed that twenty-four states were represented in the new association, with the delegations from North Carolina, Wisconsin and Michigan being solid.

The American's idea for organization is that the country be split into seventeen zones, each zone holding approximately five and one-half millions in population, save in the southern zones. Eligible for membership are owners of picture houses or their accredited representatives. Dues are to be \$12 annually, one-half of that amount going to the zone organization

and the other to the national body. Other temporary officers are Guy Wonders, Maryland, vice-president; William Falt, Jr., New York, treasurer, and Charles Pettijohn, Indiana, general manager. The latter's salary is set at \$10,000 yearly. Dues and gifts to the amount of \$4,000 are claimed to have been already paid in or pledged. Detroit was selected for the next American convention.

The secretary of the meeting announced there was no truth to the report that the Motion Picture News had offered to give the new organization \$1,000. But after Wells guardedly said a few words, the statement was amended to "if there was any such of few we don't know anything about it."

It was explained that the reasons for bolting the League's convention were the steam roller methods of Ochs and his "machine" and the failure of Ochs to stand by his agreement of his committee who met the bolters' committee, to attempt harmony, that being Mr. Brady's idea. The bolters say that it was agreed that all factions withdraw their candidates, but that Ochs decided to stick. Jake Wells demanded of Ochs at the time the latter was nominated whether he knew of the committee's agreement and Ochs replied that he was not on trial. It is known that Peter J. Schaefer was asked to run in place of Ochs, but Schaefer refused to be a candidate while Ochs was in the field. It was because of Schaefer's support that Ochs won.

At the American's meeting the acceptance speech by Ochs was ridiculed, it being read verbatim, and containing some choice expressions. One which perturbed Pettijohn, who is an attorney, was the reference to his delegation as "those Indiana babies." In part it was: "I am going to give the bolters sixty days to get back into the League and if they don't come back I am going to get more members in their states than we ever had. The traveling expenses of Varner were paid by three parties—a New York exchange, a New York producing concern and the Motion Picture News."

*** If I don't trim that bunch,



GLADYS BROCKWELL

Fox screen star, who is an adept in the art of character make-up. She plays everything, including vampires and old women.

I'm through. *** If I cannot help you the Exhibitors' Trade Review will. *** I started the Review on a shoestring. *** When I pull something soon, those babies will get theirs." Ochs also said he would not be a candidate for re-election next year. Frank Rembusch said the speech was a tragedy.

Detroit, July 25.

The American Association of Exhibitors, comprising the bolters from the National Motion Picture Exhibitors' League, have decided to hold their first annual convention in the city of Detroit. Already a local committee of exhibitors has arranged for the Detroit Arena, where an exposition will be held. The dates will be in July, about the same time of the National League at Boston. Michigan is affiliated with the new association.

INTOLERANCE NOT BOOKED.

Unless other arrangements are made there will be no road outfits of Griffith's "Intolerance" this fall, the booking routes at present in the Longacre building providing for only troupes of "The Birth of a Nation."

The first outfit to go will be that managed by Fred Zwifel and piloted by Howard Herrick, opening Aug. 12 at Youngstown, O. On Aug. 27, two more will take to the road, one opening in New Jersey, managed by A. H. Varley, with Mike Coyne ahead, and the other at Reading, Pa., managed by Walter Cox, with Jack Abrams traveling ahead. The fourth "Nation" starts Labor Day at Passaic, N. J., with Dan Shea managing and Joe Luckett ahead.

CHANGE IN POLICY.

Chicago, July 25.

Unless present plans go awry in the Jones, Linick & Schaefer offices, their Orpheum picture house on State street, opposite the old Palmer House, and which since opening has had a change of program daily, will play full week features this winter. Aaron Jones has consented to the change, the house at present offering multiple-reel subjects and changing them from day to day. The Orpheum is one of the oldest film houses along State street and has always turned in big weekly profits to J-L-S.

UNIVERSAL'S NEW ONE.

"Pay Me" is the title of a brand new feature Universal has completed, with Dorothy Phillips, Lon Chaney and William Stowell, which U plans to offer at the Broadway following the closing there of the Herbert Brenon feature, "The Lone Wolf." "Pay Me" is of melodramatic hue and will be released by the U via the states rights proposition. Joseph de Grasse directed the film and it is regarded as a sort of companion piece to "Hell Morgan's Girl."

NOT CIRCUS-VAUDEVILLE.

The Sig Sautelle-Oscar Lowande Circus has so far managed to evade the registered circus tax, through discontinuing all parades and eliminating the zoo from the outfit.

The show is travelling through New England and up to the current week has been taxed but \$1.60. This fee was applied in one of the Cape Cod towns. Manager George Harrison explaining the organization was nothing but a travelling vaudeville show working under canvas.

With the show is the oldest son of Oscar Lowande, who is being trained as a bare-back rider. The boy is only 12 years of age and works in the regular performance with a mechanic attached to his waist. The stunt is made useful in the concert where native youngsters are induced to ride bare-back for a prize, the mechanic eliminating any chance of injury.

NEW POLICY FOR CHICAGO.

Aaron Jones, after a several days' stay here, left for Washington Wednesday to attend to some personal business at the Capitol. Mr. Jones (Jones, Linick & Schaefer) stated the Colonial, Chicago, would positively assume a policy new to Chicago, Aug. 20, and that a six-act vaudeville bill would be played in conjunction with the house offering a feature film. This is the present policy now in vogue at the Fox-Loew-Moss houses in New York City.

The Goldwyn features will be offered at the start in connection with the vaudeville booked via the Loew and Doyle offices in Chicago. In turn will be shown the Goldwyn, Clara Kimball Young and Norma Talmadge features, which Jones has now contracted for through the New York service channels. The Mae Marsh subject, "Polly of the Circus," will be on the opening Colonial bill.

Jones confirmed the report J-L-S would abandon the Studebaker Sept. 1. The new Broadway Hippodrome, now in course of construction on the north side of Chicago, which will be operated with popular-priced vaudeville and will play "split weeks," is promised to be completed by Nov. 1. The work is progressing favorably, although Mr. Jones was rather doubtful about the November finishing date.

The present vaudeville policies of McVicker's and Rialto, both owned and operated by J-L-S, will continue unchanged throughout the winter.

WARFIELD FOR ARTCRAFT.

Sooner or later—probably sooner—David Warfield will be persuaded to become a picture star. For years past practically every film concern of any prominence, and some others, has made a proposition to the actor, but he has steadfastly declined.

It is understood a proposal is now before Warfield to make a series of feature films to be released through Artcraft that will guarantee the artist a fabulous sum of money. This, however, does not seem to have as much weight with him as the argument that he will be enabled, by this means, to go before the public in a new branch of histrionic endeavor, and he is said to be seriously considering the idea.

FILM MEN IN ACCIDENT.

Seattle, July 25.

En route to the chief Seattle film studio in this city Monday morning, director Tom J. Crizer, Cameraman Chas. B. Dreyer and Horace K. Smyth, juvenile man, were injured in an auto accident.

Their car collided with a heavily loaded auto bus, the picture men's car being badly smashed. While there were no serious injuries, work in the studio was suspended and the participants of the accident sent to their homes.



VIRGINIA PEARSON

One of the important Fox film screen stars who loves her art, but admits the financial returns have something to do with the enjoyment she derives from her labors.

NEWS OF THE FILM WORLD

Jules Reich is second man with "Oh, So Happy," the new show at Powers, Chicago.

Doris Pawn has been transferred from the dramatic department to the comedy productions of Fox Film Corporation.

The name of Joseph M. Schenck now appears upon the doors of the Golden & Steger offices as managing director of Crystal Films.

Hiller & Wilk have sold the rights to "Fighting in France" for Missouri to Al. Makinson.

The Barnett Film Attractions have purchased "The Spoilers" for Michikan and will start an indefinite engagement at the Detroit Opera House, starting July 20.

Two important additions have been made to the Goldwyn scenario staff in the persons of Franklin B. Coates and Miss Catherine Smilnick, both of New York city.

William F. Klatt, has sold his Vendome and Jewell theatres in Detroit, but still retains the Regent, Rosedale and Gratiot. The Regent is one of the largest theatres in the country, seating around 3,500.

Nancy Boyer will head the Boyer-Chatterton stock company which will start a short engagement at the Lyceum theatre, Detroit, starting Monday, July 20. The first offering will be "Mile-a-Minute-Kendall."

Randolph Bartlett, press representative for Lewin J. Selznick, has tendered his resignation, to take effect as soon as a successor

can be appointed. He will be associated with the Photoplay Magazine.

As a part of its regular issue of Saturday, July 14, the Hearst-Pathe News showed splendid views of the Russian revolution. This was the first time these pictures had been shown on any motion picture screen in the country.

The cast engaged for the next Edgar Lewis production includes Mitchell Lewis, Hedda Nova, Victor Sutherland, William A. Williams, Ray Chamberlain, Mabel Scott, Edward Rossman, Joseph Heron, Philip Sanford, William Cavanaugh, Juanita and Alberta Melzner.

H. J. Smith of the sales force of the Minneapolis branch of the Mutual Film Corporation has been appointed manager of the sub-branch at Fargo, N. D., vice F. B. Thompson, who tendered his resignation, effective Saturday, July 14.

Kitty Gordon has had a new perfume named for her by Rigaud, the inventor of the Mary Garden concoction. It is called Parfum Kitty Gordon, and sample vials are to be distributed as souvenirs in theatres where Miss Gordon's picture plays are shown.

Alice Mann is Roscoe "Fatty" Arbuckle's new leading lady. She will make her debut in Paramount-Arbuckle comedies when "His Wedding Night" is released. Miss Mann has appeared in Vitagraph productions, in the Lawrence Semon comedies and also with Billy Reeves under the Lubin banner.

In keeping with his promise of pictures bigger and better than ever, with stories by authors of note interpreted by players, William Fox has concluded negotiations which bring Seena Owen to his dramatic forces. Miss Owen goes before the camera this week in the big Fox studios at Hollywood, Cal.

The latest addition to the directing staff of Metro Pictures Corporation is William C. Dowlan. Mr. Dowlan recently came from California, where he had been working with the American-Mutual forces, and was at once engaged by B. A. Rolfe to assist in the production of Metro wonderplays.

Catherine Calvert, who last appeared in the principal feminine role in the Art Dramas production of "The Pedler," in which Joe Welch was featured in the stellar role, and who has also done considerable photoplay work, has just signed a three-year contract to be starred in pictures.

Mary Pickford, having just completed her next picture, "Rebecca of Sunnybrook Farm," is enjoying a brief vacation, much of which is being spent in the surf. Meanwhile Frances Marion, who writes her scenarios, and Marshall Neilan, her director, are at work on the preliminaries of the next Pickford-Artcraft release.

M. H. Hoffman, of New York, handling "Four-Square" productions, was in Detroit July 20, and arranged with George W. Weeks to be his district manager in the middle west. Mr. Weeks recently has been handling Bluebird productions and formerly was manager of the Detroit Universal Exchange, as well as division manager.

Near release of "Persuasive Peggy," the production in which dainty Peggy Hyland makes her Mayfair debut, is ready for its trade showing, preparations are under way for the filming of the second picture which it is promised will not fall below its predecessor in any way.

The Barrier (Canada) Syndicate, of which H. B. Wright of Calgary, a well known film and theatre man of Western Canada, is president and general manager, have purchased the Canadian rights for the Rex Beach film, "The Barrier," from Lewis J. Selznick, who controls the world rights. "The Barrier" will be released to Canadian exhibitors early in September.

Lawrence B. McGill has been signed by Astra and will assist George Fitzmaurice, the director, on various Pathe features. This is not the first time that "Larry" has been identified with the Pathe program. When Arrow was producing "Who's Guilty?", the serial which was widely distributed by Pathe, Mr. McGill was one of the two directors who alternated on the episodes.

"The Showdown" is one of the last feature film scenarios that Hector Turnbull wrote prior to quitting the photoplay environment on the coast to start doing his "bit" for the country. This picture is shortly to reach Broadway and perhaps Turnbull, once dramatic editor of a New York daily, may run down from Plattsburgh to look it over. The picture was written especially to fit Pauline Frederick's talents.

Nathan Hirsh, president of the Civilization Pioneer Film Corp., who has recently acquired the exclusive distributing rights for the sensational photodrama based on prenatal influence entitled "Fate," produced by the Fairmount Film Corp., reports that among the big circuits which have already contracted for this picture are the Loew chain, which has booked it solid for sixty-five days for the whole chain.

Alice Brady's next drama for World Pictures is "Betty Ross," founded upon the historic flag-making episode of Revolutionary times. This picture play carries a touching love story punctuated with heroism and adventure. It was written by H. A. Du Souchet from his own widely-circulated novel of the same name. Mr. Du Souchet also wrote the vastly successful stage play, "My Friend from India."

An incident occurred last week at the New York theatre during the showing of "The Message of the Mouse" (Greater Vita) which caused hearty laugh throughout the house. It was during an explosion scene in the film and a caption had just been flashed that "I arranged this explosion to get them out of the house," when outside the theatre below the surface of the street a charge of dynamite was touched off by the subway builders that made the film explosion assume a more realistic tinge.

The widespread revival of interest in good western subjects has brought about a rearrangement of the Universal schedule so that hereafter a Bison feature will be released every other Tuesday, alternating with a Gold Seal drama. So many requests for full-length Bison pictures have been forwarded from the various Universal exchanges during the past two months that it was deemed desirable to devote more attention to the manufacture of this brand.

When Carlyle Blackwell, the World Pictures star, first "turned out for himself" he earned his living playing a mandolin and singing ballads, mainly reminiscent of mother. At the College Inn, Chicago, he sang forty-five times every night for the munificent compensation of

eight dollars, until his voice gave out, whereupon he formed a team with another young fellow and cut up the hard work. At present—but, as Mr. Kipling says, that is another story.

There are ten fat cigars visible in one of the pigeon holes of the desk of W. S. Smith, Vitagraph studio manager. For months the lower ones of the ten have been there, and for weeks those of the upper layer have reposed in the Smith desk. The solution of this mystery is simply that W. S. Smith does not smoke cigars and that traveling representatives of various film houses will not take this fact seriously. So Mr. Smith is forced to accept the itinerant offerings. They all go into the cubby-hole allotted them and when someone appears who asks for a smoke Mr. Smith helps him to the top cigar of the pile.

W. James Pegler, the youngest war correspondent among the boys along the European battlefronts, son of Arthur James Pegler, of the Mutual forces, Chicago, who has been stationed with Rear Admiral Sims' fleet at Queenstown, has been transferred by the United Press to the camp of General Pershing in the American training quarters. Young Pegler has been in Europe more than a year. With Pegler at Pershing's quarters is Floyd Gibbons, staff correspondent of the Chicago Tribune. Gibbons was on the ill-fated Lancia that was sunk as the boat was enroute to London. Gibbons had a narrow escape. His report of the sinking gave him international newspaper prestige.

George Edwardes-Hall, of the Brenon Studios, is responsible for the statement that he had eight prominent dramatic leading women before the camera in one scene of "The Fall of the Romanoffs," the big spectacle of the Russian Revolution which is now being filmed at the Palisade Studio. Practically all of the dramatic scenes of the feature have been completed and during the past week Mr. Brenon has been busy taking the various big mob scenes which will carry "The Fall" with them. They include a sensational banquet scene depicting an orgy given by Rasputin at the Russian Court, and a tremendous mob scene which is being kept a secret, but is understood to be a duplicate of an actual happening in connection with the recent revolution.

The popularity of Julius Steger's production, "Redemption," featuring Evelyn Nesbit and her son, Russell Thaw, is best shown by the fact that over 1,000 days of booking have already been arranged for the film in the territory already sold. Never in the history of the state rights branch of the industry has there been such an instant demand, particularly in unseasonable weather, for a big attraction. The film has been booked already for 400 consecutive days in New York City alone, where it will be shown in all the Loew theatres, the Keith and Proctor houses, and will other large theatres. In New Jersey 125 days have already been booked, to start August 15. In Illinois, Jones, Linick and Schaffer have already booked 223 days, and further bookings are coming in constantly. Sufficient bookings have been arranged in Pennsylvania to bring the total up to 1,000 days.

CHAPLIN EXPECTED HERE.

Charlie Chaplin is expected to be perambulating along Broadway within the next three weeks. This fact became evident this week, Syd Chaplin, who is at Lake Placid with his wife (Minnie Chaplin), made arrangements to meet his brother here at that time.

Chaplin's Mutual contract is about through, the English comedian now giving his last M feature its finishing touches. Charles plans his New York trip as a vacation and after an extended stay here will go back to the Coast preparatory to inaugurating work on the new Chaplin company pictures.

While no definite studio site has been settled by the Chaplins, a Coast plant is expected to be leased within the next fortnight. This may be arranged for prior to Chaplin's quitting the Coast at the present time.

Mrs. Syd Chaplin was recently operated upon in a New York hospital and indications point to a speedy recovery at the lake point.

Syd expects to return west with Charlie.

KELLERMANN AT WORK.

Bar Harbor, Me., July 25. Annette Kellermann and a William Fox Company of 80 arrived this morning, to start work around here on the new water feature film Miss Kellermann will be the star of.

Adolf is directing the picture, from a specially written scenario by George Bronson Howard and Miss Kellermann. Most of the scenes will be taken along the Maine coast.

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COAST PICTURE NEWS.

By GUY PRICE.

Harold Lockwood and his company are working at Arrowhead.

Crane Wilbur and wife will take a bungalow at Hollywood.

Lorimer Johnson says he will settle down. He has had enough of globe trotting.

Stiles Dickinson is painting a portrait of Julian Bittling.

Bessie Love serves tea every afternoon to her Los Angeles friends.

Thomas H. Ince is trying to decide where to locate his new studio. He has had offers from San Diego, Santa Monica and San Francisco, but he will probably remain true to Los Angeles.

William Russell has purchased a big ranch house near his Santa Barbara property.

Kathryn Williams, dressed as a Red Cross nurse, has had her pictures scattered all over California.

Norman Manning, studio manager at Hollywood, has re-decorated his twelve-cylinder flivver.

Gathering Yucca is little Mary Anderson's pet hobby.

Charlie Chaplin is back at work after a sick spell. He was suffering from what the doctor diagnosed as twin carbuncles on his million-dollar feet.

Repairs have been made to the section of studios (Metro) damaged last week by fire.

Hampton Del Ruth will remain with Mack Sennett as editor and production manager.

Cliff Smith, who has been William Hart's co-director, has signed with Triangle for another two years.

Director Chas. Miller has started his second picture in which Bessie Love stars.

Another unique play has just been completed by Louise Glaum.

William Desmond has been filming scenes along millionaire's row at Pasadena this week.

Just as Director Conway was about to give up making an artificial sandstorm on the Mo-

jave, a storm came up that nearly wrecked his outfit.

A new picture has been written for Olive Thomas in which she will travel back and forth from the Grand Canyon to New York.

In order to catalog their property, "stills" were taken of everything at the studio in Culver City.

Douglas Fairbanks had to fork over \$50 or see Bull Montana, his Italian wrestler, go to jail. Bull shot a buzzard, which is against California laws.

Douglas Fairbanks paid \$820 for an outfit for his horse "Smiles." What woman wouldn't like to be that horse?

With its aggregation of stars, the Keystone took over the old Fine Arts studio, this week, and began work immediately.

Roy Stewart, the new Triangle star, has a new Red Cross idea. Every time an actor uses profane language, he is fined 10 cents for the Red Cross.

Unable to find a suitable name for their baby, Director Hopper at Culver City has asked the players to name her.

Someone reported to Bill Desmond there was a blackhand plot against him. However, bill is still at the studio and is not losing sleep over worry.

"Pernickety Polly Ann" will be Bessie Love's next vehicle.

NEW DAYTON THEATRE.

Dayton, Ohio, July 25.

Rapid progress is being made on the new house being built here, which is scheduled to open Thanksgiving with a policy of first run pictures. It is being built by the Dayton Theatre Co., of which C. W. Dale is president; Frank Wright, secretary. Mart Gates, who has been identified with the Shuberts, is also in the venture.

The theatre will cost about \$250,000 and have a seating capacity of 2,500. A large stage will be installed and equipped to play legitimate attractions at any time.

MISS THEBY WITH U.

The latest acquisition to the Universal's acting forces is Rosemary Theby, who started her first U. service Sunday, being assigned to a "special company" that will make subjects with Miss Theby as the principal woman.

STUDIO RULES IN FRANCE.

Paris, July 10.

The French Syndicate of moving picture producers has drawn up the following regulations for the information of artists employed by members in the taking of movies: When working in the studio the day will be divided into two parts, as a general rule, being four hours morning and four afternoon attendance and to commence from the hour fixed by the producer.

Presence in the morning must not exceed half past one o'clock, whatever may be the time of commencing. If this limit does not exceed half an hour the artist has a right to an additional payment of half salary for the morning, but if beyond 1.30 p. m. the entire day's salary is due.

For an entire day's work the artist has a right to one hour for lunch as a minimum and an hour and half maximum, between 11 a. m. and 1.30 p. m. In the afternoon four hours' presence can be required by the producer.

If the producer, in the interest of the film in hand (such as retaining a number of supers together, or because a star is not free on another day, or for climatic conditions), decides to carry on during the midday meal hour, so as not to interrupt work, the day must finish at 4 p. m. In this case he must give sufficient time for all employed to obtain a quick lunch, at their own expense.

After the regular day's work specified payment must be made at the rate of a quarter salary for each hour the artists are retained; those having different rates for morning and afternoon work will be paid at the rate of morning salary when employed only in the afternoon.

When the artist arrives after the time fixed the limits indicated will be increased for a period equal to his delay—in other words, he must make up the time lost. If, on account of his delay, the operator is unable to make use of his services, the artist has no right to an indemnity. In any case of being late a fine of one per cent. per minute may be imposed.

If for any reason beyond the control of the management work cannot be undertaken, the artist convoked can only claim half the morning's salary as an indemnity, on condition that he is released before 11.30 a. m. or 3.30 p. m. For those receiving less than 10 frs., the cost of their transportation will be refunded.

If the artist does not conform to instructions specified on the convocation, and if for that reason he is unable to work, he has no claim to an indemnity. He can claim the cost of transportation.

Artists having a contract at a given sum for the film are not included in these regulations. They are at the disposition of the operator at all times.

The foregoing are also applied for views taken within reasonable distance of the studio. If a journey of eight miles or more is necessary the morning is counted until

1.30 p. m. when the departure is after 9 a. m., and terminates at 12 m. in all other cases.

The day will terminate not later than 7 p. m. when traveling, and at 5.30 p. m. if the lunch hour has not been taken. For less than half an hour beyond this time a quarter day's salary is due; but an indemnity equal to the afternoon's salary will be paid if more than half an hour.

All traveling expenses and baggage charges are at the expense of the producer. An artist having a fixed sum for a film can claim full payment if the work is abandoned by the producer. But the producer can in this event employ the artist in another film of the same importance; if the role is heavier an extra indemnity is due the artist, to be decided by arbitration. If for any reason, when traveling, the operator is unable to work and he decides to return to the studio, within three days of departure, the artist has a right to only one-half salary for the period engaged.

When a producer is obliged to recommence a scene at an ultimate date, the artist indispensable for the picture must render every assistance, without, however, causing difficulties for any other firm. But all cinema companies adhering to these rules have agreed to give every facility to artists when their services are so required. In such cases the artist cannot claim more than usual daily salary. Stars and supers holding a contract for a scenario are paid on termination of film. If a producer interrupts work over ten days the artist has a right to cancel.

All wearing apparel torn or deteriorated for the purposes of the film, must be replaced or paid for by the producer. The cost of convocation for rendezvous to be paid by the producer.

FOX'S B'WAY HOUSE.

William Fox wants a Broadway \$2 playhouse for a year, to display his feature films in, prior to distribution. Fox has been in negotiation for the Lyric and Liberty theatres, and may secure either.

The yearly theatre for Fox is to follow the conclusion of the 10 weeks he has engaged the Globe for, opening there July 30 with "Jack and the Beanstalk." While the July 30 opening has brought comment in the picture trade as to the wisdom of attempting special showings of this sort in mid-summer, the opinion prevails Fox wants the date to convince exhibitors his lately announced change in policy and new pictures will bear out his statements regarding them.

John Zanft will represent Fox at the Globe.

ACTRESSES

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Coming Release: Dustin Farnum in "Durand of the Bad Lands."

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PAST RELEASES—

"The Beast"

"Her Temptation"

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and

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"Aloha-Oha," featuring Enid Markey

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All singing artists in America owe it to themselves to call or write for the conceivable kind of test. The numbers we now offer are bound to make song announcements.

VAN and SCHENCK'S

sensational ragtime song hit in the tremendous Ziegfeld production, atop the new Amsterdam Theatre, New York. The biggest closing number hit of their career

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"THAT'S WHAT IRELAND MEANS TO ME"

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By JOE GOODWIN and JAMES F. HANLEY

A high-class ballad that will fit any act that can sing a high-class song.

"YOUR, LIPS, YOUR EYES, YOUR HEART"

By ROBERT A. KEISER

The comedy march song, that a million people in Atlantic City have gone mad over.

"Rolling in His Little Rolling Chair"

By JOE GOODWIN, BALLARD MACDONALD and HALSEY K. MOHR

A wonderful pleading song that will make a profound impression wherever heard.

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stupendous sensation at the Palace Theatre, New York, this week, the coming rag hit of the year:

"THE RAGTIME VOLUNTEERS ARE OFF TO WAR"

By BALLARD MACDONALD and JAMES F. HANLEY

A wonderful march ballad hit that will shortly be heard from coast to coast:

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By JOE GOODWIN and HALSEY K. MOHR

A good, clean-cut novelty comedy idea, based on the sensational serial film now running throughout the country.

"THE FATAL RING"

By CHARLES McCARRON, J. J. JACKSON and JAMES F. HANLEY

Al Herman's sensational comedy song hit, introduced by him at the Palace Theatre, New York

"PLEASE DON'T LEAN ON THE BELL"

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A novelty single or double that will clean up:

"SOME NIGHT"

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The sensational Winter Garden eight-encore song hit, now released:

"NAUGHTY, NAUGHTY, NAUGHTY"

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BUSY MONTH FOR UNIVERSAL.

July proved to be the busiest month from the standpoint of productions that Universal City has known in many moons. Within a space of ten days, six different five-reel productions were started under the direction of Elsie Jane Wilson, Jack Ford, W. B. Pearson, Ruth Ann Baldwin, L. W. Chau-det and George Marshall.

"Hidden Treasure" is the title of the play that has been assigned Miss Wilson. It was written by Norris Shannon and Elliott J. Clawson. The principal parts will be taken by Zoe Rae, Gretchen Lederer, Frank Brownlee, Charles West and Lillian Peacock.

Jack Ford will direct Harry Carey and Edythe Sterling in a big drama of cattle country, written by George Hively. The working title of the production is "The Round Up," and the plot calls for many striking scenic effects.

Both as author and director, W. B. Pearson has put his best efforts into "Gold Lust," an adventure story in which he is now filming Eileen Sedgwick, Fred Church, George McDaniel and other capable players.

Ruth Stonehouse has been given a part eminently well fitted to her per-

sonality in "A Gentle Wind," now in course of production under L. W. Chaudet's direction.

"The Bumble Bee" is the rather pointed title of the new Western thriller in which Neal Hart will be presented under the direction of George Marshall.

In addition to the full-length features, Lee Moran, Eddie Lyons, Max Ascher, Gale Henry and William Franey have completed comedies packed with novel laugh devices, while Jacques Jac-card has practically finished three entire episodes for "The Quest of Virginia," Universal's new mystery serial, starring Marie Walcamp.

THOUGHT HE WAS KIDDING.

Chicago, July 25.

Perhaps for the first time since he became head of the World Film, William A. Brady visited the local branch office, he being here last week at the picture conventions. When he asked for the manager, the telephone girl asked what name should she say and the reply was William A. Brady, where-upon the girl turned to a friend and in a loud whisper asked, "who that guy thought he was kidding." It was the laugh of the week for William A.

LOUISE GLAUM.

Few fans will recollect that Louise Glaum, celebrated as the "peacock siren" of Triangle pictures, is a graduate of the school for gunfighters, having served in many pictures under the command of William S. Hart. In her latest picture, "Golden Rule Kate," to be released Aug. 5, she quits the effete atmosphere of perfumed lairs to return to the dance halls of the rugged west, which formed the setting for her conquests in the earlier pictures.

Miss Glaum is perhaps the first woman star to present a type parallel to that of the famous "bad man" of the screen. The story by Monte M. Katterjohn was chosen by the star herself as a vehicle.

"ROBESPIERRE" HERE.

Among the features to be released along Broadway in the fall and which may be given a New York exhibition as soon as the theatre can be obtained, will be "Robespierre," which is a six-part subject filmed in Italy. The Export & Import Company has brought the feature across the Atlantic and is now having sub-titles made in New York.

HIGHER PRICES FOR FILM.

'Tis the candid belief of Aaron Jones (Jones, Linick & Schaefer), one of the livest wires in picture rental activities east or west, who is at the head of a chain of picture theatres in Chicago and adjacent territory, that feature film rentals are going to demand higher figures than they are at present.

Jones, who was in New York the first part of the week, when asked Wednesday by a *VARIETY* representative if he believed that the manufacturers and exchanges would ask more money than they are today, asserted that all indications pointed to the film rentals being increased.

The Chicago picture magnate is of the opinion that the picture makers are turning out a better grade of films as a whole but that the expense involved, especially the colossal salaries paid to the film players, will be the prime factor in boosting the film rentals.

Jones says film stars and supporting players are demanding and receiving more money today than during any previous period, and with the war to lend a helping hand in the "alibi" the film renters are sure to boost the daily and weekly rental figures.

Nearly every visit here of Jones means some sort of a big film rental deal, but this time he is attending to some matters that were left uncompleted when last here.

At the Astor Wednesday Jones received wires from his Chicago offices stating that permission to show the Mary Pickford feature, "The Little American," had been granted by the Chicago authorities and that it had played at the Studebaker for three days, opening Saturday, to absolute capacity, the second time the "capacity sign" has been hung out since the house took up pictures.

Jones, Linick & Schaefer give up the Studebaker Sept. 1 when the house will be turned over to the Capin Estate, which purchased the property about a year ago. Just what the new policy will be has not been announced, but indications point to the Studebaker playing a legitimate policy again in the fall. The Capin agents plan to make some decorative changes after Jones, Linick & Schaefer relinquish their license.

The first of the Goldwyn films to play Chicago houses through the new booking arrangement Aaron Jones has made with Goldwyn is the Mae Marsh "Polly of the Circus" feature. It will play a full week for Icnec.

BERT WILLIAMS AGAIN.

Bert Williams has acquired the motion picture habit again and arrangements were under way this week to have the colored comedian appear in a series of Bert Williams pictures that an independent company is planning to manufacture. Bert, having once studied photography and mastered it, although he never turned his knowledge to profit, is willing to take up the camera work as soon as arrangements can be consummated.

DALTON WITH PARAMOUNT.

Word was received at the Paramount offices in New York on Wednesday that Dorothy Dalton, the former Triangle star, had affixed her signature to a Paramount contract and her future pictures will be released under that banner.

Miss Dalton's last Triangle appearance was in "The Flame of the Yukon."

THEATRE TURNED BACK.

Chicago, July 25.

Alfred Hamburger turned back the "Albany Park," a picture house at Lawrence and Kedzie avenue, to the owners, Thomanasson & White, who are conducting it themselves. The switch came after a disagreement over rent.

Herbert Brenon

The FALL of the ROMANOFFS

With **ILIODOR**
The Russian Monk
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In a scene of
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MUTUAL'S MAIL ORDER IDEA.

Chicago, July 25.

For the first time in the history of motion pictures, a regular catalog has been gotten out by Mutual and is now being distributed to exhibitors.

Back of its publication there is a well defined idea on the part of several Mutual officials that the film industry will eventually become a mail order proposition and that prediction is also voiced by others who have given the matter thought.

The question of economy and its necessity has time after time been discussed in all the various branches of the industry and it seems that in a revamping of distribution methods lies the first more logical and practical corrective field for those who have analyzed the problem. That the mail order idea should emanate from Chicago is logical, too, since that city is the hub of America's vast mail order businesses.

That there is to be a greater efficiency in the government's parcels post system, which will lead to more rapid deliveries, seems a certainty and it is entirely probable that special compartments for film transport via mail cars could be obtained should the volume of business demand it. And even though films be excluded from the mails, express companies would no doubt facilitate the perfection of any such mail order idea.

The Mutual's catalog is to be published quarterly. The first booklet contains a nicely grouped and comprehensive survey of the company's out-

put and develops the fact that many stars now with other concerns, also made important releases for it. Under each star's name are the films "published" by Mutual and as each film has a number, exhibitors can very simply obtain the feature of picture desired. The catalog idea was John R. Freuler's, with the actual work entailed being handled by Terry Ramsaye.

GOLDWYN SIGNS GROUP.

Goldwyn's first trade showing was held last week in Chicago.

As a result of the Chicago showing contracts were signed with Robert Lieber for The Circle theatre, Indianapolis; Edward A. Zorn, for the Temple theatre, Toledo; William Sievers, New Grand Central theatre, St. Louis; William Flynn, for the Twelfth Street theatre, Kansas City; Nathan Ascher, for his twelve Chicago theatres.

Other important contracts covering a score of the larger cities have been signed within the week by exhibitors without the necessity of trade showings.

Samuel Goldfish, President of Goldwyn, and Alfred Weiss, vice president, held a second trade showing in Boston last Friday in conjunction with Harry F. Campbell, manager of Goldwyn's Boston offices. Exhibitors throughout the territory were present by invitation.

Philadelphia will have its trade showing early next week and similar showings are being announced for all of the Goldwyn offices in the United States and Canada.

"FATES' HONEYMOON" JAM.

"Fates' Honeymoon," the serial now current in Munsey's Magazine, which Ralph Ince is producing for his film company, the Advanced, with Lee Shubert and Arthur Hammerstein the men behind the guns, promises to go into court before it goes on the screen.

Bought from the Munsey company by Ince, to fit Lucille Lee Stewart in its star role, George W. Lederer now pops up with a prior claim to its picture rights.

Lederer claims he has correspondence from the Munsey concern proving his possession to a verbal option on the story for motion pictures. Ladenburg & Henry, attorneys for Lederer, have indicated a determination to bring suit at once against the Advanced if it proceeds further in projecting the serial.

LOOMIS RETURNS TO VITA.

Frank Loomis has returned to the Vitagraph Company in the capacity of studio manager and casting director at the Sheepshead Bay plant of the company. He succeeds Vic Smith, the brother of Albert E. Smith, in that capacity.

MAY CHANGE TITLE.

The title for the Eva Tanguay picture, now called "Firefly," may be changed to that of "The Wild Girl," the reason being that there might be some confusion because of the show "The Firefly."

M. H. HOFFMAN SUES.

San Francisco, July 25.

M. H. Hoffman, Inc., of New York, has started suit through their attorney here, Henry Levinson, against the Bernstein Film Productions, Los Angeles, to recover a \$6,500 payment made with the understanding they were to handle the entire state rights of their first production, "Who Knows."

It is alleged the plaintiff entered into the agreement after the Bernstein concern had already closed a deal with Samuel Zierler, a New York distributor, selling him the state rights for New York, New Jersey and Connecticut for a cash deposit of \$1,000, the \$5,000 balance to be paid at the time of delivery.

Through money being needed to complete the picture a second agreement was entered into with Hoffman giving him the entire state rights for a payment of \$6,500, \$5,500 of which he was to collect immediately from Zierler at the time the film was received and turned over. Instead of shipping direct to Hoffman they sent it to Zierler, collecting the \$5,500 balance themselves, which, according to the agreement, was to be handled by Hoffman, but who up to that time had never had the film.

Attachments were recently made at the Los Angeles studios where they were compelled to place a \$10,000 surety company bond in order to allow the shipment of their second feature, which was about to be shipped at the time the attachment was made.

The First Serial Ever Filmed From a SATURDAY EVENING POST Story

THE GRAY GHOST

UNIVERSAL SERIAL EXTRAORDINARY

The Saturday Evening Post is read by over 10,000,000 people every week—therefore "The Gray Ghost," based on the Post's serial story, "Loot," by Arthur Somers Roche, was read by, or known to that number—the very people who go "to the movies." There's a ready made audience of

10,000,000 People waiting to see it

It is a punch serial from the start—it is full of surprises and punch episode endings. It was directed by Stuart Paton, famous for the Universal spectacular production "20,000 Leagues Under the Sea." It is presented by a huge cast headed by FOUR great serial stars.

**Priscilla Dean Eddie Polo
Emory Johnson Harry Carter**

It is a supreme summer box-office attraction. Book now thru your nearest Universal Exchange, or Universal Film Manufacturing Co., Carl Laemmle, President. "The Largest Film Manufacturing Concern in the Universe." 1600 Broadway, New York.

Directed by **STUART PATON**

Goldwyn Pictures

Two Goldwyn Pictures Win \$728,000 in Contracts

GOLDWYN'S only trade showing in all America to date is the one held last week in Chicago when an invited group of exhibitors saw Madge Kennedy in "Baby Mine," and Mae Marsh in another production not yet announced by name to the public.

As a result of this one Chicago showing Goldwyn booked contracts in a single afternoon aggregating \$728,000.

In other words: Goldwyn Pictures sell themselves on sight to the biggest and ablest exhibitors of the nation; sell themselves through sheer merit; through their strength and beauty and because they reveal in every foot of their length the fact that skilled producers have put their hearts and brains into the making of them.

When, within the next few days, Goldwyn Pictures are revealed at trade showings in our twenty-five offices in North America even you cannot conceive of the sensation they will create, or estimate the volume of bookings these showings will induce.

We have been truthful and accurate about Goldwyn Pictures. We have awaited their completion before announcing their virtues. * * * And Robert Lieber, the great Indianapolis exhibitor, voices the opinion of hundreds of exhibitors when he says: "Goldwyn Pictures are better than you ever said they would be."

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Corporation**

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THE HIDDEN SPRING.

Donald Keeth.....Harold Lockwood
Quartus Hemby.....Herbert Standing
Bill Wheeler.....Lester Cuneo
Daniel Kerston.....H. J. Crane
Olaf Erickson.....Arthur Millette
Thora Erickson.....Vera Simon
The dog, Mirabeau.....By himself

This Yorke-Metro production is one of the finest examples of the misuse of the close-up that has been displayed in picture for a long, long time. Incidentally a very good story is thereby made into a very ordinary program release. The picture was produced by the Yorke Film Corp., from the novel of Clarence B. Kelland, which Fred. J. Balshofer adapted for the screen by special arrangement with Harper Bros. The filming was directed by E. Mason Hopper and the feature has Harold Lockwood as the star. It is nothing more or less than a series of close-ups of the principals in the picture, and for the greater part these close-ups are without definite meaning or aid to carrying on the story. Were it not for the title there would be no story as far as the action being carried forward by the members of the cast. Incidentally the picture has a moral, and that is to the effect that if you are a millionaire and own a lot of copper mines do not kick the dog belonging to a poor lawyer, who has never had a client, for the lawyer might dig up your past and break you. As a matter of fact it is a shame the way that this story has been butchered in film. It might have been made into a most interesting and thrilling picture, but alas and alack someone who was in on the making managed to let their foot slip, and the result is most appalling when viewed on the screen. In looking at the picture one must take for granted what the titles say is true, for there is nothing in the action that is shown that will bare them out. The

story briefly is that a young lawyer goes to a copper mining town. The town is run and practically owned by Quartus Hemby. He has a right hand bower, Olaf Erickson, who has been doing his dirty work for years, while he has ruled the town with an iron hand. A little thing like murder wouldn't stand in Quartus' way if he desired anything. He owns the lawyers, the judges and the courts and does just as he pleases. That is until the hero of the story appears on the scene. The hero decides not to enter the employ of Quartus and fights him. Finally he drives him from the town, sees justice done to an old man who has been fleeced and marries the girl of his heart. Fred.

THE INNOCENT SINNER.

Mary Ellen Ellis.....Miriam Cooper
David Graham.....Charles Clary
Walter Benton.....Jack Standing
Jane Murray.....Jane Novak
Madame De Coeur.....Rosita Marstini
"Bull" Clark.....William E. Parsons
"The Weasel".....Johnny Reese

More or less reminiscent of "The Regeneration" both in the matter of story and its style of presentation. "The Innocent Sinner," a William Fox picture, written by Mary Synon and directed by R. A. Walsh, is a mighty interesting and red blooded feature. It is the old, old story of the country girl who falls for the promise of the "city feller" who having taken her to the big town and accomplishing his purpose deserts her and lets her become a woman of easy virtue. In this case, however, she catches herself before she falls too low and later reparation is made by the cousin of the man who caused her downfall, who married her. But in presenting the story on the screen the author and director has managed to add a quality of

suspense which will hold an audience until the last minute. There is always a question in the air as to which of two deserving men will get her, and although it is the wealthy man who finally wins out, the sympathy is all with the young sailor lad who finally gives up his life in her defense. Miriam Cooper, who plays the principal role, does so in a most delightful manner, and the tough types that are used in the story are very well chosen indeed. Pictorially the picture is there and there is one whale of a fight scene in the last reel that will carry the audience along in great shape. "The Innocent Sinner" is a picture that is well worth while. Fred.

THE IRON RING.

Aleck Hulet.....Edward Langford
Bea Hulet.....Gerda Holmes
Jack Delmore.....Arthur Ashley
Ellery Leonard.....Herbert Frank
Stephen Graves.....George MacQuarrie
Charles Brown.....George Cowi
Mrs. George Leonard.....Alexandria Carewe
Dorothy Delmore.....Gladys Thompson
Dr. Hogue.....Victor Kennard
Sloane.....Richard Clarke

Peerless (World) feature, story by Horace Hazelton, directed by George Archainbaud, photographed by Philip Hatkin. The story is a rather rambling affair, evidently designed to teach the moral that married folks should stick to each other and not, under any circumstances, listen to outsiders. There are two or three counterplots, all of them leading to this conclusion. The only woman in the cast who has really strayed from the path of virtue is rewarded by having her husband commit suicide, all the other characters pulling up before it is too late. A large and adequate cast and good direction. Jolo.

IN SLUMBERLAND.

Eileen McCree.....Thelma Salter
Nora McCree.....Laura Sears
Patrick McCree.....Jack Livingston
Peter Kennedy.....J. P. Lockney
Flynn, the Bog Man.....Walter Perry

It is the acting of the kid actors in this feature that will make the picture worth while. The production is one of the Triangle releases, written by L. V. Jefferson and directed by Irvin Willat. The child actress, Thelma Salter, is the star of the cast appearing in the feature. The scene of the photograph is laid in Ireland and is a combination of folk scenes and folk lore. The fact that there are fairies in Ireland is made the basis of the story. The titles are all written in brogue, and this will help the picture's possibilities. Pat McCree, a young Irishman, is married to Nora, their worldly wealth comprises a cow, a pig and a couple of children, one Eileen (Thelma Salter) and a boy. The little family lives in a shanty that is owned by one Peter Kennedy, who also covets Nora, the fact that she is married making not a bit of difference to him. On one of the market-day he schemes to have Pat put out of the way by a couple of thugs, but Pat flings himself into the battle and lays one of his assailants out cold. The landlord then makes action takes place at the time of the Boer War, he advises Pat to enlist immediately so that the police won't get him. Pat goes off to war and the landlord starts to press his suit, but is unsuccessful, the faithful Nora repelling his advances. Finally as the family is to be evicted by the landlord, little Eileen dreams that the fairies guide her to where her father is and when she awakes and looks search they find him just as the little one dreams, the landlord having assaulted him from behind, the evening previous as he was on his way to the cottage. The landlord gets his as a matter of course and the story ends happily for all. Interesting but only through the interest that can be worked up in the juvenile members of the cast. Fred.

JUST JOSH.

By BERT ADLER.

President Wilson will have more critics. Everyone who applied to W. A. Brady for a job in the past 30 years—and didn't get it—will say the President made another unwise choice.

I'd rather be anything now than President!

Even of the M. P. E. L. of A.!

Of course one thing in Mr. Wilson's favor is that his inaugurants can't start a new little government.

Lee had it all his own way until the others pulled the Trigger.

Then Wells gushed forth.

Hope Lee can swim.

PRESS AGENTS OF YESTERYEAR—
Joe Brandt (Imp).
Len McChesney (General).
Joe McArdie (Great Northern).
Stan Twist (Selig).

WEEK'S WILDEST PRESS YARN.
"Armed Guards Protect Illinois from Assassination Until Film He Is in Is Finished!"

Funkhouser seems to be so little American that his official head is in danger.

THE ANTI-DOOZE LAW WILL NEVER HURT THEM!

(Can of buttermilk awarded for the name of every testotater sent in.)

Carl Laemmle.
Herbert Blache.
Harry Leonhardt.
S. L. Rothapfel.
Sol. Lesser.
E. J. Saunders.
Caesa.

DID YOU EVER HEAR OF—
Kriterion Pictures?
World's Best films?
Bethman-Hollweg?
Champion films?
Nicholas, Czar of All the Russias?

The average director used to get \$100 a week and worked all the time. Today he gets \$300 a week when he works, and loafes most the time.

I think they'll soon be selling SOME features two for a nickle.

Who's Bill Hart with?

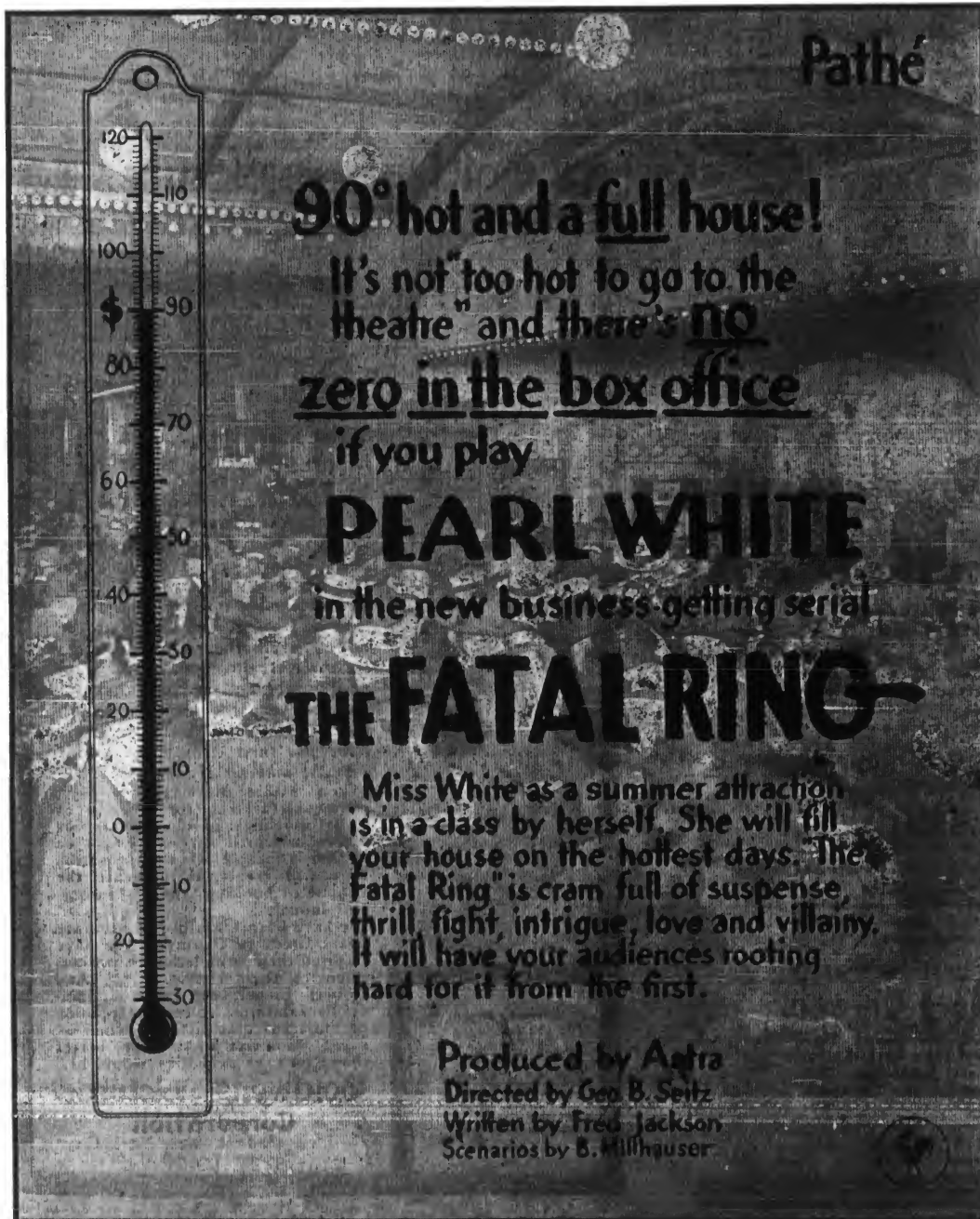
Why is it no one scraps over you and I?

To be famous is to be in litigation!

DISTRIBUTING CO. TO BRANCH.

There is a well defined report that the Triangle Distributing Corporation, in addition to releasing the Triangle, Paralta and other pictures, will embark extensively in the production field.

It is understood that they are negotiating for a prominent female film star and also a male star who has never been in pictures.



90° hot and a full house!

It's not too hot to go to the theatre and there's no zero in the box office if you play

PEARL WHITE

in the new business-getting serial

THE FATAL RING

Miss White as a summer attraction is in a class by herself. She will fill your house on the hottest days. "The Fatal Ring" is cram full of suspense, thrill, fight, intrigue, love and villainy. It will have your audiences rooting hard for it from the first.

Produced by Aetra
Directed by Geo. B. Seitz
Written by Fred Jackson
Scenarios by B. Millhauser

THE MOTHER INSTINCT.

Eleanor Coulterre.....Enid Bennett
Jacques, the artist.....Rowland Lee
Marie Coulterre.....Margery Wilson
Pierre Boudel.....Tod Burns
Jean Coulterre.....Jack Gilbert
Mother Coulterre.....Gertrude Claire
Raoul Berger.....Carl Ullman

Exceedingly old-fashioned in its plot, and not unlike a host of stories that have been screened in the past dealing with the fisherman's life along the coast of Normandy, this Triangle-Ince-Kay Bee feature has Enid Bennett as the star. Incidentally there was a picture of the same title produced sometime in 1915. The plot revolves about the two daughters of a fisherman, who is lost at sea when the two girls are very youthful. There is also a boy. The mother of the brood, holding a horror of the sea after the death of her husband, decides that her youngest born will never have to suffer as she has, and persuades her aunt to take the child to Paris and to rear her there. Years elapse, the aunt has died, and Eleanor Coulterre (Enid Bennett) is a model in Paris. Her elder sister Marie (Margery Wilson), although unmarried, is about to become a mother. This point, however, is slightly vague during the early part of the plot. It is clearly shown that some one is to become a mother, but one is hardly aware which of the two girls it is until sometime later. After the child is born, the mother journeys to Paris to visit, and believes that it is the younger girl that is the mother of the child. In the meantime back on the coast of Normandy events are happening. Marie has returned and is about to wed a young fisherman, when her brother is accused of having murdered a rather loose-moraled man of the little village. The man stole a boat of the boy's from its moorings and he has threatened his death. When the body is discovered and the pistol of the boy is discovered near it, he is arrested. At the trial for his life, Marie confesses the crime and takes her baby from the younger sister and points to it as the motive. The fisherman suitor then takes her to his arms and tells her that he will take care of both her and the child, and the younger sister is not only vindicated in the eyes of her mother but also to the young artist who wishes to marry her. It is one of those stories that one can see the finish of miles off. Nothing thrilling about it in any manner. It is just a fair program feature.

Fred.

GIVE BECKY A CHANCE.

"Give Becky a Chance," a Morocco (Paramount) feature starring Vivian Martin, directed by Howard Eustabrook, has one or two unique light effects. Barring that, it is a most conventional picture, well enough acted and produced, but conventional nevertheless. Old couple have one child, a girl. Father keeps the village store and the couple scrape and stint to send their girl to a boarding school, so she may have all the advantages of breeding. One of the school girls has a brother, a doctor; so when Becky (Vivian Martin) visits, the young doctor falls in love with her. All the girls at school are wealthy, and Becky, out of pride, had romanced about her beautiful home. Mother breaks down from overwork and father is about to fail because he cannot meet his debts. Confronted suddenly with this situation, Becky keeps house and at night works in a cabaret as a dancer. She earns \$500 for two weeks' salary at the cabaret, a roadside inn, as "the masked dancer," saving the business, restoring mother to health and winning the rich, handsome young doctor for a husband. Very ordinary scenario.

Jolo.

AN EVEN BREAK.

Claire Curtis.....Olive Thomas
Jimmie Strang.....Charles Gunn
Mary.....Margaret Thompson
Ralph Harding.....Darral Foss
David Harding.....Charles K. French
Luther Collins.....J. Frank Burke
Canning.....Louis Durham

Triangle has another release as this week's feature at the Rialto in "An Even Break," written and directed by Lambert Hillier and starring Olive Thomas. She's a pretty little thing and can dance, but as a screen artist she shines about as lustreously and with about as much expression as a highly polished door-knob. Every time she registers in a close-up

you can picture the director telling her just how fast to turn her head, when to start and when to stop, and so on. The production and direction are adequate, but the story is exceedingly trite and hackneyed. Girl lives in a country town, growing up with a boy, who becomes an inventor; also another girl. She goes to the city and becomes a highly prosperous but virtuous actress. Boy engages himself to the other country girl and then leaves for the city, where the "other girl" follows him. Actress learns to love boy, who is progressing favorably. When "other girl" enters upon the scene and tells actress boy promised her marriage, she sacrifices herself and endeavors to bring about a consummation of the alliance. Boy is "jobbed" in business and "other girl" doesn't care so much about him; whereupon the actress takes her roadster and drives him back to the country place, where he is needed to avert a strike and thereby save his firm from bankruptcy. Just a program feature.

Jolo.

MISS DECEPTION.

Joyce Kingston.....Jean Southern
Uncle Ed.....Robert Kegeris
Joyce's Father.....Jack Newton
Genevieve Holbrook.....Mary Moore

From the Van Dyke studio and released via the Art Dramas' service comes "Miss Deception," with Jean Southern featured in the stellar role. "Miss Deception" has a pleasing, wholesome atmosphere, with Miss Southern capably enacting the role of the young miss who goes back to her daddy's heart, after a long separation, making him believe that her long residence with her Uncle Ed in the country has made a regular little savage of her. In reality Joyce, who feigns illiteracy, is a finely educated miss, who is a stickler on etiquette in her uncle's home, the opening scenes showing how she is putting everybody about the place on his good behavior. Joyce

makes life miserable for everybody in her daddy's swell home and her prospective mother-in-law shows resentment from the start. Finally things come out fine and dandy for Joyce. Genevieve breaks the engagement when she learns that Kingston has lost his wealth. Of course there is a love story, but it is only secondary to the deception Joyce practices in order to interpret a tomboyish character that enables Miss Southern to show that she is not afraid to tackle hard work in front of the camera. A play for "atmosphere" at times forces the story into the background but the environment is such, especially the first section, that its charm is irresistible. The plot isn't a hair-raiser by long odds and there is no deep-dyed villain to tear up foot after foot of celluloid. Miss Southern does bully work and shows to better advantage than she does in some other films. A character that has personality and registers most favorably in film pantomime is that of Kingston, played by Jack Newton. One can't help like his looks and work. Not a knock-em-stiff feature by any means, but one that is divertingly entertaining. The camera man gives a splendid account of himself at all times.

Mark.

BILL SILL'S PROCESS.

The Sillsbury Co., of the Chandler building, has among its several commercial attractions a metallic washable picture screen, claimed to save electricity, eyesight and money. It comes in silver or gold and is a secret process, invented by the "Bary" end of the concern's name.

Mr. Sill, the popular theatrical man of wide acquaintance, is largely interested in the company.

THE SLACKER

A big patriotic drama
without battle scenes

with Wonderful

EMILY STEVENS

Wm. Christy Cabanne's
wonder of wonders in 7
Acts.

METRO
PICTURES

ALICE BRADY

the Star of

"Bought and Paid For"

"A Woman Alone"

"La Vie de Boheme"

"Maternity"

"The Hungry Heart"

"Miss Petticoats"

"The Gilded Cage"

"The Dancer's Peril"

"Darkest Russia"

"The Divorce Game"

NOW APPEARING

IN "A SELF-MADE WIDOW"

(Story by Henry Albert Phillips. Directed by Travers Vale)

"Alice Brady at her best."—"A World-Picture of tremendous drawing power."—"Will please the most critical of audiences."—"It's a sure-fire hit, play it strong."



THE MESSAGE OF THE MOUSE.

Wynn Winthrop.....Anita Stewart
Wynn's Father.....Franklyn Hanna
Varrie.....L. Rogers Lytton
Marcia Elmore.....Julia Swayne Gordon
Adams.....Rudolph Cameron
Chief Concord.....Robert Gaillard

"The Message of the Mouse" is a Greater Vitagraph that was directed by J. Stuart Blackton, with familiar players of the Vita forces handling the principal roles, Anita Stewart being featured. The story deals with present-day war activities, showing how a plucky American girl upset the plans of foreign interests that would do away with a huge marine system and incidentally cop the billions

that by rights should stay in America as the property of the Winthrops and their associates. The part a mouse plays is so important that there would have been no solution to the conspiracy and a secret code the foreign plotters used. This mouse carries a piece of paper from off a drawing room table, upstairs and into the boudoir of Wynn Winthrop, who starts to burn the paper later, only to have the heat bring the hidden code to surface. "Wonderfully trained mouse," with a long string in tow showing how the little fellow makes sure the paper takes the right course in front of the camera. Needless to say the plotters are brought to grief, particularly the ringleaders, who are outwitted by Wynn, the Secret Service chief and one of his main workers, a young

chap named Adams, who becomes infatuated with Wynn and who has that love reciprocated in the end. The story jumps the traces at times and runs uninterestingly through "interiors" and explanatory captions, with an occasional scene that runs all to melodrama. Sections of the film are interesting and well staged while others only slow up the tension aimed at by Vita. The cast as a whole enacts its work well, particularly Miss Stewart, Lytton and Miss Gordon. These players show their worth from time to time and make much of ordinary scenes that otherwise would have bumed the picture hard through less capable pantomiming. The picture is not the best the Vita has turned out, nor the worst. The photography passes muster. Mark.

HIGH SPEED.

Susan.....Fritzi Ridgeway
Father.....Harry Rattenberry
Mother.....Lydia Yeamans Titus
Speed Cannon.....Jack Mulhall
Count Engleline.....Albert MacQuarrie
Count's friend.....J. Morris Foster

This is a Butterfly film in five reels, made by Universal, with Jack Mulhall featured as "Speed" Cannon, who is supposed to have the time of his young life winning the apple of his eye. "High Speed," according to studio gossip, was started by George Sargent and finally completed for the U by Elmer Clifton. With all due respect to the recognized directing ability of these gentlemen it must be duly chronicled that the picture lacks the punch. In fact it doesn't even live up to its title and only once does it take on the real, reel animation one would expect of a subject of this sort, with a young fellow for a principal who is supposed to eat, burn up and make speed his main monicker. Nothing doing. The whole story as presented by this film could have been told in two reels. A lot of stalling, inanimate "interior scenes" and hundreds and hundreds of feet of celluloid absolutely wasted. One sits like a work on a log waiting for "Speed" Cannon to show some of that typical American speed in love affairs that bespeaks the nickname he carries, yet all the way with only one exception does "Speed" break loose from his dull, listless shell, and that period wasn't sufficient to put the picture in the feature class. The story is older than the sleep of the Egyptian mummy and is just about as lively. A society-loving married woman plans to have her daughter marry nobility, while her husband is inclined to see his chick marry a young American styled "Speed" Cannon. Through five reels goes a dull, commonplace story, with Cannon finally carrying off the girl by force. Far-fetched when he could have done it in the first reel and not wasted so much time of the camera man. The development scene was a sure-enough attempt for comedy, but was too tame to start more than a very short grin. If Cannon had lived up to his name here he would not have made this scene look as though the scenario script was doing something beside killing time. It is a quiet feature, with one climax, that of Cannon and the girl speeding across a railroad track in front of an oncoming passenger train. Any one of the shorter reeled Helen Holmes subjects would make this boy look sick in comparison. About the best acting was done by Albert MacQuarrie as the count. He made the character stand out. Mulhall seemed to have his hands tied with a script that gave him no opportunities. Photography as a whole satisfactory. Mark.

THE MAD LOVER.

Robert Hyde.....Robert Warwick
Clarice.....Elaine Hammerstein
Mrs. Grosvenor.....Valentine Pettit
The Pastor.....Edward Kimball
Count Vinzaglio.....George Plateau
Lawyer Robertson.....Frank McGlynn

"The Mad Lover" is at the Strand this week. It is a Harry Rapf feature, with Robert Warwick starred and Elaine Hammerstein featured. The production is an attractive one, with studio scenes finely set and given a great distance at times. Outside of that the best thing is its title. There was nothing particularly mad about Robert Hyde excepting a dream he had and it is this dream, toward the finish, that barely saves the story of a bachelor becoming enamored of Clarice, who was injured in a car accident in front of the Hyde home, which looks to be some home. Hyde, who had vowed he would never marry, fell for Clarice and the first 25 minutes is consumed in detailing this love-making, before and after marriage, between Mr. Warwick and Miss Hammerstein. It grows very tiresome, too sweetly, with nothing else, although the wife develops a grudge against her husband's love for hunting. Mrs. Hyde's aunt calls on her with a crowd of friends. They arrive in machines, several of them, with a motor truck carrying the baggage. There is a little humor in this. An amateur performance is proposed; with "Othello" the play. Hyde is cast for Othello, his wife for Desdemona. During the studying of parts, one of the male players grows enamored of Mrs. Hyde, arousing the unjust jealousy of the husband. One afternoon he appears to leave on a trip but prowls around the house waiting to secure evidence of his unfounded suspicion, when he falls asleep and dreams the story of "Othello," in which he strangles his wife during the action of the amateur play. This is shown on the screen without the audience aware it is a dream, and that gives the saving twist, through the house suspecting after Hyde killed his wife, he committed suicide by jumping off a cliff and wondering why a picture should end with the death of both principals. Awakening, Hyde returns home to find his wife slain the face of her admirer, threatening to inform her husband of his attentions, whereupon Hyde carries the admirer (George Plateau) to a small but muddy creek and dums him into it, with the finale exhibiting the Hyde family sometime afterward with a baby as a part of it. The leading roles are easily adaptable to Mr. Warwick and Miss Hammerstein. The latter does well enough for a passive part at her. Mr. Warwick's role is "spicy" for him and calls for little emotion. The love-making of the feature will please the women, no doubt, and the "Othello" portion can be counted upon to keep an audience seated until the finish, but the superior production runs away with the honors. As a feature film in these days, "The Mad Lover" ranks very middling. Since.

Douglas Fairbanks' best work to date is released in August

The Critics Praised His Last Unparalleled Success

"No other actor so completely typifies the vim, dash and athletic prowess of rough outdoor life and adventure. And none is so independent of mawkish sensation to lend excitement to his feats."—(N. Y. World.)

"With Douglas Fairbanks in the title role nothing could seem dull or slow. For the 'movie fan' who appreciates good, snappy acting it is sure to have a strong appeal."—(N. Y. Herald.)

"One needs no Palm Beach suit to derive the fullest pleasure watching him in warm weather—it makes one cool to see the way he breezes around."—(N. Y. Sun.)

and the *manner* of their tribute makes it only fair to estimate the strength and "drawing power" of his next one

"Down to Earth"

Scheduled for release in August.
Be sure you play *all* the Douglas Fairbanks Pictures. It pays *big*.

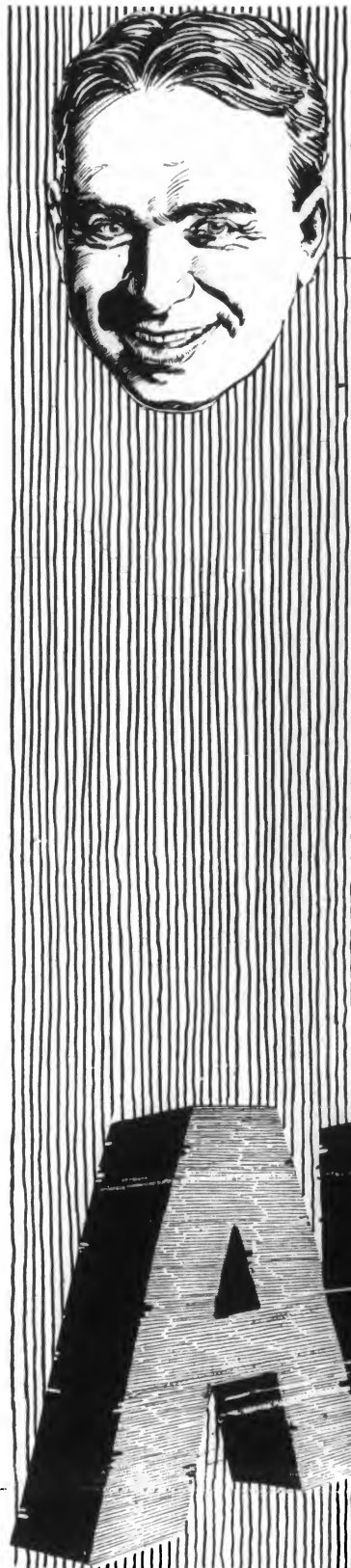
Story by DOUGLAS FAIRBANKS Directed by JOHN EMERSON
Scenario by ANITA LOOS Photographed by VICTOR FLEMING
and JOHN EMERSON

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A-1 NOVELTY ACTS FOR CABARET. GIRLS EXPERIENCED IN SCHOOL ACTS. WALTER WINDSOR, ASTOR THEATRE BLDG., ROOM 504, NEW YORK.

A SPECIAL song will improve your act. High class songs written to order reasonably. Some good ones for vaudeville and burlesque comedians on hand. Satisfaction guaranteed. Original, Variety, New York.

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CLEVER SPECIALTY WOMAN—Excellent dancer—does straight and sings. Wants a partner equally as good. One who has played A-1 vaudeville, and has good business ability. Variety, New York.

DANCER, Oriental and Spanish, beautiful costumes, striking lobby display, wishes engagement coming season with production or established Big Time act. Dancer, Variety, New York.

EXCLUSIVE MUSICAL ACT AND SONGS WRITTEN FOR WELL KNOWN ARTISTS. BOX 14, VARIETY, NEW YORK.

FOR SALE—Automobiles, Ford Town Car, in perfect order, 1916 model; must sell at once. Carlton Burt, Variety, New York.

FOR SALE—OAKLAND TOURING CAR, 1915 MODEL, PERFECT CONDITION, NEW TIRES, TWO EXTRA TIRES, MACHINE MAROON COLOR, WILL SELL FOR \$900. REASON, GETTING LARGER CAR. HENRY, VARIETY, NEW YORK.

FOR SALE—2 trick bicycles, nickel plated, with trunk; 1 ring rigging, with 2 sets of rings; 2 nickel plated ladders; ball bearing swivels. Simons, 316 W. 39th St., New York.

FOR SALE—Plain blue silk velvet drop, 42x21, opening in center with rigging to drape. Cost, \$900 with trunk, make offer. H. B. L., 1437 54th St., Brooklyn, N. Y. Phone 4038 J. Borough Park.

FULL STAGE boat set (new). Japanese set folds in trunk—2 lobby display frames. Six minstrel chair covers. Six sets of costumes (8 to a set). Bill of trunk full of paper. Two new sailor suits; one policeman; one soldier; three waiter coats. Will sell cheap or exchange. MAKE OFFER. Jeannette Shop, 124 W. 45th St., New York. Phone 840 Bryant.

CARTOONISTS, TOO.

Vaudeville cartoonists are deploring the high cost of drawing materials, especially paper, which has advanced to such a price that the artists who draw for the edification of the variety houses are becoming alarmed. A claim of shortage of wood pulp and the dearth of labor in the Canadian woods is reported as being the "alibi" for the unprecedented high cost of paper. The publishers on the other hand contend that it is an alleged criminal combination on the part of the paper trust to operate the scale of prices at will.

The ordinary print paper which is generally used by vaudeville cartoonists, demands a price that has more than trebled in the past year and a half. Paper that cost 38c a hundred sheets at that time would cost around \$1.26 a hundred sheets.

Crayon is another commodity the artists must use and it has gone up

CHARLES HORWITZ writes the most successful sketches, monologues, lyrics, etc. Record proves it. Order your new material now. Some great manuscripts on hand. Room 808, Columbia Theatre Bldg., New York.

LET ME WRITE you a special song, recitation or dialogue. Have some snappy acts to sell. References, Maggie Cline, Nat. Willis, Ryan and Richfield, John Ransome, and Al. H. Wilson. Write for appointment in New York, or phone. Earle Remington Hines, P. O. Box 207, Harrison, N. Y. Phone 784 Park.

OFFICE FURNITURE—In very good condition; can be had reasonably; all oak. Only been used a short while. Quick Buyer, Variety, New York.

60 CHORUS GIRLS—CAN ALSO USE SEVERAL GOOD COMEDIANS, STRAIGHT MEN, SOUBRETTES. WILL GIVE 40 WEEKS' PAY OR PAY CONTRACT. THOR, 1493 BROADWAY, NEW YORK.

SOUBRETTE, just closed with burlesque, wishes to join partner in vaudeville act—summer engagement. Good singer and dancer. Ethel Gray, Variety, New York.

THE BEST TRAINED BIRDS, CATS, DOGS, MONKEYS, PAMAHASIK'S HEADQUARTERS, 234 NO. FAIRHILL STREET, PHILADELPHIA, PA.

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.

Material and sketches also written to order. No advance fees. Call or write Dramatist's Play Agency, 1482 Broadway, New York.

UPRIGHT MAHOGANY piano for sale, party leaving town. Sacrifice. Burton, Variety, New York.

WANTED—A GENTLEMAN'S WARDROBE TRUNK; MUST BE IN GOOD CONDITION AND REASONABLE. IMMEDIATELY. TRUNK, VARIETY, NEW YORK.

WANTED—Acrobat for comedy act; must be of short build and have knowledge of comedy; write, stating age and experience. King, Variety, New York.

WANTED—Girls for trapeze and iron jaw, steady work, long season, good salary. Write, Alexander, Variety, New York.

WANTED—GOOD SCRIPTS, SUITABLE FOR GIRL ACTS. M. THOR, 1493 BROADWAY, NEW YORK.

WANTED—PARTNER, RECOGNIZED COMEDIAN, TO PLAY AN ENGLISH JOHNNIE. MUST SING AND DANCE. MISS A., VARIETY, NEW YORK.

WANTED—Singers—male and female—operatic act, also black face comedians. Girl violinist. Singers and specialty people for other vaudeville productions. Rex Producing Co., 318 Strand Theatre Bldg., New York.

WANTED STRAIGHT MAN, must have lots of pep, sing and dance, not over 27 years of age; Frim, Donna not over 27 years of age; Steady engagement, permanent musical comedy stock opening September 31; state lowest salary; send photos and programs. National Theatre, Detroit, Mich.

WANTED—Young man, height about 5 ft. 5. All around good dancer; must specialize in eccentric dancing. Billy Lewis, Washington Park Hotel, Cottage Grove Ave., Chicago.

YOUNG LADY wanted as partner in vaudeville act, must have good command of English and be a performer. Carson, Variety, New York.

with paper. Sticks of crayon formerly retailing at 5c and 6c now command 18c and 20c a stick. The claim is that the dyestuffs originally came from Germany and that the former inexhaustible supply has been cut off entirely and the U. S. is substituting a process for the German dye that is proving far more expensive.

Cartoonists are grumbling because the prices affect black and white chalk as well as the other colors which require expensive dyes.

"FIGHTING 7TH'S" WAR SONG.

Chicago, July 25.

The "Fighting Seventh" of Illinois has adopted "We Don't Know Where We're Going, but We're on Our Way" as its official song.

The number was published by Will Rossiter last February. He claims that since its possibilities have lately become bright, another publisher is infringing.

CALL

CALL

CALL

FRED IRWIN'S MAJESTICS AND BIG SHOW

All Ladies and Gentlemen engaged for the above shows, report for rehearsal, 10 A. M. Monday, July 30th; at Geneva Hall, 236 West 43rd St.

WANTED—Mediums and Show Girls. Salary, \$20 a week First Wheel. We furnish all wardrobe. Acknowledge to Room 205, Columbia Theatre Bldg., N. Y.

CALL

CHAS. H. WALDRON'S

"BOSTONIANS"

REHEARSALS START FOR THIS

FIRST WHEEL CO.,

At Weeona Hall, 409 West 47th St., New York
Monday, July 30

WANTED—CHORUS GIRLS

CALL

CALL

Sam Howe's "Big Show" and his "Happy Go Lucky Girls"

All Ladies and Gentlemen engaged for the above show report for rehearsal at the GRAND CENTRAL PALACE, 46th St. and Lexington Ave., on MONDAY, JULY 30th, at 10 A. M. sharp. Kindly acknowledge this call in writing to BOB CUNNINGHAM, Mgr., Room 1007, Columbia Theatre Bldg.

MARSHALL'S MAGAZINE WORK.

Edward Marshall, the chalkologist, is breaking into the magazines. His picture and one of his cartoons, along with a story of how he evoked pro-German sentiment in certain western sections through a caricature of the Kaiser shown locked up as a result of America's part in the war, appeared in the July issue of "Cartoons."

This magazine has accepted a 5,000-worded article by Mr. Marshall and also a page cartoon for publication within the next two months.

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.

Following names indicate postal advertisement once only.

Reg following name indicates registered mail.

A
Abbott Miss E Al
Ackley Marie
Adams George
Adams Geo W (C)
Albright Frank
Allison Frances
Amelia (C)
Almond Mrs T
Alpine Mahlon
Anderson Howard
Andrews Miss M L
Anson Joe (S F)
Armada Miss (S F)
Asbury Billie
Aster Edith L
Aubrey Bert (C)
Ayers Chas (C)

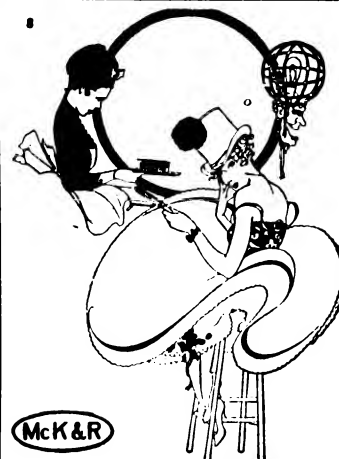
B
Barker T H
Barney Mae
Barr & Everett (C)
Barret Dan
Barry Frank
Barry John
Barton Frank
Basford Jas (C)
Battley Arthur
Beauchamp Florida
Beckwith Lillian (C)

Bench Dollie
Bennett Al
Bennett Betty B
Berlin Dean
Berlow Mine (C)
Bernard Sophie
Bird Margaret (S)
Bissett Mrs J
Black Harry
Black Mr M H
Bonita Madam
Bonnell Harry (C)
Boudini Hros
Bourne Wm
Brace Hella
Brady Jack (C)
Dragdon Clifford
Brehm Kathryn
Brennan Jay
Britton Frank
Brookley Helen
Brooks Mrs C U
Brown Ada
Brown Geo M (C)
Brown Jessica
Brown A Lawrence (C)
Brown Tom
Browning Bessie (C)
Bruce Nellie (C)
Bryant Daniel

Burrows A B (C)
Busch Julia M
Bushell Mae
Buster & Bailey

C
Cameron Lillian
Campbell Frances
Campbell Tom
Carnes Esther E
Carroll Mme

Carson
Cavely Frank
Chappelle Ann
Chartres Georgia
Cherry Ewing
Claire Alice (C)
Claire Miss D
Clare Millie
Clark May (P)
Clark Miss Kada (C)
Clarks Dixie Girls (C)



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quickly democratizes the world. In a few seconds it changes King Lear and Caesar, Lady Macbeth and Cleopatra, and all the other royalties into everyday citizens. It is the peerless make-up remover!

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Direction, ALF. T. WILTON

Wanted

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Now Booking on the

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Write or Wire.

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Chine V E
Clinton May (S F)
Cohn Harry A
Cole Genevieve (C)
Collins A F (C)
Collins Milt
Coney Peter
Conlon Mrs Ray
Cook & Handman
(S F)
Cooper Bella
Copeland Mrs S (C)
Corelli Mrs Frank
Costello Mr A
Coulton Dolly (C)
Crackles Vera
Crane Ellen
Craver Billy
Creighton J (C)
Crisp Dora
Croesman L
Cullen Jas H
Curran Fay M (C)
Curran & Fuchler

D
Dahlbert May
Daly John
Daly Leo F
Dalton Robert
Darcy Mrs Harry
Darling Lee (S F)
D'Aubrey Diane
Davis Nina
Davis Nina (C)
Deerle Helen (C)
Derle Helen
Delmar Dan
Demarest & Collette
(C)
De May Nellie
De Perrier Adele
De Winters Grace (C)
De Witt Short (P)
Diamond Jim (P)
Diaz Anita (C)
Dolan Lillian
Dinehart Allan
Doherty Jas Jos
Dolan Babe
Dolly Babylon
Dooley Jed & Ethel
(C)

Dougherty Danl
Drawee Mr
Dranreen Henry
Drow Beatrice
Drum Rupert
DuBois Wilfred
DuBois Vivette
Dunlap F E (C)
Dupille Ernest
Duttons The (C)
Du Vries Henri
Dyer Fred

E
Edison P J
Edwards & Ward (C)
Elsworth Dorothy
Errington Myra
Escardo Maud
Evans Jean
Evans Joe (C)
Eveluck David M

F
Fairman Geo
Farrell Elizabeth
Fay Billy
Fay Billy (C)
Faye Elele
Faye Bud (C)
Fehrmann Max Jr
Fenel Mrs Ed
Fennel & Tyson
Fern Alma
Fernandez Dorothy
Firth Miss J
Fitzgerald Jay (C)
Fleming Kathryn
Flagg & White (C)
Fontaine Al
Forbes Marion
Ford Mr Clem (C)
Ford Miriam
Fort Harri
Foster Phoebe
Fox Mr R F
Fox Thelma
Francis Milton J
Frear Joe
Friend A M
Friend Jimmy (C)
Fukushi Yoshio
Furman P H

G
Galloway Lillian (S F)
Galvin Jimmy (C)
Gangloff Katie
Garfield Frank (C)
Garrick Richard
Gauermann Freda
Geer Edw
George Gladys (C)
Georges Two
Germaine Florrie
Gibbons Agnes
Gibbs Miss H
Gilman Mrs S (C)
Glover Claude O (C)
Golden Morris
Goldstein Nat (C)
Goldstein N E (C)
Goldzwig Charles
Goodman Chas
Gould Mrs
Graham Edith
Graham Franklin
Gray Barry
Gray Ethel
Gray Christopher
Greene Kempton
Gregorys The (C)
Grey Clarence
Grey Jac
Guest Mrs Alfred
Guhl Ed
Gunshine Poppy
Guy Arthur Jr (C)
Guzmanl Trio

H
Hadge J C (C)
Haggerty Larry
Hall Fred
Hammock Dorothy
Hannon Wm T
Hardeen Theo
Harris & Lyman
Hart Miss D
Hart Geo
Hart Hal
Hartford Sisters
Hartman H E (C)
Haslam Hazel
Hayden Cissie
Hayes Katherine
Hayward Chas
Haywood Jessie

Hearn Julia
Heck C W (C)
Henderson C (C)
Henderson B T (C)
Henniquay Helene
Henry Mrs F
Hess Sisters
Hicks T
Hollquist Vic (C)
Honey Boys
Houston J
Howe V Walter (C)
Hurst Frank
Huston Walter

I
Ingalls Grace
International Girl (C)
Irmark Tina
Irwin Chas D (C)

J
Jackley Helene
Jacobs Arthur C
Jameson E E
Janis Ed
Jarvis Mrs R R
Jeanette A
Jeffries Florence
Jerome Daisy (S F)
Jordan Irene
Judge Patsy (C)

K
Kali Mrs Louise
Kakural Mr A
Karia K
Kartell
Kaufman Leo (C)
Kaufman Oscar (C)
Keane Miss (C)
Kelly Eugene (C)
Kelly Mr P J
Kelly Walter
Kelly Mrs F J (C)
Kelo (Tall)
Kendall Chas
Kennedy Jack A
Kennedy Wm J
Kerry Fred
King Gus
King Julia (C)
King June & May (C)
King Laura Bell (C)

Knight Al H
Koler Manny

L
La Brooks Elmo
La Croix Paul
Lamb Mrs A
La Mar Leona
Lane Gladys
Lang Bath
La Ray Vic
Law Ruth
Lawrence Gerturde D
Le Claire Maggie (C)
Lee Ethel
Lee Oscar
Leighton Chas (S F)
Leonard Albert (C)
Leonard Marie
Le Roy Lillian
Leslie Geo W
Le Vine Genl
Lewis Mr Goldie
Lieber Alan (C)
Lloys Gladys
Locke Madge
Lockhardt Roba (C)
Lockwood Gladys
Lockwood Harry
Loftus Agnes
Loftis L B (C)
Long Tack Sam
Longfeather Joe (C)
Lorraine Peggy
Louis King
Lovett Bessie

M
Ma Belle
Mable & Maife (C)
MacGovern Edythe
Mactall Chas
Maker Jessie (C)
Makia Mrs Henry
Mallory Burton
Manatte Florrie
Mann Bernice
Manson Harriette
Manthey Walter (P)
March Harry A
Marckley Frank
Marion Burt & Sable
(C)
Marley Jack
Marston Joe (P)
Martelle
Martelle Chas
Martin & Florence (C)
Martin Johnny (C)
(Reg)
Martyn & Florence
Marvin Earl
Mary & Jack
Mason Pauline
Masonville Nan
Mathew Agnes
Mathew Mrs D D
Mavor Lita
McBride Harry (P)
McCreedy D (C)
McDonald & Curtis
McDonald Ralph (C)
McDougall Maxine (P)
McGinnis Mrs F
McGinness Florrie

N
Nalnoa Sam
Namioh Joe
Nevins Josie
Newport Hal
Nickols Howard
Noble Hila (P)
Norman Bobby
Norton & Earl

O
Oakland Sisters (P)
O'Brien Shots (C)
Olke Della
O'Malley J (C)
O'Neill Fay
Osborne Teddy
Ostman Chas
Owen Garry

P
Padwall Mrs Geo
Paulo Henry
Parr Lena (C)
Perry Reginald
Patten Jack (S F)
Paulette Louise
Payne Miss P (C)
Pearson Bud
Perley Frank (C)
Perry Harry H
Perez Raymond
Peyton Mrs Chas
Phillips Goff
Pierce Irene
Pingree H G (C)
Powers Freed
Presbury Mr
Presbury Jacques
Price Miss Ray
Primrose Helen (C)

McGovern Mr
McLean Pauline (C)
McIvor Douglas
McPhee Chas
Melton Barry
Melvern Babe (C)
Merrill E M
Metcalfe Arthur
Meyers Andy
Mijares Mrs Nellie
Miller Bertie
Miller Jas Knight
Miller John (C)
Milton Miss Fay (C)
Minette Helen (P)
Mitchell Elbert
Mitchell Harry & Kate
Mitchell Wm
Moon Jas
Moore Edna
Moore Helen Jessie
Moore Ruth
Moore Vaabli
Moreland Margaret
Morehouse D (C)
Morrison J Living-
stone
Morrison Jas
Moseconi Lou
Mountain Earl B
Moxey Grace (C)
Mudge Morton Trio
Murray Crystal
Murray Rita

Q
Quinn & Laferly

R
Rader John (C)
Ramos Gregorio
Randolph Jas (C)
Raymond Edith
Reavis Ruth
Regal & Mack (P)
Reichardt Sisters (C)
Rellie Miss
Reynolds Mrs (P)
Reynolds & Donegan
(C)
Rice Bros (C)
Rich Helen (P)
Robins & Lyons (C)
Roberts Bob (C)
Robertson Bertha
Robinson Ethel (C)
Robinson Thos
Rodrigues Troupe (C)
Rodway & Edwards
Roeders Hans (C)
Roger Beasle Bacon
Rorbach Mr
Ross Fred H
Ross Kathryn
Rothberger Ed (C)
Royal Jack
Royal Gascolgues (C)
Russell Thos P
Russell Cliff
Russell Paul R
Ryan & Raymer

S
Sabina Vera
Salvator (S F)
Sanford Walter (C)
Santell Great
Sarno Mme (C)
Saunders May
Savoy & Brennan
Schubert Hugh
Senate Duo (C)
Shannon Mr & Mrs
Shepps Circus (C)
Shapiro Francis (S F)
Short Florence
Simons Murray
Sinclair Mrs Franklin
Smith Harry D
Sonnethal Mr A
Stamm Orville (C)
Stanley Ida
Startup Harry
Startup Harry (C)
St Clair Adele
Sterling Lillian
Steward Lall
Steward Florence
Stewart & Keeley
Stewart Arthur
Stewart Bea
Stirk Ralph (C)
Stoddard Harry
Storrey Belle
Story Mr V E
Stromberg Pat
Swartz Nellie (P)
Sweet Alyce
Sylvide Carrie (P)

T
Talbot Hayden
Talley Harry L (P)
Tanen Julius (C)
Tavares Virginia
Tharpe Alma
Thomas Norma
Thompson J Forrest
Tiffany Maude
Tilford Lew (C)
Tipton Ted
Todd Edna (C)
Tomasch Helen (P)
Townsend E B
Tosart Mrs A (P)
Tufford Ruth (C)
Turner & Grace
Tyler Adele
Tyler & Corlius (P)

V
Vance Gladys (C)
Vardaman
Vernon Jack
Vincent Bert
Volk Mr A (P)
Von Lier Sara B
Von Ohl Adele
Von Trott Irene (P)

W
Wadsworth F W (C)
Walker Herbert (C)
Waleh Mabel (P)
Walton Mr R
Ward Bell & Ward (C)
Ward Geo
Watson Cliff
Weaver Lydia
Weber Betty
Weems Walter
Wells Corinne
West Irene
West May (C)
Weston Dorothy
White Jack & Buddy
(P)
White Trio
Whitney May
Whittier Mrs
Wilbur Bonny
Wilbur Ted
Willard Morris
Williams Addie
Williams Bob
Williams & Culver
Williams Max (C)
Williams T M (C)
Wills Nat M (C)
Wilson Mrs A H
Wilson Billy M
Wilson Frank (P)
Wilson Maude
Wood Emil (C)
Woodward Marty
Worth Florence (P)

Y
Yamamoto Mr F
York Ena
Yvette

Z
Zira Lillian (C)
Ziras The

CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Hal Groves is out of the stock burlesque at Omaha.

Revue, two new Helen Moore girl acts, opened this week.

Sam Thall was manager of the Majestic for one day last week, while Fred Eberts was off on a piecemeal vacation.

"Follies de Vogue" and "The International

SEASON OF
1917-18
HITS

BROADWAY'S

SEASON OF
1917-18
HITS

SWEET EMALINA MY GAL

Some of the most popular of all the songs of the season, "Sweet Emalina My Gal," by Royce and Noyes, is the first of a series of songs that will be featured in the Broadway Music Corporation's new collection of songs, "Sweet Emalina My Gal," which will be available in the near future. The song is a classic of the genre, and is a must for any collection of songs of the season.

I MAY BE GONE FOR A LONG LONG TIME

Grace Lee Rains, featured in the Broadway Music Corporation's new collection of songs, "I May Be Gone for a Long Long Time," by Royce and Noyes, is a classic of the genre, and is a must for any collection of songs of the season.

IF YOU SAW ALL THAT I SAW IN ARKANSAS

A new collection of songs, "If You Saw All That I Saw in Arkansas," by Royce and Noyes, is the first of a series of songs that will be featured in the Broadway Music Corporation's new collection of songs, "If You Saw All That I Saw in Arkansas," which will be available in the near future. The song is a classic of the genre, and is a must for any collection of songs of the season.

DOWN IN BORNEO ISLE

The new collection of songs, "Down in Borneo Isle," by Royce and Noyes, is the first of a series of songs that will be featured in the Broadway Music Corporation's new collection of songs, "Down in Borneo Isle," which will be available in the near future. The song is a classic of the genre, and is a must for any collection of songs of the season.

YOU NEVER CAN BE TOO SURE ABOUT THE GIRLS

You need not wait until you are in a bad mood to get a song that is guaranteed to put the fun back in your life. "You Never Can Be Too Sure About the Girls," by Royce and Noyes, is a classic of the genre, and is a must for any collection of songs of the season.

WHEN THE SUN GOES DOWN IN DIXIE

(AND THE MOON BEGINS TO RISE)

The new collection of songs, "When the Sun Goes Down in Dixie," by Royce and Noyes, is the first of a series of songs that will be featured in the Broadway Music Corporation's new collection of songs, "When the Sun Goes Down in Dixie," which will be available in the near future. The song is a classic of the genre, and is a must for any collection of songs of the season.

145 W. 45th St.,
New York City

BROADWAY MUSIC CORPORATION
WILL VON TILZER, President

145 N. Clark St.,
Chicago, Ill.

Two of Jerome H. Remick & Co.'s Great Song Hits

"ALONG THE WAY TO WAIKIKI"

Lyrics By
GUS KAHN

Music By
RICHARD A. WHITING

AND

"Some Sunday Morning"

Lyrics by GUS KAHN and RAYMOND EGAN

Music by RICHARD A. WHITING

Sung by

ELIZABETH BRICE
and **CHARLES KING**

*World's Greatest Exponents of
Classy Songs*

MISS BRICE and MR. KING SELECTED BOTH SONGS after hearing many other wonderful numbers, and this endorsement is plenty. Let us send you a copy and orchestration of these two great songs. They're ready now, the season is just starting, and they're both published by

JEROME H. REMICK & CO.

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Furniture,
\$275

5-Room Period
Apartment,
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Period Furniture,
Value \$500, now
\$375

6-Room Period
Apartment,
\$1,000 Value,
\$750

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Roberts, who has the "smart clothes shop," and known to many professionals along Broadway, was a visitor last week.

"The Show of Wonders" company enjoyed a night bathing party at Clarendon beach Thursday. The beach is lighted by clustered arcs after dark and adjoins Wilson Beach.



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The Gaiety will open Aug. 5 with the Kelly, Damsel and Herk show. The Empire's first attraction will be "The Cabaret Girl," opening on Aug. 12.

Vaudeville, booked by the Association, will be resumed at the Wilson Ave Aug. 27. The Lieb-Harris stock expects to obtain another house here after that time.

Rudolph Liede, an engineer, was arrested last week, it being alleged that he annoyed Grace Foss in the Great Northern Hippodrome. The girl fainted from fright.

Al Ward of Ward and Fay was caught in the Saratoga Hotel crap game raid last week. He, with the others, were discharged, the police judge accepting the evidence that it was a "family game."

Charles Heede, last season assistant treasurer at the Olympic, and Herbert Edney, treasurer of the Wilson, have been appointed treasurer and assistant respectively for the La Salle.

Joe Glick was here with his pal Jack Welch for the opening of "Oh, So Happy" last week. After sweltering for several days, he admitted that the brightest thing he could think of was the Twentieth Century for Manhattan Sunday.

Thick smoke filled Cohan Grand Friday night as the audience started arriving and investigation showed that a bone-headed engineer had started a rubbish fire in the furnace. Needless to say Manager Riddings gave the b. h. the talking of his life.

Jake Sternad has started producing again. "Sally's Visit," a girl act, which opened lately, is his. He is also putting on "The Napaness," a school act, which he had out twelve years ago, and which goes over the Pantages time. Sam Kramer is attending to Sternad office bookings.

Lou Clayton, of Clayton and White, has an uptown apartment, traveling from there to the theatre in a flivver, which is capable of going just 38 miles an hour and no more. But because he insisted upon "letting her out" as much as is possible, he was arrested for speeding last Thursday and fined.

"Going Straight," the new International show being produced by Rowland & Howard, is said to have had its plot bodily lifted from "Turn to the Right." It was written by Ed Rose, who did "The Rosary," and has for its central characters two or three "crooks," as in the Winchell Smith-Jack Hazzard success.

COHAN'S GRAND (Harry J. Riddings, mgr.).—"Turn to the Right" (28th week).
CORT (H. J. Herman, mgr.).—"Seven Chances" with Taylor Holmes (10th week).
COLONIAL (Norman Fields, mgr.).—"The Garden of Allah" (film) opened Sunday.
GARRICK (Sam Gerson, mgr.).—"You're in Love" opens Saturday.
ILLINOIS (R. Timponi, mgr.).—"Dew Drop Inn" (6th week), two more to go.

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Lyrics by
JACK YELLEN

Music by
ALBERT GUMBLE

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Assisted at the piano by

CHAS. A. PIERCE

This is the great song with the patter. Rae Samuels, the wonderful singing comedienne, is making this song one of the special features of her act and has just wired us what a hit this has been for her at Philadelphia (Keith's) last week. Detroit (Temple) this week.

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PALACE (Earl Steward, mgr.).—"The Show of Wonders" (10th week).

POWERS (Harry Powers, mgr.).—"Oh, So Happy" (2d week).

STUDEBAKER.—"The Little American" (film) opened Sunday.

WILSON AVE.—Lieb-Harris Players (stock), "Willie Goes West."

ORCHESTRA HALL (Wessel & Vogell, mgrs.).—"Les Miserables" (film), 2d week.

MAJESTIC (Fred C. Eberts, mgr.; agent, Orpheum) (Rehearsal 9.30).—A light show this week, without a real hit produced on Monday night and lacking a comedy punch. Had some of the laughs of last week's bill been saved for the current one, better results would have attained. An excellent house attended considering the warm weather, which was minus the welcome afternoon breeze that had chased the humidity of the forenoon—it was perhaps the warmest opening day so far this season. For the headline there was Charles W. Clark, a singer of local repute, being connected as an orator with the Busch Conservatory of Music, and no doubt well known to the concert platform elsewhere. It is said that he is the equal of David Bismarck, if that means anything, but it does not show the why of his appearance in vaudeville. Mr. Clark certainly possesses a technically excel-

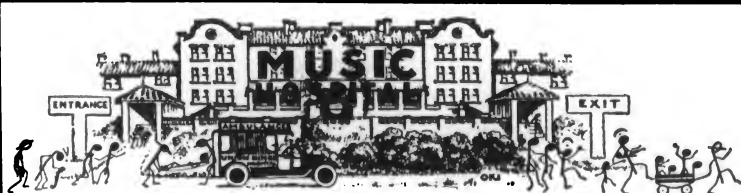
lently trained voice, yet it was too warm to enthrall over a recital, which was the way his offering was billed, and which was exactly so. No doubt some of his admirers were present to applaud for an encore, they knowing he was so prepared. It was a sort of classic patriotic number entitled "Hooray America," by Hassler. Fortunately, of his six other numbers, five were quite short. Following him was another male single, but a very welcome one, in the person of Charles Kenna with his delectable and really enjoyable portrayal of "The Street Fakir." There had been so few laughs ahead of him that Kenna's presence was a life-saver, and though he cleverly filled his next to closing spot, he could hardly be expected to hold up the whole bill. His assassination and swatting of countless imaginary flies as he extolled the equally numerous qualities of his magic power, which among other things "perfumes the breath, sharpens the teeth and makes the hair grow" wrung many hearty laughs. Two other acts met with equal favor, they being Grace De Mar and Clyde Hager and Walter Goodwin. Miss De Mar was on sixth with her novel monologic material supplied by Herbert Moore. Her impressions of a curious woman who is a divorce court fan easily won the house, and then as the wife departing for a long trip and the added impression of "Mabel in a Street Car" won her nice returns. Hager and Clark were on fourth, singing their own di-

ties to considerable favor. Their best bit seemed to be the circus number, and it is cleverly done. They earned an encore, it being "Om-pa-pa." Very interesting and an early favorite was Voland Gamble, who did astounding stunts with arithmetic, in second position. The straight man of the act might brush up in his dressing (a new tux is needed), especially since he remarks about the rube attire of Voland. The straight has lifted the rubber on a lead pencil gag. In the closing spot were James Dutton and Co. with one of the flashiest equestrian acts in vaudeville, and it was a rather important turn on the bill. It is a classy affair, excellently mounted and with a well worked out routine. Amelia Stone and Arnold Kalisz appeared in number five with their romantic operetta, "Ma'mzelle Caprice." It is nicely staged and met with appreciation. Sascha Platov and Co. were third, and while the dancing of Sascha with Vivian Leland won but fair results, the singing of Cleo Gascolgne was enjoyed, in fact her voice saves the turn. The somersaulting fiends, the Robert De Mont Trio, opened the show, and did it well.

GREAT NORTHERN HIPPODROME (Andy Talbot, mgr.; agent, W. V. M. A.).—There was nothing exceptional showed by the day shift for the early part of the week, the bill just managing to attain the average for this house. Mid-afternoon on Monday found the usual number of Hipp fans waiting for admittance, a breeze having partly dispelled the forenoon heat. The honors for the fourth show seemed to have been earned by Dunlay and Merrill, with a bright offering of patter, along "nut" lines. Dunlay is known here, he having been in several of the La Salle comedies. Miss Merrill is of neat appearance and a splendid toll for her partner. The Quixic Quartet, just in from the east, very nicely closed the show, their instrumental work and songs finding ready response. Several of the

men double "with strings" (violin, cello and banjo) and are a part of a singing quartet which was liked. Just preceding them was Viola Lewis and Co., three children who also struck the fancy of the house. They were in Boyle Woolfolk's "Junior Follies" last season, and were known as the Lewis Children. On fifth was "The Burglar's Union," the former Fat Thompson act, which he lately revived, but does not appear in. The man doing Thompson's black face role does not get the same results as did Fat, and although there were a fair amount of laughs attained the finish seemed too abrupt. Sullivan and Meyers, on second, presented a skit in one (with a Freeport drop), which was too quiet for the house. They did get something, however, with a sentimental finish. Brosius and Brown, with their combination roller skating and cycling act, opened the show, doing rather well. The Harmonic Four, with a straight singing routine, were on third.

RIALTO (Harry Earl, mgr.; agent, Frank Q. Doyle).—The forenoon and early afternoon were extremely sultry on Monday, which kept attendance down at the first shows, but with a breeze dissipating the humidity, the house started towards capacity. The Rialto is surely proving a mint for Jones, Linick and Schaefer. Even with the early heat Green and Pugh, a colored team, gathered a nice hit for the first show. One possesses an excellent voice, the other is a stepper of ability, and both are comedians. The dancer gave an impression of George Walker (although not announcing it), doing "That's Why They Call Me Shine," and it was a clever bit. The act is sure fire for pop. The clever and classy "Flirtation," probably to be classed as a girl act and holding three couples on its roster, was the bill's brightest spot. Individually the best work was done by a pretty blonde, who is an unusually clever dancer, whose ability and appearance would entitle her to a production



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berth. The dancing, too, of one of the boys (Jack Edwards) was very good. Janet Adler, she of very generous build, presented an instrumental and singing offering, being assisted by five other female musicians, each robed to represent one of the Allied countries, their efforts being well received. Weber, Beck and Frazer got considerable returns with their songs and comedy, at the tail end of the bill. One does a "nance," but is wise enough to make it short. Their neat appearance and pep makes them a standard pop turn. Howe and Howe with their bunk telepathy won a fair number of laughs, but Billy and Marie Hart's foolery is of the same brand, and probably their bit antedates that of Howes. "When We Grow Up," a comedy playlet with a rural background, went just fairly. It seemed too talky. Knapp and Murray fared better, their routine of talk being kindly taken to. Also on the bill were the De Bourg Sisters and Delores Gray.

agent, direct).—This week's Orpheum program proved entirely acceptable with practically every number thoroughly enjoyed and welcomed with appreciative applause. Julia Arthur and Co., in her patriotic spectacle, "Liberty Aflame," was given a rousing reception. Hugh Herbert and Co., in "The Prediction," a comedy playlet written by the principals, earned numerous laughs and finished a solid hit. Elmer El Cleve and Nan O'Connor could rearrange their vehicle to advantage, although the pair were well received. Harry Carroll, the composer, was a pronounced hit, his popularity apparently reaching out here, for Carroll was received with a pleasing reception and rewarded with generous applause throughout his specialty. The California Boys' Band, Santos and Hays and Orville Stamm were among the hold-overs and repeated their hit of the previous week. Trixie Friganza rearranged her vehicle and showed excellent judgment in so doing, the new version going exceptionally well. Business was decidedly good.

preciated. "The Magazine Girls" closed the show and kept everyone seated. It's a corking good "girl" production, involving some splendid "bits." It's the best troupe of similar construction played here this season. Dorothy Vaughan opened rather light, but soon had things her own way and finished

a safe hit. Alberto opened the show, giving it a reasonably good start. HIPPODROME—Chadwick and Taylor scored through the efforts of the comedian. The woman is rather weak in her role, but this defect is eclipsed by the good work of the man. Robex Trio comprise a poor com-

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blination for entertainment and gathered light
returns. Fremont Henton and Co. have a
good comedy sketch, well received. Chas.
and Madeline Dunbar scored well, the imita-
tions gathering the greatest share of at-
tention. The Flying Venus closed, holding

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the house in while the Levalls opened and
exhibited some great base work.

CORT (Homer F. Curran, mgr.).—Al. Jol-
son in "Robinson Crusoe" (third week).

COLUMBIA (Gottlob & Marx, mgrs.).—
Henry Miller and Ruth Chatterton, "Anthony
in Wonderland" (third week).

ALCAZAR (Belasco & Mayer, mgrs.).—
Alcazar Stock Co. with Wm. Boyd (second
week).

CASINO (Robert Drady, mgr.; agent, Ack-
erman & Harris & W. V. M. A.).—Vaudeville.
WIGWAM (Jos. F. Bauer, mgr.).—Wigwam
Stock Co. with Cleo Madison (second week).

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

SAVOY (Lauri & Sheehan, mgrs.).—Dark.
PRINCESS.—Singing predominated at the
Princess last week, through two of the regular
turns going in for it besides two members
of different publishers rendering their latest
popular numbers. Barney Hagan, represent-
ing Witmark, opened and with the aid of
slides sang "All the World Will Be Jealous
of You" and "Your Country Needs You Now."
Brohm and Leonard (men) followed, going
through a conventional routine of doubles,
inserting a little talk toward the closing
probably to break the idea. The boys could
easily change their routine to get away from
the continuous exiting, with at least one solo,
which would undoubtedly prove more ac-
ceptable than the repeating of doubles. Allen
and Moore (man and woman) have appear-
ance, a good deal in their favor, but are un-
able to uphold the early impression with the
present material. They are a likable couple
who sing and dance in a pleasing way, but
the singing might be done in a much softer
key, for neither possesses a voice worthy of
special mention. Cole and Denahy closed
the show and easily walked away with the ap-
plause honors. Eddie Magill (Porter) was
next, offering a few numbers, "My Rose of
Palestine" and "All I Need Is Just a Girl
Like You."

The Varsity theatre (pictures), Berkeley,
was recently acquired by Martin Lange from
C. L. Mohrten, the former represented by
Samuel Roeder.

Phil Freese has returned to the Bert Levey
office.

Jack Ratlaw, the Hobo Cartoonist, arrived
from New Orleans last week together with
his partners and has framed a vaudeville
turn with which he intends to open on the
Ackerman & Harr time.

Del Lawrence, who closed his stay at the
Wigwam but a short time ago, was arrested
in Belmont for reckless driving, charged with
driving his machine into another car.

Louis Relchert, head of the local Metro
exchange, is now in the east attending a
social meeting.

Ben Muller, manager of the Majestic, is
having the house entirely renovated.

"Hit-the-Trail Holiday" proved such a
success the opening week for the new Alcazar
Stock with William Boyd at the head they
held it for another week.

Trixie Frignua will remain in vaudeville
but four weeks, fulfilling her engagement here

and Los Angeles, whereupon she will return
to "Canary Cottage."

For the final week of his engagement Henry
Miller will present "Come Out of the Kitchen"
instead of "Anthony in Wonderland," which
ran but two instead of three weeks. The
new piece did not take hold as expected. It
needs a little Americanizing. After closing

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here the Miller company opens in San Jose
July 30, with Stockton, Oakland, Eugene,
Portland, Seattle following, and then a jump
to New York, where the company will lay off
before opening either in Boston, Chicago or
Philadelphia. "Anthony in Wonderland" will
open Mr. Miller's new New York house.

During the showing of *Montagu Love* in
"Brand of Satan," at the Casino, Censor Per-
son compelled the house to eliminate a num-
ber of objectionable scenes.

Mr. and Mrs. Addison Fowler are at the
Portola Louvre.

Ruth Barnett, who appeared with the Diving
Girls at the Casino, started out as a
single for Bert Levey last week, being placed
by Charlie Fischer.

Lois Bolton, who recently closed a tour
with "Twin Beds" in the east, returned here
for a vacation but instead was induced by
Belasco and Mayer to join their new stock
company to work opposite William Boyd.

Beatrice Michelena will abandon her picture
work for a short period to head a cast from
the Players Club who will present "The Talb-
ain" at the Greek theatre. During the acts
Vanda Hoff, who appeared with "The Dancing
Girl from Delhi" on the Orpheum Circuit the
past season, will present a ballet divertisse-
ment. The proceeds of the affair will go to-
wards the erection of a Little theatre here.

The Republic, which recently opened as a
picture house, again proved a failure and was
closed after two weeks.

John P. Medbury, the author, arrived from
the east and has opened offices, expecting to
remain indefinitely.

During his engagement at the Casino, Irving
Roth (Roth and Roberts) through his at-
torney, Irving Ackerman, attempted to secure
his first citizen papers for which he made ap-
plication in New York some time ago. He
was notified to appear made impression upon
his fellow there.

The Market St. theatre (pictures) will here-
after be known as the Alhambra, at least will
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Company of Eleven

Book by George Chase

Music by Walter L. Rosemont

Booked Solid until January 14, 1918

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A Concoction of Mirth and Melody
Company of Eleven

Book by Darl MacBoyle

Music by Walter L. Rosemont

Booked Solid until April, 1918

WILLIAM BRANDELL

in

"OH DOCTOR"

assisted by

Earl B. Mountain

and Company of Eleven

Book by Darl MacBoyle

Music by Walter L. Rosemont

Booked Solid until April 1, 1918

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(In Preparation for August)

By Billy Grady

BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—The real surprise on this week's bill was furnished by Benny and Woods, who stopped the show so completely they apparently surprised themselves. In a piano and violin duo that was about 60 per cent. high-class harmony, 10 per cent. nerve and 30 per cent. psychology of comedy, they went across so big the lights had to return, although the band had been abducted by the stage hands. Louis Marnie, rather lengthy playlet, "The Good For Nothing," was the legitimate headliner, his act going over strong, but hardly showing him at his best. Lorraine and Pritchard finished strong, and Miss Pritchard was given unusual applause on her first appearance, most of the applause coming from the orchestra front and a fair proportion from those who had been admiring her picture on the free fans that were passed out at every seat by the ushers. These fans were Moxie ads. and are a very clever bit of co-operative advertising. The night was hot, and the house was capacity on the floor. At least 75 per cent. of those fans went home. The Eddy Duo opened in an act that was changed from mediocre to big-time by two feats by Philip, both somersaults from the wire without a parashut, the latter one backward through a circus hoop. Frank Mullane sang new songs and told old stories, the stories nearly crabbing the act. Georgia Earle and Co. in her "getting acquainted" rural comedy went over neatly although without enthusiasm, one of those acts that will always pass with any audience in any humor. The Mallia Bart Co. has not changed its act and because of the heat several of the acrobatic specialties missed Monday night, a most unusual thing for this smooth-running act. Bert Swor put over a black-face single fairly well, and Linne's Classic Dancers, featuring Mile. Una, closed, holding the house, although there was practically nothing original in the production. With the exception of the Benny and Woods act, there was not a musical instrument of any sort on the entire bill, not even a piano. There was also a complete absence of animals and bicycles.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Vaudeville and pictures. Long bill and big business; fair net.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures. Fair.

BOWDOIN (Al. Somerbee, mgr.; agent, U. B. O.).—Pop and pictures. Fair.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—Pop and pictures. Good.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—Vaudeville and pictures. Excellent.

SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Pop and pictures. Good.

GORDON'S OLYMPIA (Frank Hookall, mgr.).—Pop and pictures. Big.

PARK (Thomas D. Soriero, mgr.).—Pictures. Excellent.

WILBUR (E. D. Smith, mgr.).—Opens next Monday with "Oh, Boy," which will be the only legitimate house in town that will be open. Clever advertising campaign and should clean up.

COPLEY (George H. Pattee, mgr.).—Seventh consecutive week of "The Man Who Stayed at Home," by the Henry Jewett English Players, going well and seats are now selling for the eighth week, which will probably be the last, as the house is to be remodelled before the fall season.

BUFFALO.

BY W. B. STEPHAN.

SHEA'S (Henry Carr, mgr.).—Well-assembled bill with Adele Rowland headlined; Ray Fern and Marion Davis, nicely; Jack Bassitt and Gwen Bailey open well; Margaret Lord, pleasing; Haviland Thornton Co., good; William Ebs, clever; Burns & Fabrits, good; Fern, Richellen & Fern, close, very clever.

ACADEMY (Jules Michael, mgr.).—Stock, "Hawaiian Folies," satisfactory summer attendance.

OLYMPIC (Bruce Fowler, mgr.).—Princess Mapella's Hawaiians, headlining nicely; Marrens, Navarre and Marrens open cleverly; Kelly & Williams, well received; Hinkel & Mac draw applause; Murray K. Hill, hit.

Herman E. Schultz of the Hippodrome is now directing at Sue's Court street house. Charles Bowe, who has been helping out around the Olympic, is now on a vacation prior to the opening of the Lyric.

Adolf Deutsch is now playing at Kuth's

LOS ANGELES.

BY GUY PRIOR.

Carl Randall and Ernestine Myers are rehearsing a new act here.

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Can arrange from three to five weeks between sailings of boats for Australia for all first-class acts. Communicate by wire or letter.

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Booked Solid
U. B. O. and
W. V. M. A.

Richard Ordynski came down from Santa Barbara to appear at the Maitland Davies Memorial Performance.

Charlie Ruggles is here to appear in a new Morosco play.

Carl Walker, Pantages manager, was host the other night to about a hundred military recruits.

Joseph Montrose has been appointed general manager for the Klaw & Erlanger stock companies on the coast. He will retain his position as western general manager for Oliver Morosco. Will Wyatt will handle the bookings.

Phil Ainsworth, a local actor, has joined the Hong Kong Girls playing Pantages.

Pop Fischer is producing musical burlesques at the new Omar. Harry Bernard and Joe Lee are the comedians, with Ann Montgomery prima dona.

NEW ORLEANS.

BY O. M. SAMUEL.

STRAND (D. L. Cornelius, mgr.).—Pictures.

SPANISH FORT (M. S. Sloan, mgr.).—Pa-oletti's Band and Dansant.

DIAMOND (R. M. Chisholm, mgr.).—Pictures.

ALAMO (Will Guerlinger, mgr.).—McCormick and Winehill's Revue.

COLUMBIA (Ernest Boehringer, mgr.).—Tabloid.

Mrs. Eddie Mather, wife of the stage manager of the Orpheum, has entirely recovered from her recent illness.

Howard Gale is mentioned as a possible manager of the Crescent when it assumes the Loew policy. Gale is an experienced showman, having had several of his own shows on tour. He recently presented "Civilization" in Louisiana, doing excellently with the film.

B. F. Brennan is booking houses in Texas now.

Mrs. Henry Greenwall is spending her vacation in Boston and New York. She recently disposed of all her theatrical holdings.

Will Guerlinger, assistant general manager of the Saenger Amusement Co., has been indisposed.

The Noia Film Co. has ceased producing at its plant here.

The Cosmopolitan has diminished its cabaret adjunct, employing only Max Finck's orchestra at present.

Owing to the war it has been decided to eliminate the balls and pageants of the Carnival season. Only Mardi Gras day will be celebrated.

Tom Campbell, manager of the Tulane, is expected back early in August.

Superintendent John Gros has several men renovating the interior of the Orpheum. The house is scheduled to open Labor Day.

Count Chilloh and Mabelle are offering their thought transference turn in several of the towns of nearby states.

The cool weather obtaining recently has materially aided theatrical patronage throughout the southern belt.

PHILADELPHIA.

By JUVENILE.

B. F. KEITH'S (M. T. Jorlan, mgr.).—This house will very likely hang up a summer

season record this year, not only in the matter of business done in the hot weather, but so far as the quality of the shows offered are concerned. The shows during the present month have stood the test of real hot weather, and business has never been better in the same period of the year, proving Manager Jordan's wisdom in holding to straight vaudeville shows instead of repeating the "Made in Philly," under unfavorable conditions. This week's bill runs strong on offerings from the musical comedy field, but there is ample variety to the show and it furnished excellent entertainment for the warm-weather patrons. The show ran so smoothly on Monday afternoon, that few would have known there was a musicians' strike on, except that Charley Schrader was missing from his accustomed place in the leader's chair. Bernard Granville came in this week as a headliner and held down the position with credit. Granville knows the value of delivery and pays special attention to putting his stuff over with the result that he always has his audience well in hand and he makes them like his material, whether it is old or new. He has worked up a clever curtain speech, followed by an "audience" bit in which he sings or recites selections named by the audience and this gave his act a very good finish. Also from the musical comedy ranks come Ida Brooks Hunt and Alfred DeManby, with good voices, good stage pres-

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has opened PROFESSIONAL OFFICES for the FORSTER MUSIC PUB., Inc., in SAN FRANCISCO, 512 PANTAGES THEATRE BLDG.

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A TIMELY AND CURRENT ATTRACTION THE EMINENT SHOOTING STAR GENERAL PISANO

READ SIME'S VERDICT

(July 13)

Gen. Pisano and Co. (2).
"At the Italian Front" (Shooting Act).
15 Mins.; Full Stage (Special Set).

The new shooting act of General Pisano's is entitled to more than passing notice through it having a "production" end. The set is the Alps, with the members in Italian military uniform. The opening is to a slow curtain and lights with some incidental business, the perspective giving the suggestion of an encampment just before dawn. Following this two-minute opening, Pisano goes into the sharpshooting period, where he does difficult shots, mostly with rifles readily noticeable as having bright nickel-plated barrels. Some of the shots carry a tinge of thrill, such as shooting a small ball held between the heads of his two assistants (one a good looking woman), and again shooting articles from the girl's mouth. In these days of heavy warfare and with the country called to arms, sharpshooting is vastly of more interest than of yore. In fact, at the Fifth Avenue, the last half where Pisano appeared, the Weekly Pictorial ahead of him on the same program had some film of sharpshooting practice on the European field, with the results shown. They did not commence to class with the work of Pisano's. The current interest just now would hold up a turn of this sort, and with the production color lent to it make the act even more desirable.

SIME.

AND COMPANY

In a New and Up-to-the-Minute Wartime Production

"At the Italian Front"

WE ARE AT WAR—
ALL THE WORLD IS A-SHOOTING
PISANO IS PEER OF ALL
SHARPSHOOTERS—GET THE IDEA?

With proper billing and managerial co-operation
this headline attraction will break all your house
records.

\$500 to back this statement

Direction - - - HARRY WEBER

It is just as sure fire an attraction as "The Warrior," now
playing at the Criterion, New York.

THE "CLIPPER" OPINION

(July 11)

GEN. PISANO & CO.

Theatre—Proctor's 23rd Street.

Style—Novelty sharpshooting.

Time—Fifteen minutes.

Setting—Full stage, special

This act cannot be classified as a regular sharpshooting turn, as it is entirely different, being practically a production in staging and showing good showmanship on the part of General Pisano.

The set is attractive and the electrical effect at the opening makes a lasting impression upon the audience.

The routine of Pisano throughout is far different from that of similar turns, and is of a superior nature. His two big feats which are used at the close of the offering are unusual, one being the firing of sixteen shots in ten seconds at objects held by his assistants, and the other being the playing of "Suwanee River" on a xylophone by firing shots at the instrument.

The act as it stands at present is well shaped and has no deficiencies, and should easily find a place on any two-day bill in the closing spot.

ence and presenting their act in attractive surroundings. George Halperin at the piano is a big help to the act. What they need most is a better selection of songs, those used at the opening, while pretty and popular, have been sung too often to be retained in an act of the class of this one. Miss Hunt, of course, should retain "My Hero" with which she is so strongly identified, and which she sings so well. They were very well received, however, and have an excellent offering for vaudeville. Gus Edwards' new production, "The Bandbox Revue," is simply a program of musical numbers introduced by a light story, which, however, is not followed to any length. Little Georgie and Cuddles, with Vincent O'Donnell, have the principal roles and do well with their numbers. The act has several catchy numbers, but lacks a song with a "punch" until they tackle a patriotic finish and sing "Liddle Boy," with which Nora Bayes scored such a hit two weeks ago. Edwards' new act furnishes some good light entertainment, and while not up to some of his others from a musical standpoint, scored solidly. Dickinson and Deacon also have a singing turn which got over with good results. The girl makes a clever comedy hit out of her hisping, and the fellow does an excellent bit of work with her, so much that it takes the edge off the "kidd" bit with which they finish their

act. They were very well liked, getting plenty of laughs. Smith and Austin, with their routine practically unchanged from what they offered on previous visits, furnished a fairly good laughing hit. Several portions of their act could stand building up to hold its value. Nothing fades so quickly as this "nut" stuff and the fresher and newer it is, the better it will go. Lockett and Brown get away with a liberal share of the honors for a neat singing and talking skit in an early spot. The girl very nicely overcame the handicap of having to appear in street clothes on account of the non-arrival of her trunk. This hindered her dancing, but she did very well with it. When the Lockett and Waldron and Young and Brown combinations were divided up to make new acts, the four must have laid out their acts along certain and almost similar lines, but both are an improvement. The Erna Antonio Trio, a couple of girls who do stunts on a bat held on a man's shoulders, furnished an attractive-looking opener and the Sig. Franz troupe with their comedy and fancy riding stunts gave the nut a satisfactory finish. The Pathe Weekly Pictures and Charles Leonard Fletcher's "Screen Jazz" made up an excellent summer show.

NIXON'S GRAND OPERA HOUSE (W. D. Wegfarth, mgr.).—Donovan and Lee head this week's bill. Others: Lella Davis & Co.

In "As It May Be"; Indiana Troupe; Ben Smith; Northlane & Ward; "At the Hunt" and motion pictures.

NIXON (F. G. Nixon-Nirollinger, mgr.).—Harry Slatke's "Midnight Rollickers" is the headliner this week. Others: Three Bartos; Thomas & Henderson; The Brightons; Halk, Hunter & Walker; motion pictures, three-feature films.

GLOBE (Sabloskey & McGurk, mgrs.).—Charlotte Parry's "Into the Light," headliner. Others: "The Wedding Trip," Muriel Keane; Harry Samuels and Ring Sisters; Delmore, Angel & Co.; Francis & Demer; The Hadders; Winkel & Dean; Brown & McGormack.

CROSS KEYS (Sabloskey & McGurk, mgrs.).—First half: Emily Smiley & Co. in "A Chorus Girl's Love," "The School Playgrounds"; the "Worth Waiting Four"; Bertrand & Morrison. Second half: Joe Fields in "Too Many Wives," and a big surrounding bill.

SEATTLE.

BY WALBURT.

LYRIC.—Burlesque and vaudeville.

METROPOLITAN.—Dark. Coming. "Very Good Eddie."

MOORE.—Dark. Undergoing extensive alterations prior to opening Sept. 2 as home of Orpheum vaudeville.

ORPHEUM (Eugene Levy, mgr.).—Powell and Co. of three people head Sunday bill with a good magical act. Stewart's Carolina Singers, scored. Rinaldo Duo, song, dance, music. Geo. Hall is a fine comedian. Lieutenant Eldridge makes cartoons with colored sands. Good business.

WILKES (Dean B. Worley, mgr.).—"Broken Threads," Wilkes' Players. Good patronage.

PANTAGES (Edgar G. Milne, mgr.).—10, "The Movie Girl," one of the best "girl acts" in some time. Rondos Trio open, out of the ordinary bicycle turn. Jennie Middlevich, local violinist, scored. Morris and Allen, comedy hit. Holmes and Le Vere, novel turn. "A Breath of Old Virginia," sketch of merit.

PALACE HIP (Joseph Muller, mgr.).—10, show headlined by Arthur DeVine & Co. in "Coney Island to the North Pole," scored. Daisy Harcourt won applause. Four Roeders, classy acrobatics. Story & Clarke, went over big. The McFarlands show more "pep" than half a dozen ordinary acts. Julia Edmonds, versatile. Last half: Ned Nestor & Girls, headline, splendid musical tab. Wm. De Hollis & Co., good opera. Sherwood & Sherwood, splendid military musical novelty. Melville & Milne, big. Henry Rudolph, fine vocalist. Edwin & Lottie Ford negotiate a terpsichorean revue that found favor. Capacity business.

At B. F. Keith's Palace this week (July 23) and scored a Pronounced Hit

JANE KENNEDY
PRESENTS

"DANCE FANTASIES"

WITH

H. STEWART GERHART and FLORENCE McNALLY

Originated and Produced by MAXWELL MILLER KENNEDY

Direction, ALF. T. WILTON

NOTE:—To Managers and Producers: This act is fully copyrighted; also registered in Variety's Protected Material Department.



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KARMIGRAPH
NUMBER 41

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The Classic Dancer with a Production

MLLE. BIANCA

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Representative, JACK FLYNN

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LOUISE and HARRY
LAMONT

12 MINUTES IN "ONE"
"BY THE SEA"
Rialto Theatre, Chicago,
next week (July 30)

TIVOLI (Jarvin F. Haas, mgr.).—Dick Lonsdale Musical Comedy Company in "Hoka Moka Iseln." One of the best offerings of the past several months. Scenic embellishments artistic, dialog and song numbers above the average musical tabloid. Dick Lonsdale, as a Swedish longshoreman, and Frank Kelly, as an Irish laborer, proved the hilarity. Carl Lorraine and Bob Manning are hot Hottentots. Dick Hyland pleases as an American naval officer. Gladys Brooke makes an adorable queen. Hilda Brosche scores with a song, and "Billy" Defty and Ardez Noel won favor for their specialty numbers.

STRAND (Wm. H. Smythe, mgr.).—Gretchen Hartman in "The Love Thief."

REX (John Hamrick, mgr.).—"The Poor Little Rich Girl," with Mary Pickford in the title role.

MISSION (Eddie Berg, mgr.).—Blanche Sweet in "Those Who Sing."

LIBERTY (Jensen & Von Herberg, mgrs.).—George Behan in "The Cook of Canyon Camp." Capacity business.

CLEMMER (James Q. Clemmer, mgr.).—"The Maelstrom," with Earle Williams and

The ORIGINAL
PAUL and CHARLIE

ARLEYS

America's Foremost
Perch Artists
W. V. M. A.

Direction, Earl & Yates

Dorothy Kelly: a comedy "Day and Night"; Guterson's Russian orchestral program. Splendid business.

COLISEUM (Jensen & Von Herberg, mgr.).—Pauline Fredericks in "The Love That Lives." "Jazz" band of 14 musicians is a treat. Capacity business.

COLONIAL MADISON, MAJESTIC, CIRCUS PRINCESS, 1915, HIGH CLASS, WASHINGTON, class A photoplays only.

Phillie Gordon and Walter Spencer, formerly with the Monte Carter Company at the Oak, are with the Ed. Armstrong Baby Dolls, now playing Puget Sound dates.

Robert Athon Players will return to Seattle within a few weeks and appear at the Orpheum in dramatic tabs. These players were at the old Grand for over 40 consecutive weeks last season.

MINERS MAKE-UP

L. J. HENRY & MINER, INC.

HOUDINI

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BERT WILLIAMS

ZIEGFELD "FOLLIES"

"BACK AGAIN"

BESSIE

JACK

BROWNING and DENNY

5TH AVE., NEW YORK, NOW (26-29)

NEXT WEEK (July 30)—KEITH'S, WASHINGTON, D. C.

AUSTIN MACK

ORIGINAL FEATURE

AL TUCKER

RAY F. EDWARD'S "ACROBATIC BANJO"

The **N. V. A.** Quintet "THOSE FIVE
MUSICAL MANIACS"

NOW at "PERRY'S," CONEY ISLAND

We have a New Song, called
"The Song of the Maniacs"—
Written by Mr. Fred Taylor

AL F. FOX

ROBERT ROY

Opened at the AMERICAN THIS WEEK (July 23) and
met with big success.

WOODS MUSICAL TRIO

The Isis, Kellogg, Idaho, was burned July 13. Manager Simons announces a new house will be ready early in September.

Eddie Diamond is managing the Denver house of Pantages.

Oiga Gilbert, secretary of the Kelle-Burns Theatrical Agency, is spending her vacation with friends at Sunnyside, Wash.

The Oak, former home of Pantages vaudeville, is being remodeled into a business block. The old Lois theatre, just across the street, is now the home of the Moose lodge.

Frank Earle has joined the Ed. Armstrong company.

Horace Smythe is playing juvenile leads for the Chief Seattle Film Company.

Newell Miller, treasurer of the Wilkes, celebrated his first wedding anniversary. His wife is the daughter of Manager Tom Wilkes, of the Wilkes Bros. Theatrical Enterprises on the Pacific coast.

John Cooke, former manager here for Sullivan & Considine, is now assistant to Manager Dean Workey at the Wilkes theatre.

Capitola Hansen has been engaged by the Chief Seattle Film Company as leading woman.

Cabaret performances at the Cecil, City, Lodge, Thalia, Scenic and Baden are drawing and Washington State is now "bone dry," too.

The Kregers are again in vaudeville.

The new Pan house in Tacoma will be completed early in September.

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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THE GIRL AND THE DANCING FOOL

TOM PATRICOLA AND MYERS RUBY

Repeat their smashing sensational Hit at the Orpheum Theatre, Los Angeles.

Still Batting 1000

Eastern Direction, GENE HUGHES and JO PAIGE SMITH; Western Direction, SIMON AGENCY.



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IN ONE OF HIS
SENSATIONAL
AND UNIQUE
FEATS OF
DEXTERITY



FRANK PARISH
and **STEVE PERU**
DIRECTION - FRANK EVANS

ALWAYS WORKING

RICKARDS AUSTRALIAN TOUR

RAYMOND WILBERT
"ON THE GOLF LINKS"

Pitching
no-hit
games,

Umpire, **PETE MACK**

FRANCES CORNELL

IN "SOMEWHAT DIFFERENT" SONGS
EXCLUSIVE MATERIAL

THE FIRST ONE PAIR

JOE LAURIE and ALEEN BRONSON

4-T-4


A theatre in New York, where we
hope to winter, 1917-1918

SO WELL?

THIS IS THE FEMININE HALF OF THE
ACT OF

Sid VINCENT
and
Ada CARTER

Offering a Few
Minutes of Polite
Nonsense in One
Playing for
W. V. M. A.
Direction, **HOLMES & DUDLEY**



BOWMAN BROS.

"The Blue
Grass Boys"

Direction,
Harry Weber




Obituary?
He Dyed for the
Benefit of His Hairs

BILLY BEARD

"The Party from
the South"

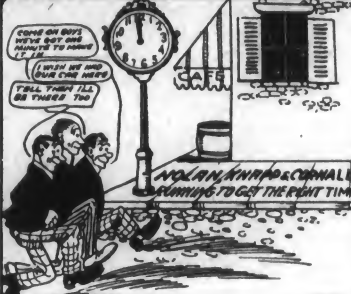
Eastern
Representative, **PETE MACK**
Western
Representative,
SIMON AGENCY



COME ON BOYS
WE'VE GOT ONE
THAT'S TO BEAT
TWO

TELL THEM TILL
ALL THREE SAY
YES

WOLFE, KINNE & CORNALLA
PLANNING TO GET THE PENT TIME




SOME ROUTINES
(ADOLPHUS TO THE ORPHEUM, DETROIT)

GRIN: "DO YOU SPEAK ENGLISH?" BARRY: "NOT A WORD"

G: "HOW OLD ARE YOU?" B: "39" G: "HOW LONG
HAVE YOU BEEN OUT OF WORK?" B: "39 YEARS"

G: "WHAT NATIONALITY ARE YOU?" B: "I HAVE
A LITTLE SCOTCH IN ME. I CAME CLEAN FROM
WINDSOR" G: "YOU'RE THE FIRST MAN TO COME
CLEAN FROM THERE" B: "YOU PLAY THE PI-
ANO LIKE A COW" G: "WELL I GET \$1000 A
WEEK FOR PLAYIN', DOES THAT SOUND LIKE
COW?" B: "NO, THAT SOUNDS LIKE BULL"

EDWARD MARSHALL
DIR.



FRED DUPREZ
Says

London chorus girls are brainy
creatures. During the rehears-
als of "Smile," they composed
the following tasty anthem and
sang it with great success:
"We rehearse all day; we re-
hearse all night,
And then all day on Sunday.
And our reward is a merry
'bird,'
And a great big 'raz' on Mon-
day."

Sam BAERWITZ 140 Broadway
New York



BILLY Newell
and
ELSA MOST

with
Mack Merr's
"JOY RIDERS"
W. V. M. A.
and U. B. O.



Yes, it's Copyrighted

"A Girl's Weigh"

DOLLY BERT
GREY AND BYRON

LESTER JEFFERIES, eldest son of Norman
Jefferies, and **MISS M. HARRIS**, daughter of MRS.
LUKE HARRIS, wealthy Philadelphia contractor,
signed a pay or play-equitable contract FOR LIFE
on Saturday, July 22d, and while it was quite a
surprise to LESTER'S father, he appeared quite
PLEASED over the affair, and generously bestowed
his PATERNAL blessings on the youthful pair, and
wished them good luck on their honeymoon, which
includes a brief stay in Belmont and a hurried trip
through Swedesboro and Oxford, then back to Leiden's
Philadelphia, where Lester will resume his former
duties directing pictures.

We certainly wish them all the wealth, health and
happiness a person could wish anyone living in
(NARBERTH).

GOING DOWN—SIX—

JIM and MARIAN HARKINS
Direction, **NORMAN JEFFERIES**

To Reach The **WARWICK Theatre**,
Brooklyn!

TRAVEL TALKS!

1. Take along two days' Provisions—
2. Row inland CLOSTER, N. J., till you
reach NEWARK—
3. Take ASPHALT ROLLER North to
SOUTH AMBOY.
4. Wire MR. LUBIN for TORONTO, when
you GET THAT FAR!!

MONTROSE and ALLEN
"Divertingly Different Duo"

Loew Circuit.

Direction, **MARK LEVY**

A RAG DOLL and One Of
SINGER'S MIDGETS
Crowds Bruce Duffas'
Rolls-Royce—Pocket Edition.

?? AUTOMOBILES! ??

We Will Not Be Able To Ride
Home With Ernie Williams in his
Overland As the Car (?) just seats one
COMFORTABLY.

HARRY "Pathfinder" SYDELL
"The Singing Spark-Plug"

Orpheum, Detroit,
Next Week.

Direction **MARK LEVY**

Bird's-eye
View of
Lowell, Mass.

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JAMES GRADY
AND CO.

"The Toll Bridge"



Playing Pantages Circuit
Booked by **Walter F. Keefe**

HOLDEN GRAHAM
FANTASY BITS OF
VERSATILITY


Direction,
NORMAN JEFFERIES

KENNEDY and KRAMER
Featuring Maude Kramer
DANCING ITEMS

Direction, **CHAS. FITZPATRICK**





RAWSON and CLARE and OSWALD
at home,
Auburndale, L. I.



A Touring Car,
A Summer Home,
I'm settled down
No more to roam—
Til cool weather.

Walter Weems



ROSE & CURTIS
and
EDDIE CORNALLA




ROACH AND McJURDY



The Slim Jim
of Vaudeville
CHAS. F. SEMON
Playing U. B. O. Time
Representative, **FRANK EVANS**

PAULINE SAXON
SAYS
We care so much what others
think—
Oh, such a lot of fun we miss!
I'm not a bit conventional—
And that is why I rave like
this.



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EDDIE ROSS
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FROM THE PEN OF

IRVING BERLIN

NO. 1

— ANOTHER ALEXANDER'S RAG TIME BAND —

**“SHAKE HANDS WITH
MR. JASS HIMSELF”**

The Jazziest, Peppiest, Liveliest Song Ever Written—Great Novelty Double Version—

NO. 2

— JUST THE TYPE OF A SONG YOU NEED —

**“WHOSE LITTLE HEART ARE
YOU BREAKING NOW”**

A Wonderful Melody and a Powerful Lyric. The Greatest Double Song Written in Years.

DOUBLE 2 MEN—BOY AND 2 GIRLS

These Songs Are Ready--For You--in All Keys

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Chicago—FRANK CLARK
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Philadelphia—RENE CORMACK
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